

THE NEW ZEALAND

ARTIST

M A

N E

Issue No.17
July/August 2016
RRP \$12.50 incl GST

ARTISTS FORUM

Dougie Chowns
Sketchbook, part 8

ART SOCIETY
AND GROUP
NEWS

PREPARING FOR GALLERIES

PUBLIC
HANGING

PANZ CONVENTION WINNERS

CHEEKY
CHALLENGE

Pg 7

ends 20th July 2016

FEATURED INSIDE:

- JOHN DUMERGUE • BARBARA SCHAER • TONY CLARKE •
- ANDREW SWARBRICK • THEO ARRAJ (TAS) • DREW HILL •



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The Team

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CONTRIBUTING WRITER
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Book review on Pg 21

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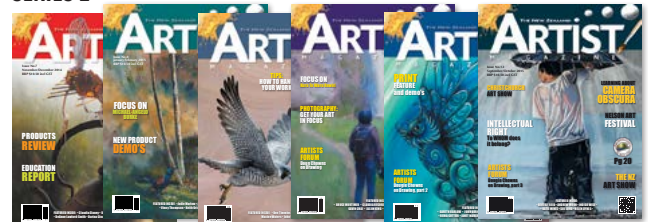
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BACK ISSUES:

SERIES 1



SERIES 2





a note from the studio...

We have a very full issue this round with the introduction of four new groups, on pages 36 - 39 to our Society/Group Section:

Riversdale Arts, Kumeu Arts Centre, Tauranga Society of Artists and the New Zealand Mosaic Art Organisation.

We are also happy to announce that we now have a dedicated Schools Section for school events and exhibitions. In our first one, on page 69, we take a look at the Whangarei Heads school exhibition where the children create artworks throughout the year and every two years they run their own exhibition at Reyburn House Gallery in Whangarei.

We also welcome on board as a contributing writer, Sarah Kippenberger. Welcome Sarah!

On pages 6 - 7 we have the winners of the Reina Cottier/ Staedler colouring in competition and some of the interim entries for our Cheeky Challenge. Don't forget to get your entries in by the 20th July.

Keep your letters coming in, we love to hear about what you think and would like to see in YOUR magazine.

Meg & Diana

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PRINTING

JOP (formerly Jeff Oliver Print)
Address 24 Walton Street, Whangarei 0110
0800 141 402 • www.jop.co.nz

ISSN 2324-495X (Print) • ISSN 2436-2996 (Online)



THEO ARRAJ



DREW HILL



YOUTH ART - ASHLEY McDONALD



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

A big thank you to The New Zealand Artist Magazine for having an article about our Mary McKay fund raiser in your June Newsletter!

Vjekoslav Nemesh

Thank you so much!! Was a real surprise to receive 'The Collage Workbook' in the mail. Thank you Gordon Harris Art Supplies & The New Zealand Artist Magazine

Kathryn Bennie

IN ERRATUM.

Apologies to Ken Clark whose name was spelt incorrectly in Issue 16. Please see his Artist Forum advert on page 34.

If you belong to a group or society, and would like your events included on our Facebook page, newsletter and 'Groups and Societies' pages in the magazine, email us at info@thenzartist.co.nz.

Absolutely loved the colouring in competition, so relaxing just got carried away and kept colouring page after page. So I have chosen four to send to you as I found it hard to decide. If only one entry is allowed I hope you can choose one to enter.

I hope to see more competitions in the future. This year I have ordered my copy of the magazine from my local bookstore and love it.

*Regards
Viv Fraser*

If you are at school, get your HOD Art or Librarian to contact us for very special subscription rates, ONLY for schools.

Also, take note of our new 'Schools' page. Let us know what's happening in YOUR school.



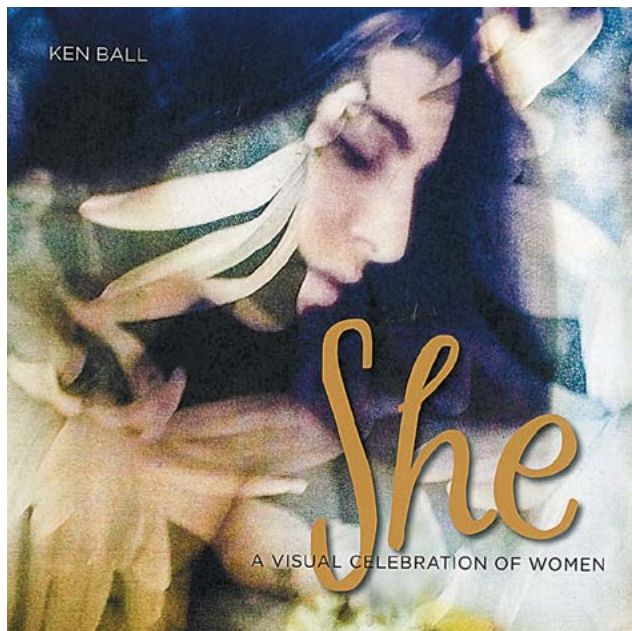
PUSHING BOUNDARIES IN PHOTOMEDIA

A workshop started by Australian international award-winning photographer Ken Ball four years ago, has moved from Waiheke Island to Auckland CBD and extended photography into the art space.

The 2016 workshop will be held at Corban Estate Arts Centre over the October long weekend (22nd, 23rd, 24th) and will be titled "Pushing Boundaries in Photomedia". It has been designed for both photographers and artists as the works created will use both mediums.

"Participants do not need to be an experienced creative photographer nor an artist to be captivated by the end results when you mix mediums", organiser Diane Costello said.

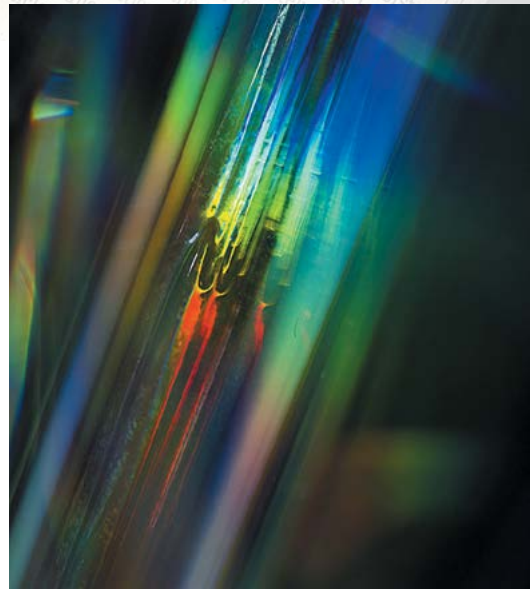
"We are the only photography and art combined workshop happening in New Zealand and our theme this year will be mixing it with creative, abstract and impressionist photography and painting to create mixed media". Guest speaker Ken Ball will launch his latest mixed media book 'SHE: a visual celebration of women' at the workshop and explain how he used alternative and innovative mixing techniques instead of Photoshop layering in creating the book's photography. [N](#)



The cover of Ken Ball's new book.

The New Zealand Artist Magazine

News



Diane Costello - The connection point.

Details from Diane Costello at www.diane-d-costello-impressions.com or phone 02 20887928.



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REINA COTTIER/STAEDTLER FALCON COMPETITION WINNERS

After a rather difficult choice, Reina Cottier judged the following as the winners of the Falcon Colouring-in Competition. Congratulations to all and thank you to everyone who entered.



Valerie White



Nina King



Angela Mole



Uiv Fraser



Beverly Reid

MARGARET SCOTT'S 'PORTRAIT OF A PAUA' WINNER



Congratulations to Jan Thompson who won the lucky draw for Margaret Scott's book 'Portrait of a Paua'. Just to let all the many entrants know the book is available to buy directly from Margaret. 06 752 1116 - Pg 31.

ENTRY FORM FOR THE CHEEKY CHALLENGE

Name: _____

Category: _____

Title: _____

Size: _____

Four photos attached/included: _____

Tel: _____ Mobile: _____

Address: _____

Email: _____



CHEEKY CHALLENGE

OVER \$2500 IN PRIZES!



Our first three entrants - all in acrylic!



'Salvador Dali Visits Monet's Lily Pond' - John Dumergue. Acrylic.



'Rusty Desert' - Noel Walmsley. Acrylic.



'Rustic Blend' - Carla McKnight. Acrylic.

DETAILS AT: <http://thenzartist.co.nz/assets/documents/competitions/> or in Issue 16 Pg 6. COMPETITION CLOSING MIDNIGHT 20TH JULY 2016

PRIZES

OVERALL WINNER • Two panel stand at the Christchurch Art Show 2017 - \$500 • A2 Giclée print \$100.

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- Pulsar DVD - \$40
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WATERCOLOUR WINNER

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- Gordon Harris Gift Voucher - \$50
- Print Art - A2 Giclée Print - \$100
- TNZAM 1 year subscription - \$60
- Watercolour Mate - \$250

PASTEL WINNER

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BELIEVING IN BALANCE



John Dumergue standing on the bridge over Claude Monet's Lily Pond, Giverny France.

An active family man, at age 71, John Dumergue has the balance right in his life. As a member of the oldest team in the Half Ironman in Wanaka, the swimmer being 72 and the cyclist, 82, his most important advice is believe in yourself. "This is what my running coach would say to me as I lined up for, say, an 800m race. I believe this applies to anything you do in life."



'Monet's House, Garden and Lily Pond, Giverny France'. Paper cut-outs - 410 x 580mm.

When John was in his fifties, he spent five years training in the martial art of Kung Fu, with elements of Tai Chi. He became an instructor, enjoying the tutoring of beginners classes. He still runs regularly and counts the benefits as endless.

John says art was never a career choice, it was just something he did during his spare time. Although, clearly John's artistic abilities were part of his career choice after all, as he is also a carpenter by trade, having built his own house at the tender age of 21. Art comes in many forms and what will out, will out. Incidentally, he also has a diploma in writing. A multi-talented man. Now that he's retired from his job as a Certified Kitchen and Bathroom Designer, he paints about four times a week.

Education

John completed his Drawing and Watercolour courses through The Sarah Deans Art School in the early 1990's, where he was taught how to get into, and use, the right side of his brain. After he'd finished these courses, he started selling his pencil drawings over the weekends, on the railings along Worcester Street, Christchurch - outside the Art Centre.

Inspiration

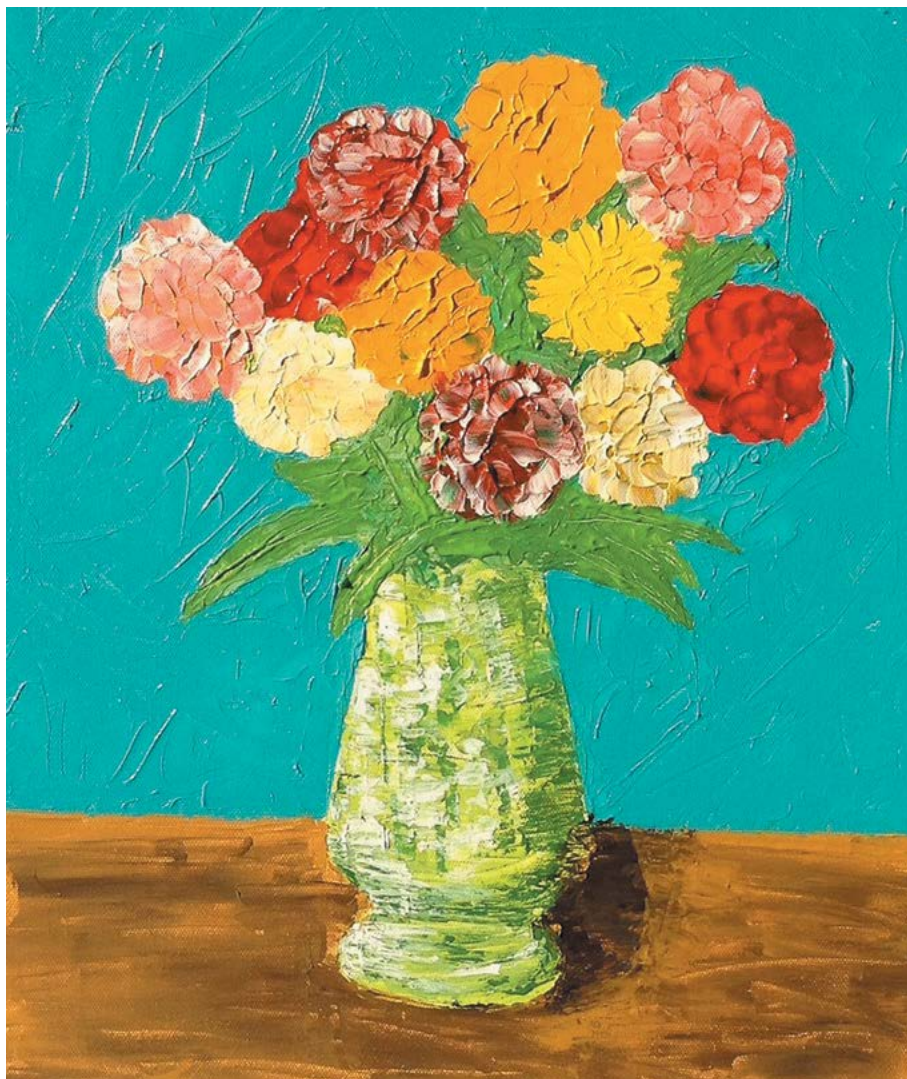
The first artists that caught John's attention were Picasso and Goldie. Picasso for his open mind and Goldie for his incredible detail. Today he is inspired by past impressionists. Not only for their style, but also for the hardship they faced from 'the establishment'.

Using his own thoughts and imagination as inspiration for his early abstract works, John now finds himself inspired by the great masters, many of whose work he has personally seen. "I stood in front of a Renoir painting in Paris and felt so emotional, I had to wipe my eyes. Walking around Claude Monet's house, garden and lily ponds at Giverny, France was also very inspiring. I have also been inspired by Henri Matisse after visiting The Tate Modern in London and viewing his cut-out exhibition."

Mistakes

Reasoning that using the master's method of copying each other to gain experience is a proven technique, John's current project is creating new cut-outs and studying and copying the master's

The New Zealand Artist Magazine



'Vase of Flowers': Acrylic using palette knife on stretched canvas - 460 x 350mm.



'Beach Huts': Paper cut-outs. 270 x 350mm.



'Jardin du Luxembourg Paris France'. Acrylic on stretched canvas - 360 x 460mm.



'River Feeding Our Land'. Paper cut-outs - 270 x 350mm.

work to improve his own painting. "If you make a mistake in art, get over it, it's not the end of the world. Claude Monet destroyed many water lily paintings he was not happy with."

Method

Acrylic is his preferred medium for painting as he finds the smell of oils unpleasant. He also loves to work with a palette knife for creating abstract work, and acid free paper for his cut-outs. John explains how he creates his artworks: "To create a cut- out, I draw on card then cut these pieces out and use them as templates for the coloured paper I use. I then glue these on to a sheet of paper, usually white, using Mod Podge glue. All the paper is acid free.

"When completed the work is framed behind glass. For painting I use pre-primed stretched canvas but give it a coat of Gesso sealer. Sometimes I lightly sand when dry for

a smooth surface, which is good if doing very fine work. Then I draw the outline of the scene and start painting."

Motivation

Thoroughly enjoying reading from his great collection of art books, John also finds being with other artists very motivational. "I think rejection would be the biggest obstacle to overcome for any artist. But you just have to keep trying to get your work out there. Rejection in the art world is nothing new, even some of the great masters faced this same problem. But for every problem there is a solution, the main thing is to believe in yourself. Remember, your art is not going to sell if it is in your storage area at home and not being promoted in some way. Being with other artists makes you get out there and promote your own work.

"My proudest moment was receiving a Highly



'Monet's House'. Acrylic on canvas - 760 x 600mm.



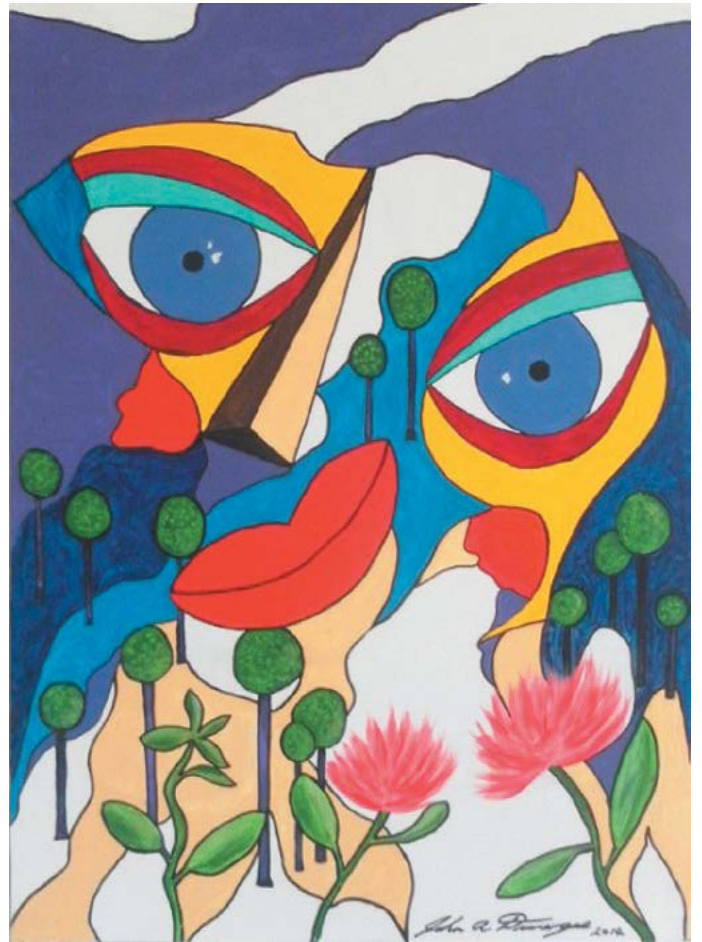
'The Remarkables Queenstown'. Paper cut-outs. 270 x 350mm.



'Tasman Sea, West Coast'. Paper cut-outs. 270 x 350mm.



'Stonehenge'. Acrylic on stretched canvas - 610 x 460mm.



'Woman in a Garden'. Acrylic on stretched canvas - 610 x 450mm.

Commended for my entry in a billboard design competition for the Christchurch Art Gallery when it was under construction. The brief was to produce an artwork to describe the new gallery. My entry was titled, 'The House of Open Minds.' I have had five solo exhibitions, and have also had my work displayed at The Christchurch Public Library before the earthquakes."

John's advice for new artists: "As well as painting, do

some form of exercise. This creates a good balance in your life.

Read art books, visit art galleries and meet other artists for motivation. Most of all, believe in yourself."

Most of John's work has sold locally, but some works are in Australia, Fiji, USA, Japan and the UK. N

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THE BUSINESS OF ART

During my recent visit to Sydney I popped into one of my favourite hangouts, the Art Gallery of NSW and headed straight down to the photographic exhibitions (why do galleries always bury photography exhibits in the basement?). I was surprised to find a number of pieces by Andreas Gursky, whose name didn't mean much to me until a few years back when one of his photographs sold for over three million dollars.

While contemplating the huge print of "Chicago, Mercantile Exchange" (it was estimated to sell for over five hundred thousand Euros), I got to thinking about the first time I presented my photography to the owner of the Red Square Gallery in Cape Town, South Africa. I now cringe at the thought of how naive I was; I just arrived at the gallery without an appointment, my work was very poorly presented and was very higgledy-piggledy to say the least with no structure or cohesive theme. The gallery owner was very polite in rejecting me but it took me ages to come to terms with it. So how do you go from aspiring artist to commercial success?

I decided to find out more about this 'business of art' so I headed off to have a chat with an expert in the field. I managed to track down Lisa Rogers, the curator and general manager of Lake House Arts in Takapuna, who has been involved in the business of art for many years. I started by asking her how artists should go about approaching a gallery with the intention of getting their work accepted for exhibition. "What I've developed over the years is an exhibition proposal guideline document that asks about the artist and their practice, some images of their work and an artists' CV that covers details like

where you have exhibited and where you studied" explains Lisa. As a professional in the world of art, she undertook a research project around how artists should best approach galleries, casting her net far and wide to cover both private sector and publicly funded institutions. When the results were distilled, this seemingly daunting task came down to a few simple guidelines; "Make an appointment. I get a lot of artists coming in with a whole lot of artworks in their car and have the expectation that I can drop everything and have a half hour chat with them. While I'd love to do that as it would make my life much more fun, in reality it doesn't work like that. If you want to get picked up by galleries and get exhibitions and you want to ultimately make sales and gain a reputation and get yourself out there, you need to treat the way you do it as a business" adds Lisa.

So, there was this thing again, the business of art; being professional. Isn't art all about messing about in your studio



*Lisa Rogers, General Manager/
Curator at Lake House Arts.*




Lake House Arts, Takapuna.

and being all creative and stuff? Aren't artists allowed to be, well, just arty and happy-go-lucky? Lisa has some strong views on this. "Being arty and disorganised is a bit of an excuse. It comes down to professionalism, being organised. If you say you will deliver something by a certain date then you need to stick to that. My exhibition contracts will have a timeline of when things need to be delivered so there's no excuse." Lisa is herself an artist and prides herself on being organised and professional about her own art. "It's a skill that can be learned and more institutions are including this in the art courses which is evident in the many emerging artists that I deal with. So there is no excuse. If you follow the guidelines and deliver the information that I ask for, you'll probably get an exhibition. If you want to do this as a career, you can't think about it as a hobby."

There are many community galleries similar to Lake House Arts that operate on a 'not for profit basis' and are constantly on the lookout for new and exciting works by a wide range of artists. But bear in mind that these facilities have limited wall space, time and resources, so there is fair competition that you will be up against. Lisa concludes, "There is a good chance of getting your work exhibited if you follow the simple guidelines outlined by the gallery."

Here are my top tips for succeeding at the business of art.

1. Get organised – make sure you know what is expected of you when you approach a gallery
2. Make an appointment – don't just arrive and expect the gallery manager to be able to spend time looking at your boot load of artworks
3. Read the proposal guidelines – most galleries make guidelines available for download or on their website
4. Be reliable – know what is expected of you and by when and then deliver on time.
5. Finished artwork – ensure that your artworks are ready to hang, not wet, incomplete or falling apart
6. Artist's biography – you should have a well-written artist's bio ready to go. Get someone to proof read and help you edit.
7. Artists CV – this is different from your bio and should detail your experience as an artist including details of where you've studied, examples of your work and where you have exhibited
8. Exhibition concept – a well thought out idea of what you are proposing that includes visual examples will go a long way to getting your work on the wall
9. Photographs of your art – have a selection of images ready to go that closely represent your work for proposals and publication in catalogues
10. Have fun – the more organised you are the more fun the business of art is.

So if your art is becoming a business it's time to get up, dress up and show up to give yourself the best chance of succeeding. Go out there and create, print and share. 




Lake House Arts, Takapuna.



Saskia Charteris assists Lisa Rogers with a portfolio.

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Soulful Expression

Coming from a fairly long line of artists, Barbara Schaer is thoroughly enjoying her own ability to express herself through painting. Her grandfather was and her mother is an artist, her brother, a photographer and her sister gifted with writing. Having been self employed since age 25, she finally started painting, realising it was her ultimate path to happiness. "The joy I felt, the release and healing that came was amazing. Words cannot really describe this feeling. I can express myself through colours on canvas. I love colour, always did and now mixing and matching on canvas is just wonderful. I feel this is my path and I just love it. I have taken many different career paths, enjoyed them all, but painting takes enjoyment to a completely different level."



'Fire is still burning' - 360 x 460mm. WM Oils on canvas.

As a child, Barbara always played around with colour, using watercolours on paper. Her mum would paint with watercolour, and she would try to paint the same way but after finding she was unable to get the same results, she gave up. Born in Zurich, Switzerland, Barbara first encountered New Zealand when she came over as an agricultural exchange student in 1979 where she spent her time on a dairy farm, milking cows. She later immigrated to New Zealand in 1981.

Here she became a horticulturalist, and later a homeopath and healer. She worked extensively with animals, focusing on communication. In 2004, Barbara was filmed for the TV 20/20 programme as an 'Animal Communicator' eventually publishing a book called 'Listen, Animals Talk', after a request from Zenith Publishing. She has since published three eBooks: 'How Pranayama is a Healing

experience', 'How Kundalini Yoga is a Healing experience' and 'How to communicate with your pets'. "Somehow my business for the past 22 years has had many aspects to it, homeopathy, energy healing, animal communication, fitness instructor, Yoga teacher, writing and now painting. It's like one thing leads to another but somehow all is connected, as if I am on a journey."

This talent is born within Barbara - she has never taken an art class at all. She just thoroughly loves to express herself through colour. "Deep inside I felt something was there that wanted to be expressed but I did not know how. I often ignored this feeling. I have always worked hard to get to know myself, to heal and to grow spiritually. About six years ago I started to meditate and practice pranayama as I had been going through a very difficult time in my life. I was disillusioned as to what to do career wise. I was happy as a healer but felt something was missing. I meditated and hoped one day I would have the answer to what I had to do. One morning during meditation, I saw lots of colours, vibrant colours and a voice in my head said: "paint". That very day I purchased water mixable oils, as I do not like using chemicals, got some canvases and started to play around with colour. I now feel painting is also a form of healing, and somehow I would like to bring this to people. The vibration of colours is very powerful and the colours we have around us can help us heal."

Barbara is inspired by life itself; emotions, her spiritual path, nature, music and whatever is happening in her life at the time. "Politics often sets off a negative emotion in me, but being able to express it on canvas is very healing and calming." Her Mum has provided heaps of inspiration for her, having taken the courageous step to walk the hard road of being a professional artist herself. She is now retired in Thailand. Barbara's grandfather, whom she never met, also had an inspiring life story and she has some of his work which she treasures. Ingrid Berzin's beautiful paintings, full of fantasy, take Barbara into wonderland. Added inspiration comes from Ingrid's strength and determination to continue on her difficult artistic journey. In contrast to the whimsical fantasy of Ingrid's work, Barbara also enjoys Patrick John Mills. "His passion for paint is amazing, he loves to put really thick coats of paint onto his canvas. I think his passion for thick paint is as strong as my passion for colour."



'Transformation' - 200 x 200 mm. WM Oils on canvas.



'A Touch of Gold' - 200 x 200mm. WM Oils on canvas.



'Earthiness' - 460 x 610mm. WM Oils on canvas.



'Too Much Candy' - 200 x 200mm. WM Oils on canvas.



The Space Within the Heart - 200 x 200mm. WM Oils on canvas.



'World of Books' - 510 x 510mm. WM Oils on canvas.



'Living Outside the Square' - 510 x 510mm. WM Oils on canvas.



'The World Hanging by a Thread' - 610 x 920mm. WM Oils on canvas.

Thoroughly enjoying the artists lifestyle, she loves the flexibility, as painting doesn't feel like work for her, "It feels like I can live my life to the fullest. Being an artist, I feel like I cannot really be criticised. People either like or dislike what I paint. Here I can truly be myself and just express myself to my heart's content." She maintains there are no rules and she doesn't need to follow any rules. Her work cannot be changed or put in a box, it is simply an expression of her soul. "I hope my work will bring understanding to anyone who likes my art, that the world is worth saving. We need colour in our lives and nature is full of colour. Let's open our eyes, see the beauty and become aware and present."

As an emerging artist, Barbara is very proud to have one of her paintings chosen to be on a 'corporate calendar' for 2016 along with other new Zealand Artists. An online gallery, 'Zatista Fine Art' has also contacted Barbara, asking her to join them. "This is very exciting as they choose only specific artists, and it is an honour that they found my portfolio online." However, her biggest challenges are firstly, being able to pay the bills, and secondly, patience. "When working with water mixable oils, it is important to be patient as the paintings take a long time to dry. I've ruined a couple

of paintings before by not waiting long enough for them to dry." That being said, she absolutely loves her water-mixable oils, enjoying the lack of chemicals for thinning the paint or cleaning the brushes. "The colours are rich and smooth and in the end, it is still an oil painting."

When working, she often uses a mix of leftover paint just to cover the canvas and create a backing colour mix. After a few days drying, she applies colour to the canvas, directly from the tube and with spatula and brush, she starts to play with texture, adding colour as she goes to express that which is inside of her. There is no actual system. She lets it dry again and after a week or so, has another look. Usually she leaves it as it was originally created, occasionally she will change or re-paint it. "I notice that when I put a painting away that I didn't really like, when I bring it out a few months later it is as if I have done some inner healing and become more connected to the work. Therefore, if I don't like a painting, I feel it is something inside myself that I don't like. When I have addressed this, I feel good about the painting. To me, painting is an immensely healing exercise on a very deep level."

To new artists, Barbara sagely says: "Be yourself, go for it. Know that some will like your work and some will not but that is just their opinion. If you love what you do, just do it and enjoy."

Barbara's work has ended up in Switzerland, Australia and New Zealand. [N](#)



ABOVE: 'Read Between the Lines' - 310 x 310mm. WM Oils on canvas.

BELOW: 'Breaking the Ice' - 460 x 610mm. WM Oils on canvas.



PUBLIC HANGING

A year ago I listened to an expert describing how to arrange paintings for an exhibition. Producing a pleasing arrangement of paintings where all aspects are considered, involved a great deal of preparation, including laying the whole display out on the floor to replicate what would eventually be on the wall.



by John Barry

Having been part of an exhibition team many times, I inwardly groaned at this optimism. If you too have had to arrange an exhibition, you will know that definitely there will be a change of plan once it is all on the wall. Moving one or more paintings leads to a ripple effect of having to move others. Each time this is done the repositioned paintings have to be adjusted in height, space or level. Tempers rise. The weak sob. The strong resign.

The expert was absolutely correct in his explanation of the factors to be considered for a pleasing lay-out. But there is another stress-free way of hanging paintings. Our group has been using it for years. If your group is interested, read on.


We have two types of boards: wall panels and free-standing panels. Obviously the latter have two viewable sides. Both types are covered in a Velcro-compatible material called 'Prelude'* which comes in various colours. (Actually, old woollen blankets

would do a good job too). This is held firm to the wooden boards (1200 x 900 x 4mm plywood) by contact glue and heavy staples. We have affixed a specially profiled picture rail to the walls of our exhibition area. This fits to the reciprocally profiled rail at the back of the wall panels. (See diagram 1). That's the boards.

Now, the paintings. After a careful explanation and a demonstration to all our painters, our group now know that they have to present their paintings with Velcro strips - or dots (hook version) stuck and stapled to the back of their paintings' frames. Can't work with metal frames, sorry. (See diagram 2). If the strips are not stapled - and faith invested in only the sticky back of the strip, eventually just the warmth of the air and the weight of the paintings will cause the tape to separate from the frame.

Have no fear about Velcro's tenacity. We haven't lost a picture yet. Apart from a couple where the stapling rule wasn't observed. The amount used is dependent on the weight of the painting. A 700 x 600 framed painting will stay firm with four 30mm strips. Two strips will hold anything smaller.

The exhibition will still need to be planned as our expert explained. However, if required, paintings can now be repositioned by simply pulling them off the panel and pushing them into a new place. No more extracting and repositioning nails, adjusting hanging cords, or re-figuring altered heights and levels. Change of mind? No worries.

**'Prelude' is just one of products produced for coverings of 'walls' in an open plan office. The Auckland-based providers are Adgraphix Ltd (www.adgraphix.co.nz). When we made our boards in 2013 it cost \$62 per metre and came in 1400mm wide rolls. *

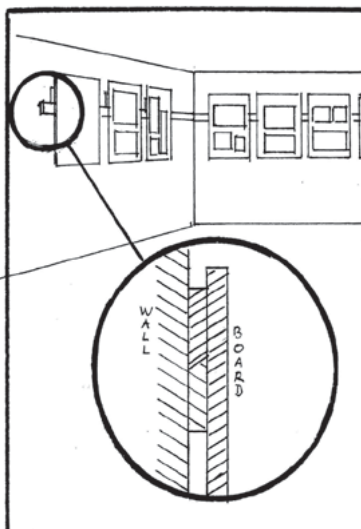


Diagram 1.

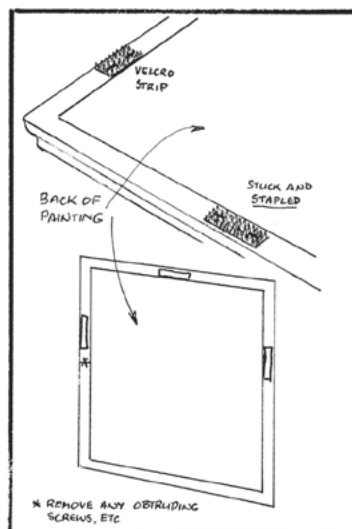
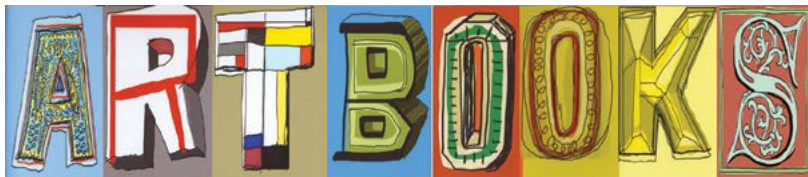


Diagram 2.



BOOK REVIEW



Native Aotearoa – New Zealand’s Colouring in Book

Artist First Edition 2015

ISBN 978-0-473-33560-1

Printed in New Zealand by ME Publishing

Native Aotearoa is a collaborative colouring book based on New Zealand’s inspiring landscapes and amazing native creatures, published by Shane Hansen and created in conjunction with five other New Zealand artists. Although the theme is the same, their eclectic styles give the colourist a very diverse and entertaining experience.

Shane Hansen: An artist and designer, his artistic world is one of bold colours, clean lines and modern Maori motifs. With a love of pop-art and a profound appreciation of Aotearoa’s landscapes and native wildlife, Shane’s striking creations spring from memories and experiences embedded in the country he calls home.

Hayley King a.k.a Flox: A professional graffiti artist with a fine arts degree, is a truly original art maker with a specialised skill set and a unique vision. Working with spray paint and delicate hand cut stencils, Flox transforms inner city walls and buildings with her trademark native birds, ferns and flowers.

Rachel Walker: A talented young artist with an eye for the intricate patterns, striking silhouettes and unusual textures of the animal kingdom. Her magical pen and ink illustrations and artworks draw on her love of the natural world.

Greg Straight: An illustrator, artist and graphic designer known for his ‘cool kiwi’ aesthetic and brightly coloured graphics. His artwork reflects his engagement with the landscapes of New Zealand - bush, beaches and mountains.

Penny Stotter: One of New Zealand’s leading contemporary printmakers. She is known for her delicate graphic arrangements of native flora and fauna and inspired engagement with themes of cultural belonging and identity.

Walter Hansen: A Wellington based designer with a passion for typography, graphic shapes and solid colour. He takes his inspiration from New Zealand’s native flora and fauna, especially rare and endangered birds. **N**

By Diana Rees

Book supplied by and available at Gordon Harris for \$49.99



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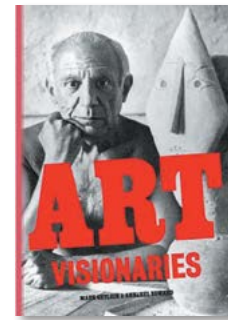


A Beautiful Hesitation

By Fiona Pardington

ISBN: 9781776560547

RRP: \$70.00

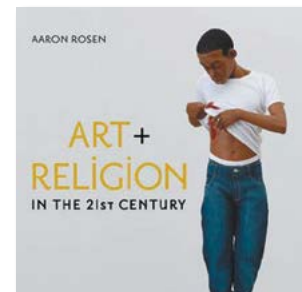


Art Visionaries

By Mark Getlein and Annabel Howard

ISBN: B9781780675770

RRP: \$65.00



Art and Religion in the 21st Century

By Aaron Rosen

ISBN: B9780500239315

RRP: \$75.00

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CORNERSTONE SKILL



*Tony with
'Imagine' -
acrylic on board.
508 x 762mm.*

By Sarah Kippenberger

With luscious, almost glowing colour pouring out from the canvas, Tony Clarke's work emits a sense of vibrancy making his art feel alive. The intricate texture conveys the feeling that you could reach out and touch the feather or fur.



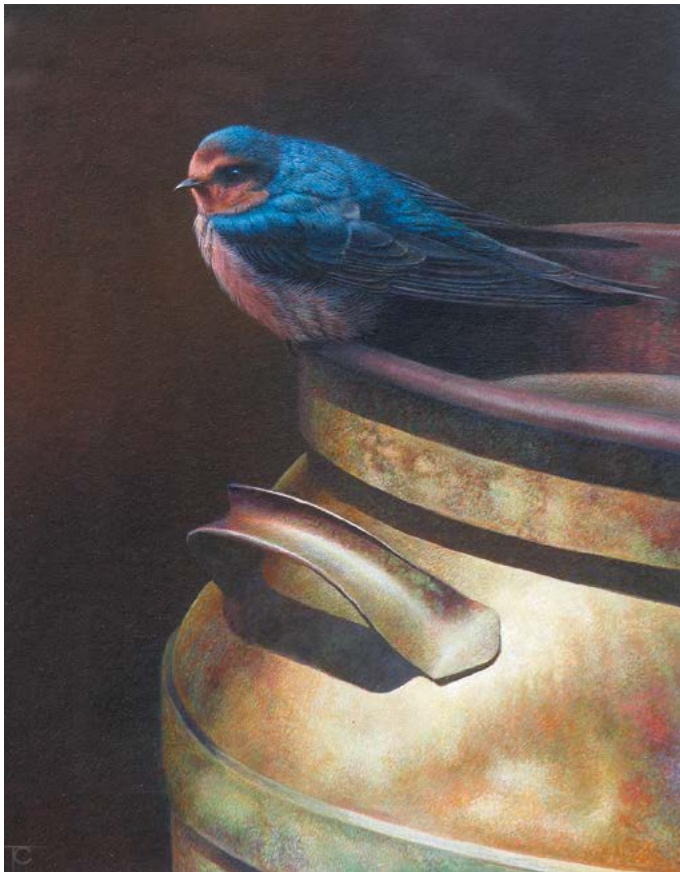
'Lynx' - acrylic on board. 457 x 609mm.



'Golden Mantled Chipmunk' - acrylic on paper. 279 x 355mm.



'Stillife' - acrylic on canvas. 279 x 355mm.



'Blue Top (swallow)' - acrylic and gouache on paper. 228 x 304mm.



'White Faced Heron (Norfolk Island)' - acrylic on board. 406 x 508mm.

Tony's father was a very accomplished hobby painter and encouraged him from an early age. "He gave me a book at age 13 of Raymond Ching's book of British Birds and took me out drawing over the weekends. I copied paintings from that book and studied originals at the International Art Centre."

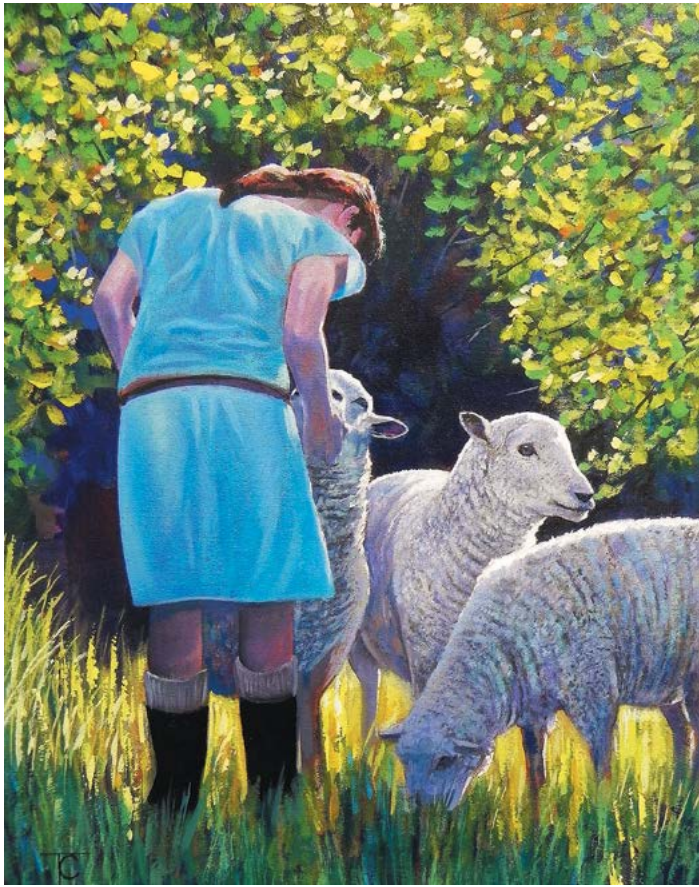
Inspired by nature, particularly those of wildlife in their natural habitats, he takes a trip every year to a place in New Zealand that inspires him and brings his experiences into his paintings. He is currently working on a small group of paintings from last year's trip to Kaikoura, including

The New Zealand Artist Magazine

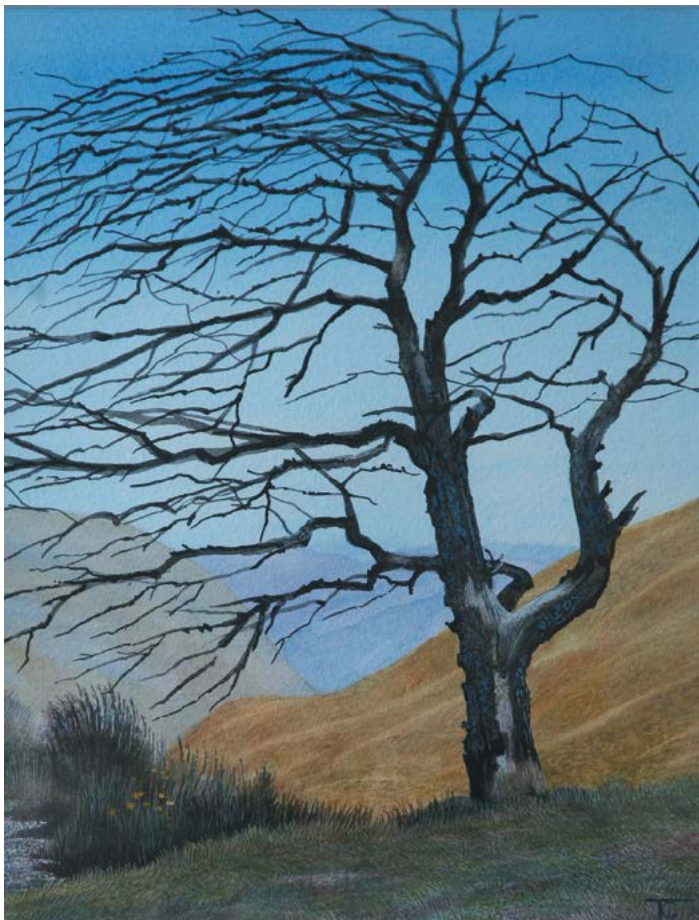
a couple of fur seal pieces. He is also working on some landscapes scenes from around Hamner Springs and Norfolk Island.

Influences

As a self taught artist, Tony's early influences were Raymond Ching, Robert Bateman, and Andrew Wyeth, "I like the underlying design of Robert Bateman's work," he explains, "it is abstract based. He refines the surface to a realistic representation that still carries the strength and boldness of the original free abstract. This also applies



'Helen' - acrylic on canvas. 228 x 304mm.



'On the Road to Nowhere' - watercolour on paper. 177 x 254mm.

to Andrew Wyeth. I respect the freedom of the abstract expressionist, Jackson Pollock as well as the beautiful colour field painting of Mark Rothko. I also admire Cezanne, who was the father of modern painting. His vision was totally original."

Tony utilises drawing as a 'cornerstone' to his own techniques, showing admirable skill. "I always start with drawing, and my drawing is taken a long way, almost to a finished artwork in itself. This is then layered with thin glazes that establish the tone and colour balance, then more drawing on top of this layer with white, which is then glazed further. Direct highlights are then applied to finish. Three layers of acrylic gloss varnish are applied as protection." Acrylics are his favourite medium although he does like to experiment, currently messing around with ballpoint pen. "I like to use Matisse and Golden Acrylics for glazing and Golden Opens for detailing and finishing. Golden Opens are a long drying acrylic, they give me time to blend. I also enjoy Golden QOR watercolours and General's charcoal for drawing as well as also Pan Pastels for colour drawing."

"My advice to any young artist is draw. That's the key to sound technique. And don't give up even if you have to do other things to earn a crust, keep your art moving forward"

Developing

Wanting to keep growing and developing his own style Tony's goals are to move further into the international market in which he has already made several advances and hopes to be making a fulltime living from his painting within five years. "I have always wanted to make a living from my art and it has not been easy. I don't think I would be where I am today without the support my wife,



'Marilyn' - charcoal on paper. 279 x 355mm.

Mary-Anne". They have a studio and teaching facility in Pakuranga, Auckland, also used as a community art space. "My studio is used by the local Howick art group for their workshop programme, and two groups have grown out of my former students. They meet once a week on Tuesdays and Thursdays, when my own classes are not in session. Because we have no funding, as most community art centre have, these local groups are very important to the school continuing. Each group pays for the space they use."

Tony has a roll of students fluctuating between 70-85 students a week and enjoys sharing techniques he has gathered through experimentation. They are running a workshops in July in Napier and possibly Lower Hutt in 2017. "We also run workshops on Norfolk Island with around 10-14 people. We have done this seven times now, and Mary-Anne really helps me on these weekend retreats."



ABOVE: 'Ring of Bright Water (Otter)' - acrylic on board. 508 x 762mm.

BELOW RIGHT: 'Bobcat' - acrylic and watercolour on board. 279 x 355mm.

BELOW: 'Tropic Bird (Norfolk Island)' - oil on board. 177 x 127mm.



Tony's technique and skill allow him to translate from his direct encounters with his subject, enjoying the adventure of carrying the qualities of the close connection he has previously made, portraying a sense of being there. Not only adventuring, Tony stays active, enjoying "long walks where I can watch my mind bring in new and creative ideas" and listens to audio books, often autobiographies/biographies as well as his huge, ever growing music collection. "I have learned to that you must follow your own path, take note of all the things you can learn from people and events in your life, but be true to what makes you, you. Be humble enough to listen but self-confident enough to go your own way, it's a fine balance." N



RIGHT: 'Iris' - watercolour on paper. 203 x 304mm.
BELOW: 'Marlborough Country' - acrylic on canvas. 304 x 381mm.





LEVIN ADVENTURE PA

A huge colourful mural has transformed the wall at Levin Adventure Park's northern

At a ceremony to celebrate the mural's completion last Thursday, Horowhenua Deputy Mayor Garry Good described it as a 300 square-metre landmark piece of beautiful artwork.

"From Council's perspective, it's the most amazing mural in New Zealand. You won't see anything like it in Auckland, Wellington, Christchurch, anywhere. We've set a standard with this here in Horowhenua," Mr Good said.

Initiative

The project was an initiative of Council's Community Pride and Vibrancy Action Plan and managing the painting was Auckland artist 'Jonny-4Higher', selected from 12 New Zealand artists who submitted expressions of interest.

Mural designs were also invited from Horowhenua youth aged from 12 to 24, with 38 submissions received. The three selected designs were by Alexa Bryant, Monique Lang and Hannah Wedlock, all students at Horowhenua College. They worked alongside Jonny to prepare a combined design and then painted the mural during the recent school mid-term break. Resene donated the paint for the project.

Jonny commended the three students on their work ethic and artistic talent. "They had never worked large-scale

before, and I was so impressed with their desire to see the mural come out perfectly. They would not leave any aspect of the mural at a point where they weren't happy with it. I'm so proud of what they've achieved, and what we've achieved together," he said.

"Aesthetically the mural has such high impact. For me it's a feather in my cap and will definitely be a feature piece in my portfolio."

Student artist Hannah Wedlock said that she, Alexa and Monique all felt honoured to have their designs chosen and help paint the mural.

"It was an amazing learning experience, even though we were a bit daunted when we first looked at the size of the wall," she said.



Hannah Wedlock from Horowhenua College.

"This was among the largest projects I have worked on, certainly the largest working with students.

Usually the youth I am assigned to work with on community murals are the ones with an interest in graffiti or street art who haven't fared well in the education system, but this time I was working with high achievers in both painting and academics. I have never had such a hardworking, focussed and diligent team, and I'm not just comparing them

to other youth projects, I'm talking about my colleagues. Many mural painters from street art backgrounds lack a fundamental comprehension of simple visual art concepts such as lighting, proportion and use of colour. It was a pleasure to work with some bright young talented minds, uncorrupted by the misguided social media praise heaped onto the many sub-par artists in my industry." Jonny-4Higher



RK MURAL

border.

"We wanted the mural to represent the community, to encompass all aspects of what ties our community together - not just the landscape and environment, but to portray the fountain of knowledge from one generation to the next and to show the importance of education, imagination, understanding diversity and appreciating our culture and heritage." **N**



Jonny-4Higher with Monique Lang, Hannah Wedlock and Alexa Bryant.

Jonny-4Higher is a full-time freelance mural artist with sixteen years professional experience, originally from Christchurch, based in Auckland. With a background in graffiti art and an artistic interest in the broader cultural spectrum of the Pacific, he's created commissioned art for Telecom, Vodafone, Auckland Airport, Calvin Klein, Coca-Cola, L&P, 42 Below, Malibu, Heineken, Tiger Beer, Bell Tea, NZ Fashion Week, Canterbury of NZ, the Vodafone Warriors, Cadbury, Tip-Top, Wrigleys, V, Hell Pizza, California Burrito Company, The Radio Network, MAC Cosmetics, Smokefree, Westfield, The Dowse Museum, Southland Museum, Newmarket Business Association, Auckland Council, Christchurch City Council, Rotorua District Council, University of Canterbury, University of Auckland, OnTrack, Kidicorp, The NZ Aids Foundation, Amnesty International, Spookers, Crossfit gyms, Club Physical, and countless other companies, groups and individuals.



His murals have appeared from Invercargill to Kaitaia, as well as Hong Kong, Italy, France, Switzerland, England, Germany, Belgium, The Netherlands, Denmark, Hawaii, Miami and California.

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Murray River, Australia – 600 x 756mm. Oil on canvas.



Mt Talbot – 600 x 756mm. Oil on canvas.



Twelve Apostles, Australia – 600 x 756mm. Oil on canvas.



Arrow River, Arrowtown – 180 x 220mm. Oil on board.

About Samuel Earp



Samuel Earp is an international artist who loves to paint landscapes in oils, especially scenes of New Zealand,

Australia and Guernsey among others. Born on the island of Guernsey in 1979, he grew up in the South West of England where he did a lot of drawing and painting from an early age. He has been living in New Zealand since 2009 and he currently resides in Queenstown.

Always having loved painting landscapes, especially water and the sea, which he enjoys painting most of all, Samuel says “I love recreating the colours, light and atmosphere of nature on canvas. Painting gives me an enormous sense of well-being and connectedness”. He particularly likes the dramatic landscapes and beautiful colours that are so unique to the New Zealand wilderness and often channels this into his mountain paintings.

Here Samuel Earp shows us how to paint a seascape and gives us a valuable lesson in

COLOUR SATURATION

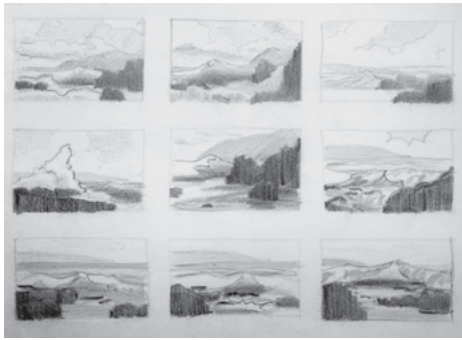
I love to paint the sea and I have been painting seascapes for many years. I love the drama and beauty of crashing waves and big ocean swells especially when it interacts with rocks and coastal landforms.

Here I show you my process in creating a beautiful and dramatic seascape, from collecting photo reference, to sketching and planning the composition, to producing the final painting. This seascape is based on the wild sea at Piha Beach located in West Auckland, New Zealand.

One of my favorite subjects to paint is Piha Beach in West Auckland. I love the wild sea and dramatic coastline, especially Lion Rock which can often make an interesting focal point. I start the process by taking reference photos with my DSLR camera where I will collect pictures of breaking waves, landforms, rocks, light and clouds. Once I have downloaded them onto my computer I begin the planning process.

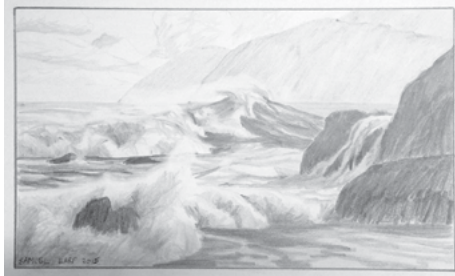
In order to create the story of this painting I decided what elements I wanted within the scene and where I wanted my main focal point to be. Depth within a painting can be achieved by having strategically placed focal points and effective use of colour to create atmosphere, drama and beauty within the painting.





I compile many pencil sketches in order to plan the composition so I could see what would work and what isn't going to work in the picture. This is essential so I don't run into problems with composition issues later on when I am painting the picture.

With my photo reference at hand I begin by compiling many five-minute thumbnail pencil sketches to work out some rough compositions. Once I get an idea of a composition I then develop it further by doing larger pencil sketches in order to plan the composition.



Then I produce a colour study, which is a kind of miniature painting. This not only serves as a useful reference for the final painting but you will also know the road ahead. It is better to make a mistake on a small colour study than run into problems when doing a big canvas painting.



Creating the Composition

In this painting I have made the breaking wave the focal point and principle object of interest. The focus of the painting is the wild sea especially the breaking waves in the foreground, however I also wanted to include 'Lion Rock' which is an iconic landmark of Piha Beach. I have painted Lion Rock in the right side of the painting, however given the size of the landmark it had the potential to make the painting unbalanced. To solve this problem and make the painting more fluid I have placed the focal point more to the left of the painting and added the two rocks in the foreground to triangulate the composition and lead the eye towards the translucent breaking wave. I have also extended the clouds in the upper left side of the painting. You want your point of interest to say 'look at me' and have supporting elements that lead towards it.

My Palette

I painted this seascape on canvas, using Langridge Handmade Oils. To paint this scene, I have used the following colours: • Titanium white • Cadmium yellow deep • Yellow oxide • Burnt sienna • Burnt umber • Cadmium red light • Quinacridone magenta • Ultramarine blue • Pthalo blue • Cobalt blue • Cobalt teal • Pthalo green. I have also used the medium Liquin Original which improves the flow of the paint and speeds up the drying time.

Blocking in the painting



I prepare the canvas by covering it in a thin layer of burnt sienna mixed with liquin and thinners, with a large hake brush. I leave it to dry for at least a couple of days. This gives the painting vibrancy as it comes through the layers of paint, and warms up the whole painting. I have started painting the sky which sets the overall scene and tonal values of the painting. The blue of the open sky is mixed with a combination of cobalt blue, cobalt teal



and titanium white. I have painted the highlights of the clouds using titanium white and the shadows using a combination of ultramarine blue, burnt umber, quinacridone magenta and titanium white. In general I always edge cloud shadows to blue/violet end. I reduced the tone of the distance clouds by introducing a little burnt sienna mixed with titanium white to the highlights of the clouds.



Next I start blocking in the cliffs in the background and Lion Rock in the mid-ground. To create depth I use the same colours I have used in the clouds. The highlighted areas of foliage in the distant cliffs are a combination of yellow oxide or yellow ochre, ultramarine blue, burnt sienna and titanium white, to produce a de-saturated yellow/green. This will have the appearance of warm grey on the palette, but will look green when

combined with the shadow colour mix. To increase the colour saturation and introducing mid-tones on the right hand side of the painting I use the same colours as the distant cliffs to paint Lion Rock, but with much less titanium white. I want to create the illusion that Lion Rock is closer to me than the cliffs but still away from the breaking waves. Ultramarine blue to reduces the saturation and keeps it in check.

Moving onto the foliage on Lion Rock increase the saturation of my greens by starting with combination of yellow oxide, ultramarine blue and titanium white. I earth my greens by adding burnt sienna or burnt umber.

Blocking in the sea I start by painting translucency in the wave using a combination of cobalt teal, yellow oxide, pthalo green and titanium white. I increase the shadow of the wave by



ultramarine blue, pthalo green, burnt umber and titanium white. I outline the highlighted area at the lip of the breaking wave using straight titanium white. The white-water in the foreground and foam on the breaking waves is painted using varying combinations of ultramarine blue, burnt umber, quinacridone magenta and titanium white. I have blocked in the rocks in the foreground using a combination of burnt umber, burnt sienna and

yellow oxide and a little titanium white for the highlighted areas. The shaded areas of the rocks are painted using burnt umber and ultramarine blue. When these colours are combined they pretty much make black, in this case I have kept the mixture to a very dark brown. Never use pre-made black in landscape painting, it does not mix well with other colours and can leave flat looking elements in the painting.

Building up the Detail

Now that I have established a base to work from I begin to start building up the detail in the cliffs and sky. I have started to refine the clouds and define their shape. For the highlighted areas of the clouds I have added a little yellow oxide with titanium white. I would always recommend this as titanium white straight from the tube is too cold so adding a little yellow oxide or yellow ochre will warm it up. Next I have added much more detail to Lion Rock, working the paint and building up the finer detail of the jagged rocks. I have

used a combination of burnt umber, burnt sienna, yellow oxide, titanium white and ultramarine blue. Given Lion Rock is in the mid ground of the painting I have dropped the tone and semi desaturated the colour so it doesn't sit too far forward. For the greens on Lion Rock I have used a mix of ultramarine blue, yellow oxide, titanium white and earthed it with a little burnt sienna. I added a few highlights in the foliage and increased the saturation by adding a little cadmium yellow deep and a very small amount of pthalo green.



I now work on the focal area of the painting. With a round brush I refine the turbulent water in the breaking wave and worked on the detail of the highlighted areas of the breaking wave. Again I have added a little yellow oxide with titanium white for the highlighted areas of the breaking wave.

I paint the foam patterns in the wave, remembering the light source is emanating from behind the wave so this is in shade. I have used a combination of ultramarine blue, a little quinacridone magenta, titanium white and I have knocked out



Finishing the painting

To complete the painting, I have added the last of my highlights and effects to portray the drama of the wild sea in this painting. Using a large round bristle brush I have mixed titanium white with a little yellow oxide and a liberal amount of liquin I have brushed over the lip of the breaking waves and the white water to give the illusion of spray coming off the turbulent water. Using

the saturation with a little burnt umber. I have used liberal amounts of liquin to improve the flow and I have used a liner brush to achieve the spidery foam patterns.

I have painted some reflected light in shadow areas of the breaking wave by mixing ultramarine blue, quinacridone magenta, a little burnt umber and titanium white, adding more highlights to the rocks using a combination of yellow oxide, burnt sienna, burnt umber and titanium white. I have also introduced the spills on the rocks.



the same colour mix I have added a further highlights to the foreground rocks giving them the appearance of wet rocks that are reflecting the direct sun.


Finally I have added a glaze of titanium white mixed with a little ultramarine blue, quinacridone magenta and burnt umber to soften the clouds in the distance. This was applied using liberal amounts of liquin.

Quick Tip

Cadmium and Phthalo colours are too saturated to paint distant objects. If you find your greens are too saturated you can knock out the saturation by adding its complimentary colour opposite such as cadmium red or quinacridone magenta.

I hope you have found this painting demonstration informative and enjoyable. Please feel free to contact me if you have any questions regarding painting seascapes at: art@samuelearp.com

You can follow me on Facebook and on Instagram or view my paintings on my website:

- facebook.com/samuel.earp.artist
- instagram.com/samuel_earp_artist
- samuelearp.com. 





STEPHEN MARTYN WELSH - 'EVERYONE DESERVES A PORTRAIT'

Stephen Martyn Welch is a Wanaka based painter who was born 1972 and attended Dilworth Boarding School for boys. He is a self-taught artist who sees Frazetta, Caravaggio and Singer Sargent and his main influences. Largely focusing on portraiture, with the odd interdiction into figurative painting, Stephen undertook a television show called 'The Sitting' in 2008 and again in 2011. Here he interviewed well known kiwis, simultaneously producing a portrait of them. At the end of the show the sitter got to see their portrait in an unedited form. All works were then auctioned off for Starship Children's Hospital. Both shows raised over \$180,000. In 2012, he won the prestigious Adam Portraiture Award with a self-portrait. With numerous works in private and public collections here and overseas, Stephen is considered the driving force in portraiture in New Zealand. As a father of a disabled teenager his true focus is on painting the people in our communities that never get asked. As he quotes: "Everyone deserves a portrait."


Stephen tells us how 'Everyone Deserves A Portrait' came about.

"I am a father of a disabled teenager. My son Scott was born with a genetic condition called 'Kabuki Make Up Syndrome'. As far as I know there are four to seven others in NZ with this condition. My wife and I were both 23 when Scott came into our lives. Numbness, confusion and panic are all I can remember of those early days when there was no support, no social media for help, nothing. Over the next few years came heart surgeries, kidney stones, diaphragmatic hernias, deadly calcium loss and countless other conditions that come with his syndrome not to mention his intellectual disability which no medicine will cure.

But Scott has had an effect on me, he is the reason I paint, and when I say paint I mean portrait painting, and there aren't too many better than me (that's what my mum says and she wouldn't lie).

Scott is now 19 soon to be 20, he will never get a job, can't live alone, needs 24 hour supervision and still has real no understanding of how the world works, and never will. But Scott would do anything you asked of him, he would share anything he has, and he would love to sing you Howard Morrison's version of 'How great thou art'. I, in turn, will do anything for him, and this is why I have chosen to undertake (with your support) this project on his behalf.



Over the last 20 years I have seen the pain, hardship and struggle some people go through and I know some of the people I paint are hard to look at, but that's the whole point. You can look and then turn away. The people I'm painting for this show can't turn away from who they are - so they MUST be painted." 



give a little
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We are trying to raise funds to go towards finding worthy people, doing the work itself, holding an exhibition and then gifting the whole work to a public gallery for all to share.

Please show your support by visiting our Give-A-Little page on <https://explore.givealittle.co.nz/search?q=Everyone+deserves+a+portrait>

The Give-A-Little campaign ends on the last day of July but we will still continue with fund-raising and awareness thereafter.

Artists Forum

Sketch Club

MORE ABOUT SKETCHBOOKS, BUT THIS TIME, SAME SIZE.



with Douglas Chowns

So that you may better appreciate sketchbook sketches I am devoting this issue to actual size sketches as if you are flicking open a double page spread yourself.

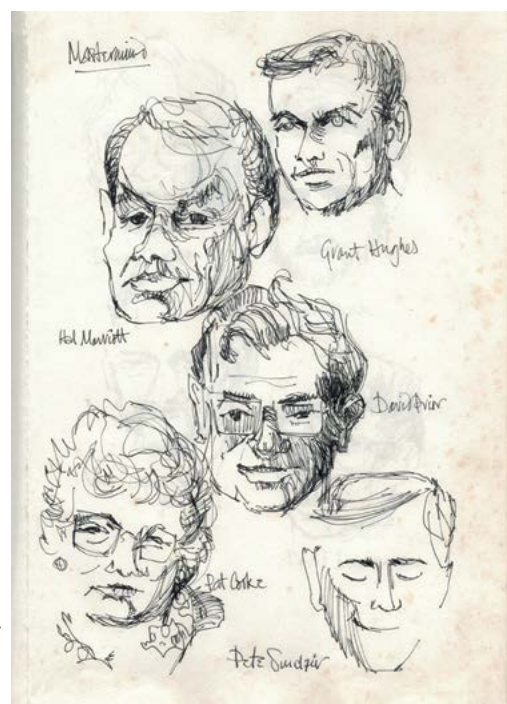
In fact I usually try to draw on the right hand leaf, which avoids see-through or ink seepage. I have asked for this because when an illustration is reproduced smaller than it actually is, the drawing tightens up. We always drew finished artwork for reproduction 'twice up' to improve reproduction. Overleaf, my sketches from the Prado in Madrid Spain are the same size as in my sketchbook.

Years ago I asked my life class students to draw the contestants of Mastermind each week as an 'at home exercise', one in which I also partook. Sitting still for 60 seconds in big close up they make good models, although it frustrated students. After a few weeks their observation and drawing improved markedly, and it was fun to compare with each other. Seeing as it is currently on TV, you should have a go yourself!

Sketchbooks are note books and never intended to be show pieces - they show us more about the way we think, the things we specially notice so that we can come back to a memorable image. I tend to scribble rather than write carefully. Consequently, like the sketches my hand does not keep up with my head - but that's OK.

At an art meeting last month I backed a work to show and talk about with my sketchbook drawings. Interestingly, the art group were more interested in flicking through the

pages of my sketchbook than what I had offered up for discussion. Other people's sketchbooks always look better than our own, but I think that is rather more to do with learning by watching an artist at work - that 'visual demonstration' that is so important. ■



My sketches from Mastermind.

To view all 95 pages <http://www.douglaschowns.co.nz/artwork/>
Click again on image to bring them up to about A4 size.



'Self Portrait of a Paua'

By Margaret Scott

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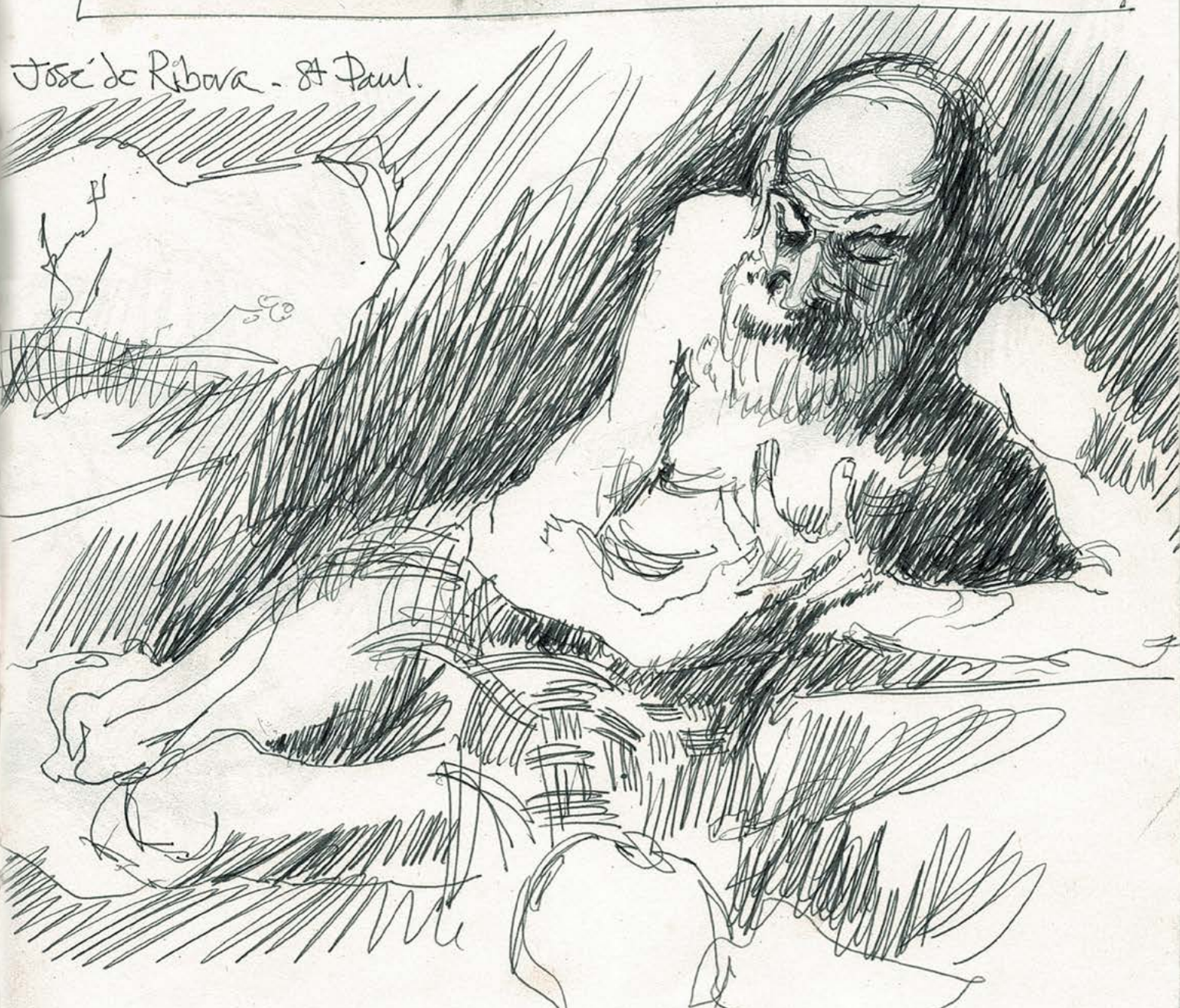
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News

THE FRANKLIN

28 years ago the first Franklin Arts Festival took place. Raffling a calf paid the costs of an exhibition of work by local artists. The intention was to hold a single celebration but so strong was the response that the festival has been followed by an unbroken string of annual events. Read more . . .

Today our festival displays not only paintings in different media but also print and paperwork, ceramics, textiles, photography, sculpture and woodcraft.

The Society encourages entries from local, young artists and a featured highlight is the standalone youth section, accepting works in any category, and open to artists between the ages of 12 -18 years. Also we have a strong relationship with local primary schools and 12 schools exhibit each year. It is a joy to see the youngsters bringing in their parents to view their work.

Now, in early September the festival fills not only the Pukekohe Town Hall and Concert Chamber but also the adjacent New Zealand Steel Gallery. In 2015, 444 artists entered over 900 works, competing for \$30,000 in prize money.

A committee of 12 arrange venues, advertise the event, and raise sponsorship. Much of the prize money is given by local businesses. Franklin Local Board also supports the event. Such local commitment reflects the value of the Arts Festival to the community.

At festival time some 25 willing volunteer workers set up and dismantle the event. The Pollok Cooperative, a group of artists from the Awhitu Peninsula curate the paintings whilst other artists present the remaining categories. More than 90 volunteers commit to the festival over its ten day cycle.

In 2015, 1600 visited the Festival and over 700 returned for a second viewing. Over 500 students from local schools visited too.


About one third, plus, of the artists, sold work at the festival to eager purchasers.

Each category is judged by a specialist in that area and the overall winner is chosen by an independent adjudicator. In 2015 the \$5000 overall prize was won by Verity Kindlaysides from Huia for her oil painting 'Notes and Portraits'. The previous year the overall prize was a piece of woodcraft by Russel Snook.

News

ARTS FESTIVAL

The reputation of the Franklin Art Festival is spreading and now we receive entries from all parts of New Zealand. The society aims to foster artistic endeavour and for ten days of winter it lights up Pukekohe. It rewards and inspires artists to participate and gives great pleasure to the many who visit. It is a real pleasure to see artists put their work in the festival year after year, it's almost a reunion. It is a delight to see first time entrants coming along, a little worried, but by the end of the festival, so pleased to have been there. It is also stimulating to meet the visitors, the regulars who wouldn't miss it for anything and the first time visitors who are totally amazed by the range and quality of work on show.

We fully expect the 2016 festival to be as wonderful as last year's and encourage people to enter work. The dates of the 2016 Festival are September 3rd to 11th, between 9.30 and 4.30. Entries close on July 31st and information can be found on our website. We encourage everyone to visit. 

The people's Choice award went to Colleen Tetley's beautiful oil painting named 'Seasons'. Colleen comes from Katikati.



People's Choice Award: Seasons by Colleen Tetley (left) with our VP Deborah Illingworth.



Stuart Dobson judges the Shoebox Sculpture.



Ceramics First prize: Fiona Tunnicliffe's Dog.



First in Schools, Tuakau Primary School.



Supreme Winner: Notes and Portraits by Verity Kindlaysides.



Franklin Local Board
Auckland Council

Artists
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Over \$30,000 in Prizes
Entries close 31st July
Please visit our website for entry forms

Franklin Arts Festival
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FranklinArtsFestival.co.nz

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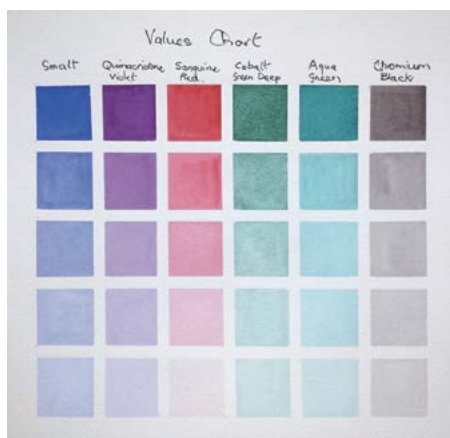
TWILIGHT COLOURS

Late last year I discovered the new Winsor and Newton Twilight watercolours. There are 6 colours in the series: Smalt (Dumont's Blue); Sanguine Red; Cobalt Green Deep; Aqua Green; Quinacridone Violet and Chromium Black.

For me, they have been a joy to use. They blend well together, they capture the essence of the early evening when the yellow has just gone and they are also calm and peaceful colours to paint with. I have always found that the early evening is time to reflect, after a busy day.



By Carol Moffatt



My first step was to develop a values chart. I used the five step model favoured by Richard Schmid and demonstrated in his book 'Alla Prima'. In the past I didn't use a value chart for my colours but now am becoming more disciplined in my approach. I am always worried about using colour harmoniously and often not achieving what I had set out to do. These new colours help take some of that guesswork away because they come from the cool side of the colour wheel with the exception of the sanguine red (which cools significantly with the addition of the different colours.)

My second step was to understand better what colour combinations worked well together so early on I mixed different colour together to see what effect they created. That is how I saw at last the way to mix grey and red clouds harmoniously. Those wonderful clouds at the end of the day are just magical.



Step 2.



Step 1.

Once the decision was made to paint trees in a twilight setting I drew the scene and planned the reserved areas where I wanted to keep the white paper. I then did a series of washes with the smalt, violet and the red. I always wet the paper first and then gently lay a towel on the paper to remove the sheen. In this case I repeated the process three times. I have found that sometimes one wash isn't enough so I frequently use two or three to provide the background depth I require. This also has the benefit of highlighting the reserved white areas.

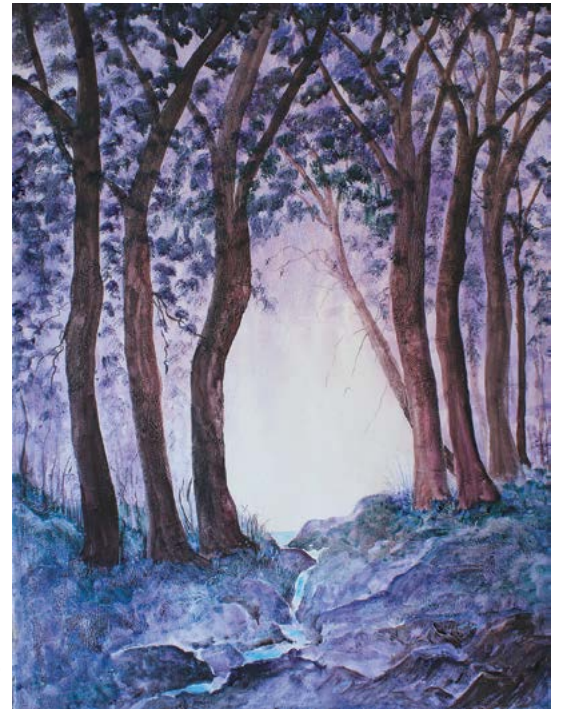
My third step involved painting the tree trunks. I found the cobalt green dark and the red are a wonderful combination for the lighter side of the tree while the addition of sometimes of violet and/or blue gave the darker tones. Occasionally black was added for emphasis. These colours granulate very well and I did apply a touch of the Winsor and Newton granulation material to create lighter effects on two of the tree trunks.



Step 3.

Once dry the leaves were painted using a range of combination with green as the base. I prepared three different combinations on the palette first, using smalt, violet and red. I also added tiny drops of white gouache to provide a lightness in the leaves.

The foreground then became the focus. I wanted the water to fall though the rocks in the foreground and so used light touches of aqua green with the white paper. This was the one colour I didn't use in any other part of the painting. I needed it to stand out. Using different combinations of the colours the rocks next took shape and the areas at the side were built from the water and the rocks.



Step 4.

Throughout the entire painting the emphasis was on repeating the twilight colours to show a cohesive whole. I have really loved using these colours and have now completed a significant body of work to exhibit in June and July at both the Christchurch Art show and the Kaiapo i expo. ■



Some of the work I have completed with the Winsor & Newton Twilight Colours.

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SPOTLIGHT ON COLOUR

Permanent Carmine

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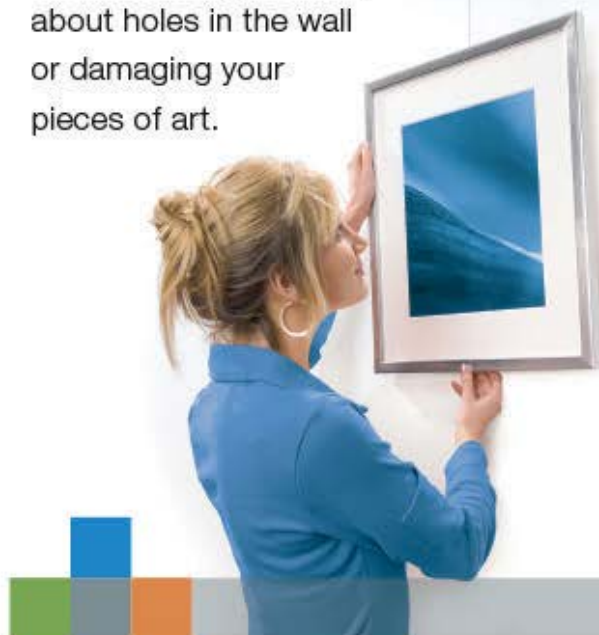
Carmine and Crimson colours were both first lake colours. Originally they were made by extracting the dye from the kermes insect (one hypothesis of the origin of the word carmine or crimson). However, during the Renaissance a new source was found in the Mexican cochineal beetle. A tiny insect, it took around 70,000 of them to create a pound of cochineal pigment. Thus, for a long time Carmine Lakes were the strongest and most expensive lake pigment (Crimson Lake being the weaker alternative). The pigment was highly prized and difficult to obtain as until the 19th century Spain controlled the Mexican cochineal trade. In the 19th Century, to circumvent the Spanish trade and to have a more reliable supply, other countries, including the UK, started to develop their own cochineal sources. The dye was used for the distinctive British Army coats. Though it created a beautiful transparent red, the colour was highly fugitive and impermanent. It has, therefore, mostly been used as a source of food colouring in the 20th century.

Crimson remained in the painter's palette as Alizarin Crimson was discovered and developed, but a match for Carmine could not be found until the 1990s when Quinacridone pigments had been further developed. In 1996 Winsor & Newton proudly launched their Permanent Carmine which is the closest match to the original carmine and has the additional properties of being stable and permanent. It has a bluer undertone than Alizarin Crimson and its transparency makes it an ideal colour for glazing. **N**



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THE

HUMAN CONDITION

By Andrew Swarbrick.



With very supportive parents constantly supplying him with art materials and encouragement, Andrew Swarbrick has overcome his physical disabilities to emerge as a very talented artist. Lucky enough to be using his talent every day as a tattoo artist, Andrew tells us his story.

I have been interested in art from a young age, and have been drawing for as long as I can remember. At age 12, I had a large operation to help alleviate some of the physical disabilities I was born with, which resulted in me being wheelchair bound for just over a year. As there wasn't much to do in hospital in those days, my folks were constantly bringing me comic books to read. I promptly copied all of my favourite pictures from them and then pursued other artists books, which I also feverishly copied from, learning all the time. I didn't fare well with art at

school and am largely self taught. After school, I worked in various factories over the next six years or so, while trying to build a portfolio to go to university as an adult student. That portfolio landed me an apprenticeship as a tattoo artist.

I saved up and purchased all of Burne Hogarth's books which taught me anatomy, foreshortening and how to control light and shade. One book in particular by Boris Vallejo, spoke of his career as a commercial artist, painting movie posters and advertisements. He also inspired me to pursue art as a career. Frank Frazetta followed soon after and



'Lethargy 2013'. Oil on canvas - 609 x 762mm.



'Illuminate. 2015'. Oil on canvas - 609 x 762mm.

offered a huge contrast to Boris' work which was all from posed artists. High school introduced me to the classical masters, of which Caravaggio stood out for his humanising of previously perfectionist subjects. Hieronymus Bosch was huge for me. He showed me how far you could push symbolism, to add a narrative and a subtext to your work, and without Burne Hogarth's books I would not now know how to draw the human figure, face, or be able to use light, out of my head, on demand. The lessons I learned through the classical style of painstakingly following along with these books benefit me on a daily basis now.

Now it's Jeff Gogue, a tattoo artist who has broken into the contemporary art world, and continues to dominate the tattoo world with his massive talent in art. I attended a three day oil painting workshop held by Jeff in his studio in Grants Pass Oregon in 2010. This was a real turning point for me. Rubbing shoulders with an idol of mine in a room full of seriously talented artists, really put a face and a human personality to the fantastic images I had been drooling over. And him inviting me back to paint with him was a really big deal for me. I have since been in many group exhibitions in North America the latest of which was at the Glitch gallery in Virginia, owned by one of my idols Jesse Smith. I was unknown to him, but after taking a look a look at my Instagram he invited me to exhibit alongside some of the most amazing artists I know. I only had one night to paint, so I produced a piece I was really proud of, in less than quarter of the time it usually takes. I had to make some tough decisions but what I learned from that experience has benefited me ever since. Other artists who inspire me are Greg Simkins, Christian Rex van Minnen and Henrik Uldalen.

The human condition fascinates me. The more I am alive, the more I feel the urge to create. As a child it was the natural world, I wanted to draw birds, horses, fish, people. Anything that moved. I wanted to convey speed, power, grace through my still pictures I wanted to tell a story, so the viewer could imagine what had lead up to, and would follow, the image I had created. As an adult it has been my relationships with others, with myself, and with existence that has, and is currently shaping my art. I want to show others how I see the world, projecting my own imperfections, opinions and expectations onto whatever subject I am portraying. My learning about physics, astrophysics, metaphysics, existentialism, eastern spiritual teachings, a constant hunger for knowledge and understanding about what is going on in the physical world, and my own mental states from day to day, drive my need to convey what is inside me. To hold a mirror up to myself, and the viewer, that has been tinted by my own states during its creation.

As a tattoo artist as well as a painter, I have a very intimate and personal connection with my clients. I have a very intimate connection with my paintings as well. They are all aspects of myself, good or bad. I love it when I lay myself bare on the canvas, leaving nothing behind and when others can recognise themselves in my work and we all realise that we are connected and can see one another in the same piece of art.

I want to learn more and constantly add to my skill set so that I have more tools in which to get what I want onto the canvas. I want to work through a set of ideas from inception



'Second sight. 2015': Oil on canvas - 1066 x 914mm.



'Font. 2015': Oil on canvas - 609 x 762mm.



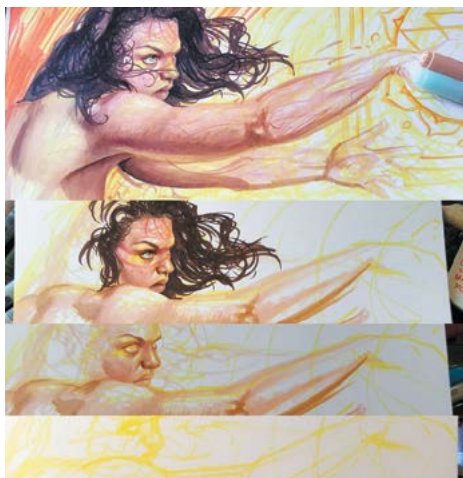
'Blue 2014': Oil on canvas - 457 x 914mm.



'Chrys 2015-2016': Oil on canvas - 609 x 457mm.



'Alpha. 2016': Oil on canvas - 762 x 914mm.



'Study. 2016': Copic marker on Bristol board. 304 x 203mm. In my artistic pursuits I am building a reference library of friends and models so each of my creations are my ideas from the beginning. This is a study from my latest shoot with the lovely Hannah Tasker Poland from Auckland.

to fruition so that I can have a cohesive body of work to exhibit, making the whole thing a journey of one idea, from start to finish.

The ability to get my art out there without having to go through galleries or dealers is great. I can have people following my work, and getting excited about it before it's even done. Social media has almost been the sole driver of my following, and that direct connection with my audience is great.

When I was looking at University, and Polytech, there didn't seem to be enough classes on how to actually produce the artwork. I see and know so many people who have art degrees who have no idea how I produce my work. I have learned mainly through reading and online workshops to speed paint in oils, the techniques of Dutch/Flemish portraiture, composition, flow, focus and more. I follow many New Zealand artists, but I can't help thinking that the art education system is extremely focussed on a narrow band of art, and if you want to learn anything outside of that narrow band, you need to find private tuition, or you had better get good at teaching yourself.

There are more galleries and group exhibitions that seem to cater to my style of contemporary art overseas than in New Zealand, and more artists doing similar things, so the style is more acceptable. Here it seems to still be on the fringes, but is gaining more traction and popularity. I am just happy people enjoy it, no matter where they are from. I would love to have a larger audience here and as such am actively participating in my local art scene and engaging with the local audience. It's really a lot of fun.

I try to leave my mistakes in the drawing, through to the painting, so they are still filtered through my eyes and ideas, showing how I see them, and myself. I am excited because I don't have to rely on any other reference other than my own, I can produce work that is my idea from start to finish, and I really can't wait to see what will come out when I remove some of the limitations I have had. Failure is great, it means you tried, and that you have at least discovered how to do it next time. Don't be afraid to show your work.

People are my favourite subject matter. I love to paint anything alive. I like my work to be immediately appealing, but to have the depth to be contemplated upon, and enjoyed over a period of time. My favourite medium is oil paint. It's what the people I looked up to used, it always seemed to be the masters' choice. The versatility and depth you can convey, along with the countless techniques and styles you can employ, in my opinion, makes it the best choice for my work, and the most fun. Also the most frustrating.


I totally love my adjustable easel. It makes short work of moving the canvas about so I don't need to pause and twiddle wing-nuts to move my canvas. It's a real lifesaver.

I will usually start with an idea, or a train of thought, sometimes an image or feeling. Usually I do a few sketches in ballpoint pen, so I keep my mistakes, before deciding whether to photograph a model or not. Once I have the reference I need (if any) I sketch straight onto the canvas in coloured pencil. I use a limited pallet, usually just transparent blue, red, and yellow. I'll mix them to make a black and the only opaque I use is Flake White replacement, which is super heavy, so I can decide how to thin it down, depending on

what I am doing. 90% of my work is done using only these colours, the only time I will add more colour is if I am going for a really classical painting look, in which case I will use some of the Old Holland colours from the Dutch/Flemish techniques to bring that 'Rembrandt' look into the work. A piece can take me from as little as three hours, up to thirty hours. I let them dry from between a week, to six months depending on the technique and mediums used, before varnishing. I use only acrylic brushes, Faux Squirrel are my favourite but some of the cheaper brands are my workhorses and I achieve over 80% of my painting with brushes that cost less than \$20.

I listen to music, usually easy listening or progressive rock. Anathema, Tool, A Perfect Circle, sometimes Wardruna. But depending on the piece I am working on, I could listen to anything from classical, to 50's rock and roll, to electronic dance or metal. As a tattoo artist, the majority of my time is spent on art. I also play tabletop war games, do miniature painting, watch movies and love to get out into nature as much as possible. Just enjoying being awake is sometimes the greatest thing you can do.

To new artists, it's typical but, practice, practice, practice. I get annoyed with the word 'talent' or 'gifted'. They speak to me of separatism, like being an artist is something special, unattainable by mere mortals. Saying 'I wish I was artistically gifted' is an excuse to stop trying. The reason those people are so good at what they do is through tireless effort, and repeated failure. So keep practising, and don't be afraid of failure, because those artists at the top have probably failed more times than you have even tried.

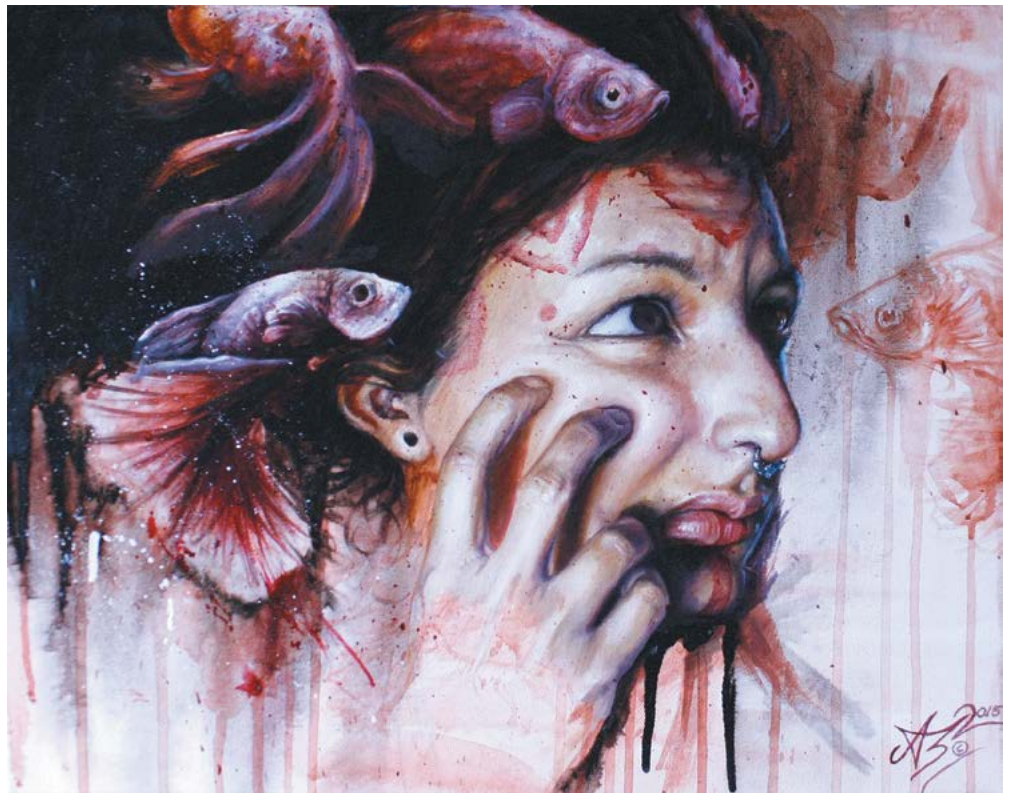
My work has ended up in USA, Canada, Australia, UK, China, Singapore, Norway. 



'Harley. 2014': (Cropped) Oil on canvas - 1270 x 1270mm.

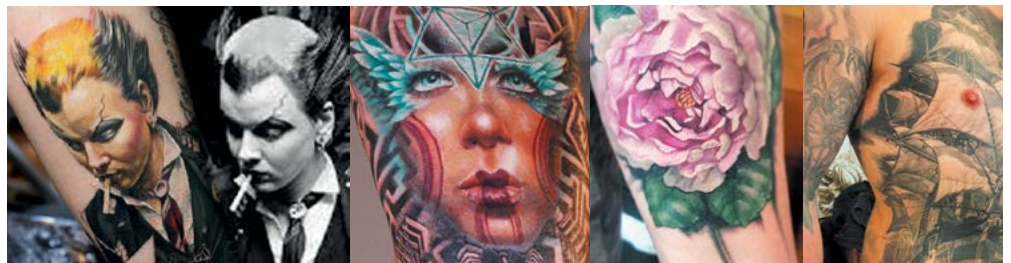


'Masquerade. 2015': Oil on canvass - 457 x 609mm.



'Pressure. 2015': Oil on canvas - 609 x 457mm.

Some of Andrew's tattoo work.



"Keep practising and don't be afraid of failure, because those artists at the top have probably failed more times than you have even tried."

Andrew Swarbrick

INLET
INFLUENCES

Two perspectives of Pāuatahanui

ROBYN PARKER & PAM MUNDELL



Robyn Parker

Pam Mundell

COMMON GROUND FOR ART AND CRAFT

Art versus craft: where does one end and the other begin? Painter Pam Mundell and weaver Robyn Parker recently explored this in an innovative show at Pataka Art + Museum.



Taking its cue from a shared love of place, their joint exhibition “Inlet Influences: Two Perspectives on Pauatahanui” (31st March to 1st May) married painting and weaving in unique ways. The two combined their creative talents to produce 36 works reflecting on the wild beauty of the Pauatahanui Inlet, just north of Wellington, an area close to both women’s hearts.

“Our challenge was to work from two perspectives, in two mediums,” says Pam. “We wanted to create a range of works that moved from purely woven pieces through to traditional landscape painting, while also including some contemporary works that spanned the two mediums.”

Using the beautiful inlet as a shared starting point, their goal was to create a cohesive body of work that represented a transition from ‘pure art’ to ‘pure craft’. The result was a unique range of fine woven garments and cushions, evocative landscape paintings, and a series of ‘hybrid’ works including ‘art’ bags, paintings sliced up and woven back together, and textiles with scenes painted directly onto them.

“As far as we knew, this approach hadn’t been tried before,” says Pam, who recently moved from Whangarei to Whitianga. “It was a bit of an experiment, but it turned out really well.” The show was a resounding success, with strong attendance and sales, great coverage by local media, and as a result of all the interest, several new commissions and another local gallery showing their work. Both Robyn and Pam have strong links to the Pauatahanui Inlet, and have known

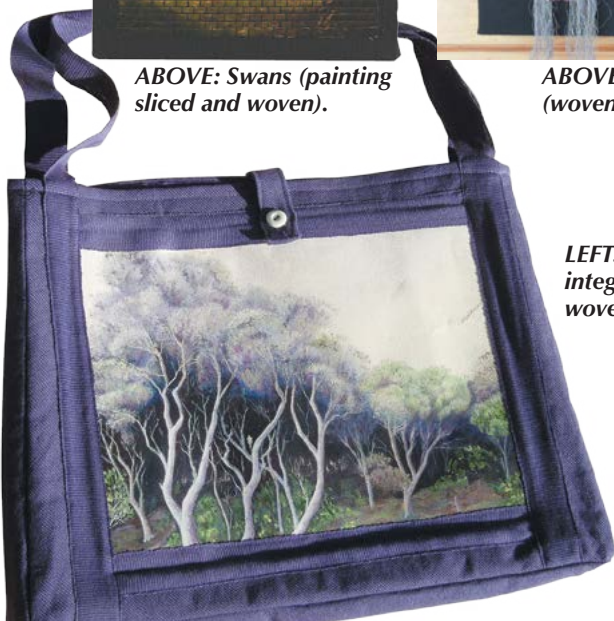
The New Zealand Artist Magazine



ABOVE: Swans (painting sliced and woven).



ABOVE: Punga (woven cotton).



LEFT: Oil painting integrated into woven bag.



ABOVE: Reflections, Motukaraka (Paint).

ABOVE RIGHT: Macrocarpa (Paint on woven cloth).

RIGHT: Litchen (painting sliced and woven).

FAR RIGHT: Hills of Gold (Paint on woven cloth).



and loved the place for decades. “It’s such a beautiful area,” says Robyn, who lives in nearby Whitby. “The light and colours are always changing. One day it’s tranquil and still as glass, the next day it will be stormy, with water crashing up over the road.” Pam’s family lived for several years on Gray’s Farm, right on the shoreline. The two were inspired by the inlet’s shifting moods, its steep crumpled-paper hills, the harakeke, reeds, and ti trees bordering the water, and the many bird species that call the place home. For the exhibition Robyn focused mostly on native flora and birds, with Pam working on birds, scenery and human influences. The iconic boat sheds, made famous by former resident and enduring legend Sam Hunt, also get a look-in.


Collaboration can be tricky, especially at a distance. Amazingly, once Pam and Robyn had agreed to work together, they did not meet face to face again until the show was hung, and didn’t view each other’s work in person until it was on the gallery wall. Even seemingly simple tasks, such as matching colour palettes, had to be carried out via snail mail or email. Samples were posted back and forth, while subjects, shapes and ideas were discussed electronically. For the ‘hybrid’ pieces, they also mailed half-completed works for the other person to modify – either on the loom, or with paint. They kept in

close touch throughout the whole process, so they could coordinate the individual pieces into a harmonious whole.

Initially a little daunted by the logistics of collaborating while living so far apart, the two were pleasantly surprised when they saw the outcome. Despite the distance, they managed to inspire each other and discover unexpected synergies.

“It all worked together amazingly well,” said Pam. “We were really happy with the collaborative pieces. We feel we achieved our goal of creating a spectrum, from traditional painting to traditional weaving.” Opening night was abuzz with around 70 guests, mingling and chatting, enjoying the works on show.

On reflection, what strikes these two collaborators is the sense that art and craft can integrate, or spark off each other, with no sharp dividing line between the two. “We had a common theme and a shared understanding, which helped give the whole thing a sense of unity,” says Robyn. “But it was a surprise to both of us, seeing how well the art and the craft elements came together.” With the success of this show, future experiments are no doubt on the cards.

- Pam Mundell: www.pammundell.co.nz
- Robyn Parker: www.pwn.org.nz/rparker.html 





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Southern Kelp V - Julie Freeman. Overall winner and recipient of the Unison Colour Cup.

PANZ "Purely Pastel" NATIONAL ART AWARDS AND CONVENTION - MAPUA 2016



Perfect Still, Burke's Pass-Julie Greig. Merit award.



Peek-a-Boo Kereru-Alice Reade. Merit award.

These awards are held in a different part of New Zealand every year and after two years of planning for the host area - Nelson Bays - the day finally arrived when delegates from all over New Zealand invaded the small village of Mapua.

15th April dawned bright and sunny for the chartered boat trip to Abel Tasman where 42 members had a wonderful day out. Seven pm saw the gathering of members and public - a full hall - to view the wonderful paintings and witness the presentation of six awards. The exhibition was opened by Julie Catchpole, Director of the Nelson Suter Gallery and awards went to:-

- Overall Winner and recipient of the Unison Colour Cup:- 'Southern Kelp V' by Julie Freeman (Auckland)
- Highly Commended:- 'Max' by Karen Neal (Marlborough)
- Merit:- 'Perfect Still – Burkes Pass' by Julie Greig (Timaru/Oamaru)
- Merit:- 'Charlie and Bessie' by Bill Burke (Nelson)
- Merit:- 'The Artists Cat and She' by Karen Neal (Marlborough)



Artists Cat and She - Karen Neal. Merit award.



Charlie & Bessie - Bill Burke. Merit award.

- Merit:- 'Peek a Boo Kereru' by Alice Reade (Nelson) [Junior member.]
- Conventioneer's Choice:- 'End of the Line' by Michael Freeman (Auckland) [This was a special weekend only prize.]
- People's Choice:- 'Max' by Karen Neal (Marlborough)

A total of 58 members from Northland to Invercargill gathered to enjoy a weekend of learning, sharing and all things pastel, as well as meeting old and new friends with like-minded interests. Presentations were varied and interesting with special interest in a demonstration by visiting Master Pastellist, Stan Sperlak of the USA. This was in a darkened room, under a spot light and you could have heard a pin drop during the whole 90 minutes. Stan is an internationally sought-after tutor and judge and we were very privileged to have his attendance. He was co-judge with Glenys della Bosca of Impressions Framing and Art Supplies and Neville Parker of The Parker Gallery.

Other presenters were, Neville Parker, Maxine Thompson - who was also awarded the signature status of Master Pastellist - Julie Freeman, Julie Greig, Karen Neal, Marion Towns and Anne Bannock. Stan also conducted two masterclass workshops, immediately following the convention. These were both fully attended with a total of 32 members and they all went home 'buzzing'.

Thanks go to all of our sponsors, for without them this wonderful event could not have been held. **N**

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SOLO EXHIBITIONS FOR TALENTED YOUNG ARTIST

One of the country's brightest young emerging artists will embark on a solo exhibition at 'Exhibitions' in Auckland on July 5-19 and Wellington, July 26 - August 9.



Photography: Maya Zilberberg.

Yaniv Janson, who was the youngest finalist of National Contemporary Art Award only months after first starting to paint, will exhibit his paintings solo, in the Auckland and Wellington Exhibition Galleries of Fine Art between July 5th and August 9th. This will be his first time exhibiting at these galleries.

Yaniv, who is 24, challenges himself daily to overcome the trials of living with Aspergers and epilepsy, and says the showcase will be a major highlight in his career so far. He credits painting as being an alternative to the difficulty he's faced in articulating himself verbally. "For me, art has become a form of expression. Colours allow me to show emotions, ideas and themes. It has unlocked a whole new world for me."

At the age of 16, Yaniv was named as a finalist in the National Contemporary Art Award as well as the Wallace Arts Awards.

Ron Epskamp, Gallery Director of the Exhibitions Gallery on Fine art says he admires artists like Yaniv, "His perspective requires us to view our world in a unique way."

Yaniv follows the Social Realist tradition, but says his paintings are created using media and a technique he has invented, "I mix the paint and water directly on a blank canvas. My idea goes straight from my brain onto the canvas. It is immediate and often things emerge unexpectedly."

His passion for environmental and social issues is evident in his work, and his big dream right now is to display his work at the United Nations. He says now it is more important than ever, to be involved in social and environmental issues - particularly climate change.

"Kiwis like Helen Clark and Robert Martin are making a huge difference," says Janson.

Helen Clark is tipped as a frontrunner for UN Secretary General. Robert Martin is New Zealand's nominee to the United Nations Committee on the Rights of Persons with Disabilities. If elected, he will be the first person with a disability on this committee. [N](#)



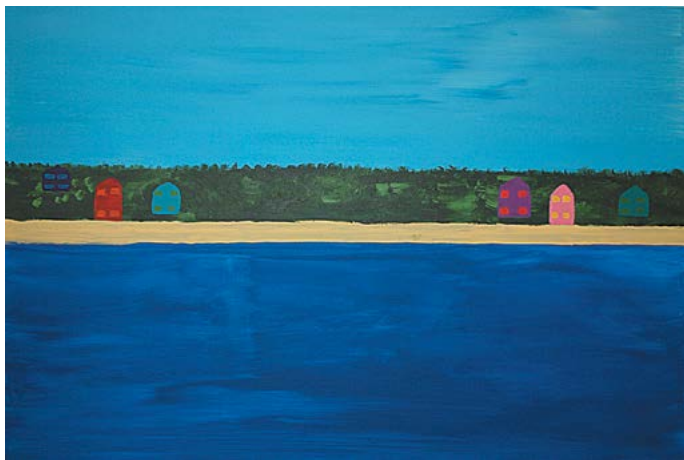
With 'Skycities' (Acrylic on canvas, 1200 x 900mm) I ask how sustainable our cities are. I painted it on an unframed canvas and it lies on a table with some of its sides falling over.



Rich, Middle Class and Poor (Acrylic on canvas, 1100 x 760mm) draws attention to the differences in the way people interact with their environment. "Life is much harder for some people especially when you don't have money, food, water or a home. The rich people live in a multi-coloured village on the mountain and by the ocean. They have choices. The middle-class share homes in the silver village - uniformity is the norm. The poor people live in the bushes. This work was a finalist in last year's Wallace Art Award.



With "Freedom" (Acrylic on canvas, 760 x 1010mm) I played with the relationship between background and foreground and the balance between chaos and order.



Invisible danger (Acrylic on canvas, 1330 x 1020mm) is about our complacency about the sea levels rising. Today's beautiful beach front properties may be under water tomorrow... this has been happening for poorer nations, but what would the rest of the world do if the sea was at our own doorstep? Art is my way of raising the complex questions humanity faces, such as our relationship with the environment and our stewardship of the planet.

BIG WAI ART SALE

The Big Wai Art Sale has become a major attraction at Carterton's Daffodil Carnival.

The giant cash and carry art sale is held in the Carterton Event Centre over three days from Friday 9 to Sunday 11 September from 10am – 4pm each day.

The 'Wai Artisans' has proved very successful and much admired by visitors. Working artists will be practicing their crafts for the public to view – this includes demonstrations from watercolor artists, metal and stone sculptors, ceramic and clay artists and more.

Darryl Grant, with his very popular recycled metal sculptures is returning as part of Wai Artisans. His unique and imaginative three dimensional artworks sold out last year and are now gracing many Wairarapa gardens and is proving one of the biggest attractions at the Big Wai Art Sale.

The main auditorium will feature over 1500 beautiful two dimensional artworks mainly from Wairarapa artists but also including artists from Tauranga, Auckland, Hawkes Bay and Wellington. The Big Wai Art Sale is completely volunteer run and artist managed, so many of the artists will be on site to chat to visitors and potential art buyers.

A huge advantage of the Big Wai Art Sale is that there is no commission on artwork sales, so first time art buyers, as well as the more serious collector, will be able to pick up some great bargains.

The Big Wai Art Sale opens with a gala preview evening starting 5.30pm on Thursday 8 September, tickets are \$10 at the door. Wine & finger food will be provided with the early bird opportunity to purchase artworks. Sales continue for the next three days culminating with Carterton's Daffodil Carnival which is held on Sunday 11 September. It's a great family day out and well worth the visit. • www.waiart.org.nz www.facebook.com/Wai-Art. [N](#)





(L-R) Evan Webb, Director of the Len Lye Foundation, Alex O'Keefe, John Matthews, Chair of the Len Lye Foundation and Dr Shayne Gooch photographed with Alex's re-construction of Len Lye's Snake God and Snake Goddess in the engineering workshop at the University of Canterbury.



Govett-Brewster Art Gallery

Len Lye Centre

AN ACTIVE LABORATORY

A dramatic kinetic artwork designed by Len Lye is taking shape in Christchurch, and will eventually be displayed in the Govett-Brewster Art Gallery/Len Lye Centre.

Snake God and the Snake Goddess features rippling metal that undulates and rears into the air before shooting a three metre bolt of lightning into a large golden sphere.

It is on a list of 10 kinetic sculptures that the Len Lye Foundation plans to scale up in size as per Len Lye's designs, one at a time and as funding allows. The artwork is one of several in a special programme the University of Canterbury's engineering department has dedicated to scaling up Len Lye's kinetic sculptures. The department has assisted the Foundation for more than 25 years.

Len Lye Foundation Director Evan Webb says the engineers are aiming to have the artwork ready for exhibition at the Len Lye Centre in either autumn or spring next year, but no date has been confirmed.

"We first have to find a workshop big enough to thoroughly test it, then we have to be satisfied the sculpture is fit for public exhibition," he says.

"Also, it'll be displayed first in Christchurch to acknowledge the work of the university's engineering department."

A video of the kinetic sculpture being tested is on the Govett-Brewster Art Gallery's Facebook page. [N](#)



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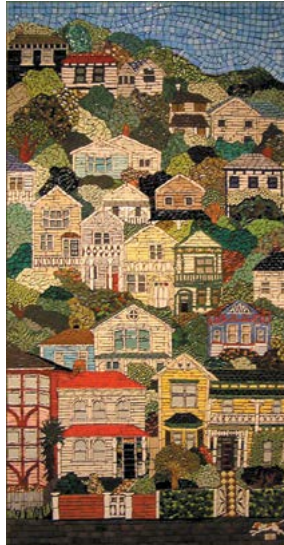
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NATIONAL MOSAIC EXHIBITION

September 30th sees the fifth National Mosaic exhibition opening at Estuary Arts Centre in Orewa running until October 23rd. The opening weekend will also feature a symposium with talks by well-known mosaic artists as well as workshops and classes on tools, techniques and substrates. Established artists work will feature among works by new and emerging enthusiasts and entrants. A range of two and three dimensional works will be exhibited in a mixed range of media including ceramic tile and art glass.

2015 Winners




TOP LEFT: 1st – Sandra Holmes – At the going down of the sun. 3d work – stained glass on an original WW1 Helmet.

ABOVE: 2nd – Jane Santos – The magic of Wellington. 2d work – tiles and mixed media.

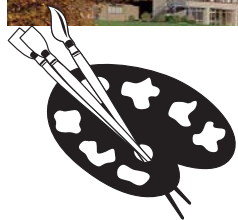
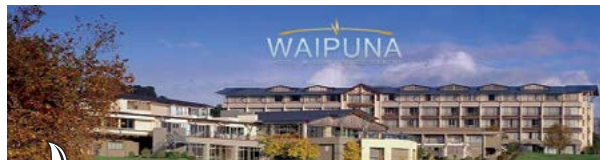
LEFT: 3rd – Maurice Bennett – Self Portrait. 2d work – toast (yes, cooked bread). *Sadly Maurice passed away on the morning of the 6th June 16, just before we sent the magazine off to print. Our sincere condolences to the family.

Despite Mosaics having been around for thousands of years, there has been some debate over the years as to where it fits in terms of art or craft. Gradually throughout the years, its recognition as an art form is increasing and more and more galleries are embracing it as an art form in all its intricacies. None have been more instrumental in this recognition within New Zealand than an initially small group of enthusiasts who started holding National exhibitions back in 2011. Since then the groundswell of people involved in mosaic art within New Zealand seems to get more adventurous and inspiring at each exhibition offering an opportunity for those new to the art, and experienced artists to learn, meet and share thoughts and enthusiasm with others.

2016 is the first time the exhibition will be held in Auckland and it is anticipated that the number and qualities of entries will be high. Artists that have undertaken large public works are included in the symposium line up and suppliers are actively getting involved in running some of the workshops. Recently a group of these artists have established the New Zealand Mosaic Art Organisation and created an environment where artists and enthusiasts can mentor, share ideas, tips and encourage others around the country. It has also been a valuable way to encourage those new to the art form and help them find classes and suppliers in their areas. This has proved extremely popular with a huge increase in members and has resulted a sharing of a wealth of knowledge and ideas that will reflect on the pieces in the upcoming exhibitions.

For those wishing to obtain more information on the exhibition, organization or mosaics in general, please email your enquiry to patnzmosaicart@gmail.com. 

Societies, Clubs and Groups



THE NEW ZEALAND

Fellowship
OF ARTISTS INC.

Artists thrive on encouragement and what better motivation than to exhibit and sell their art.

The long time relationship between the NZ Fellowship of Artists (Inc) and the Waipuna Hotel and Convention Centre at Mt Wellington, Auckland, offers a wonderful venue for professional and emerging artists to exhibit and sell artwork in the surroundings of the hotel gallery.

There are four changeovers of artwork throughout the year providing constant exhibitions. The paintings are sold to guests, visitors, business and conference clients of the hotel as well as to the general public.

The Gallery is co-ordinated by Marjorie Werner, an award-winning artist who voluntarily provides her expertise in handling all aspects of this venue. Marjorie oversees the marketing of the artwork offering any assistance to artists to achieve successful sales.

The Waipuna Gallery is one of two galleries exhibiting artwork by the Fellowship; the Gifford Gallery in Mt Eden is the home of the NZ Fellowship of Artists (Inc).

For further information about the NZ Fellowship of Artists (Inc) or to apply for membership, contact Secretary, Andrea (09 -6304754) or nzfai.artists@gmail.com 



The Village Gallery (Inc)

166 High Street, Eltham.

4 July to 29 July


Colour and Soul - Pieces of the Imaginarium in a Taranaki State of Mind - a Solo Exhibition by Joni Murphy, New Plymouth. Joni's exhibition will be focusing on colour, Mt Taranaki and the meaning and spiritual symbolism of feathers including Raukura but also throughout all cultures.

School Holiday Workshops for children. On Monday 18th July, Joni will hold two painting and drawing Workshops at the Gallery, each of two hours duration. Numbers will be limited to 10 for each Workshop. The cost will be \$2 each and all materials will be provided. Registrations at the Gallery with payment, please. We thank South Taranaki District Creative Communities for assisting the Gallery to fund these workshops.


1 August to 26 August

Mixed Media Exhibition by Ngaere Bennetts, Eltham. (Title yet to be decided) Upcycled and recycled art, scrapbooking, papercraft and collage.

29 August to 23 September

E-Town - Youth Style - an exhibition of art and craftwork by members of Eltham's Youth Health and Development Group. (More details next issue). 



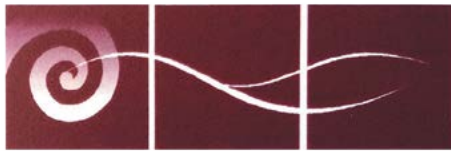
The Art Metro ran another highly successful holiday programme last holidays and is looking at doing the same again. We run four 2-hour sessions each week in the afternoons with limited class sizes and plenty of artistry. Over 80 children/young people came in for four hours of art workshops with many signing up for after school classes as a result. 



Societies, Clubs and Groups



encouraging a creative community



**KUMEU
ARTS CENTRE**

Kumeu Arts centre holds a range of classes and groups, see our website

www.kumeuartscentre.co.nz, or email thetinshed@clear.net.nz for more information

We are open 9am – 5pm weekdays and 10am – 3pm Saturdays.



Kumeu Arts Centre is holding its annual photography exhibition, titled 'People and Places' from the 3 – 18th June, in conjunction with the Auckland Festival of Photography, Fringe Festival.

This exhibition features work from a variety of local photographers, who explore the theme of people and their environments, places we go for our enjoyment and fun or have special ties to, in the company of friends and family, strangers or alone. Opening night Friday the 3rd June, 7 – 8.30pm.

From the 20th June to the 2nd July, our gallery will feature artist Maria Cooper, with her exhibition titled 'Attachment', a jewellery and mixed media exhibition contemplating notions of connection and place.

Opening Sunday the 19th June 2016, 6pm - 8pm, all welcome. **N**

The New Zealand Artist Magazine

Hutt Art

The vibrant Heart of the city's creative community

The third annual Muriel Hopper Art Award at the Odlin Art Gallery, Hutt Art Centre, Lower Hutt, has just been held with each year attracting more submissions and support from the Hutt Valley Art Communities.

Muriel was a member of the 'Group Seven' painters, one of the original painting groups in the life of the Society, which started in 1958. She particularly enjoyed painting landscapes in oils, sometimes in abstract form using a small roller and working on large canvasses on the floor of one of the Hutt Art Society studios.

On her death the John and Muriel Hopper Perpetual Charitable Trust formed, and Hutt Art was named as one of the five beneficiaries.

Muriel was an active member of both the Upper and Lower Hutt art societies so it was only fitting to recognise this generous bequest by hosting an art award, open to all artists in the Hutt Valley and aimed at promoting excellence in art by showcasing the high standard from artists in the area.

The Winners of the 5 categories are showcased on the Hutt Art Centre website: www.huttart.co.nz. **N**



Portraits of six of the Group Seven artists painted by fellow artist June Tilley, superimposed on paintings by the artists in their preferred styles. Muriel's panel is on the lower left. This large canvas is in the Society's permanent collections.



Riversdale Arts

Riversdale Arts began in 1977 with a small group of local people from Riversdale and surrounding districts. From its inception, the purpose has been to promote the arts in all their various forms within the local area. Forty three exhibitions have been held since then. Initially including the performing arts, many classes have been held at exhibition time and during the year.



Flowers presented to outgoing executives 2015, Shona Welsh, Treasurer - Debbie Allen, Exhibition Secretary - Debbie Schriek, President.



2016 incoming executives, Jodie Marlow, Treasurer - Christine OConnor, President - Rachael Nicholson, Exhibition Secretary.

Annamarie Bogers QSM, one of the original founding members, now in her early nineties, still attends the exhibition each year and contributes advice and ideas for making a better exhibition for all.

We have 23 members which include five life members (two still actively involved) and three long service members who are also still actively involved. Debbie Schriek our immediate Past President started as Secretary in 1998, then Exhibition Secretary 2001 and finally President 2008 retiring in 2015. Skills of our members include visual artists, potters, wood craftsmen, photographers, floral artists, weavers and fabric crafters. Our member's partners are also an integral part of the group helping out with everything from building maintenance, lighting and lifting many heavy props to beverage service on opening night. Many members are retired or involved in farming in the area. July is not such a busy time for the farmers which gives them the opportunity to be involved in such a big commitment.

Our annual exhibition is held in July with an extravaganza opening night on Friday, featuring our guest artist. It runs every day from 11am to 5pm (Wednesday till 7pm) closes on Sunday, 10 days later, in conjunction with the Gore Hokonui Fashion Awards. Many people from around the country attend both.

Some of our prestigious guest artists have included Andrew van der Putten (pottery); Mandy Dempsey (painting); Mandy Angus (glass); Randall Froude (painting) and Katie Gold (pottery/ceramics), amongst many others. This year our guest artist is Odelle Morshuis, a visual artist from Central Otago.

Today, the exhibition is a 'must see' event on the provinces' arts calendar, annually showcasing more than 500 artworks from over 90 artists, in a wide variety of mediums. The exhibition is for invited artists from throughout New Zealand who are able to exhibit, along with our own local artists. One of the many draw-cards for artists is such a varied high standard of artwork viewed by a large audience from Otago and Southland and also our policy of paying for return freight on unsold exhibits. For such a small town our exhibition in our large community centre is quite unique. Many of our artists travel to attend opening night.



FROM LEFT TO RIGHT, TOP TO BOTTOM: Watercolour with guest artist Jacky Pearson. Felting with Jane Craske. Metalwork with Rachael Hirabayashi. Oamaru Stone Sculpture with Suzanne Emslie.



Helen Clark, Prime Minister and Minister of Arts, who opened the exhibition. Here you see her standing beside the floral design by the late Heather Patterson who was the driving force behind Hokonui Fashion Awards since 1998

Previously an annual scholarship has been offered covering contributions towards workshops or study, with recipients invited to take part in the exhibition. However this year we are offering a \$1000 Prize awarded on opening night to a Southland based emerging artist under 25 years, with selected works displayed in the exhibition.

Classes are held during the exhibition which have included sculpture, weaving, various media painting, printmaking, brazing and felting. Local schools and pre-schools are invited to display their work in another room from the exhibition where we also have lunch and afternoon teas.

Schools are encouraged to come as groups and floor talks are available from some of our artist members.

On opening night, a ticketed event, the Mary Bogers Trophy for Best Members Exhibit, judged by our guest artist, is announced and the 'Most Popular Artist'



Mary Bogers: Our founding Member.

is voted for and announced at the end of the evening.

We have a shop in the Community Centre as well which is cash and carry and can feature over 50 contributors.

We don't have an arts trail as such but in the past have had local artists open their studios for the duration of the exhibition. Croydon Aviation Heritage Centre, ten minutes towards Gore, also has exhibitions and there is the Eastern Southland Gallery featuring the John Money Collection, Ralph Hotere Gallery and a diverse programme of temporary exhibitions in Gore.

Today, the rooms are well used as a base for regular painting, pottery and creative sewing classes, as well as one-off classes and workshops. The creative sewing has run regularly since the very beginning. We also have after school art classes where children can explore their creativity without the boundaries of a curriculum.

Our monthly committee meetings take place there and they are also the centre of activity leading up to our annual exhibition.

Meetings are followed with various members demonstrating their skills or sharing their passion for the arts. **N**



Artwork by our guest artist for 2016, Odelle Morshuis.

High profile artist members:

- **Founding Member Annamarie Bogers.** - Queens Service Medal.
- **Margaret McLennan.** Three entries accepted in W.O.W. Bizarre Bra Section. Receiving an award for one.
- **Joan Clark.** Floral Art Society of New Zealand Diary Award, design featured 2003.
- **Jodie Marlow.** Award winning and featured Artist in The New Zealand Artist Magazine.
- **Christine O'Connor.** Award winning Expressive Artist.
- **Margaret Erskine.** New Zealand Embroidery Guild President

Highlights:

- 1974 - First art course started at Riversdale School as part of Southland Polytechnic - Off Campus Department with 32 participants.
- 1982 - We are nominated 'Club of the Year' in Southland and win 2nd place nationally.
- 1987 - We purchase former Milkbar from ANZ Bank. A derelict building which we converted into our current art rooms.
- 1998 - 'Celebration of Southland' Medallion and Certificate for Services to the Arts, History of group featured in Otago & Southland Encyclopaedia.
- 2000 - Prime Minister & Minister for the Arts, Helen Clark opened the exhibition.
- 2013 - Celebrated 40 years. Pinky Agnew was the guest speaker
- 2014 - Outstanding Contribution to the Arts of Southland - Commitment to bringing nationally recognised artists to their exhibition and fostering interest and enthusiasm for art across Southland.
- 2015 - Trustpower Regional Community Award - Arts and Culture.

Various Donations and sponsorships

- \$1000 Eastern Southland Gallery & John Money Wing as a gold sponsor.
- \$2000 Sound system for hall in 1997.
- \$5000 donation for Riversdale Community Centre Upgrade. (Proceeds from Patricia Payne Concert).
- Anniversary project \$2300 Riversdale School for purchase of staging for music festival.
- Continued sponsorship of Hokonui Fashion Awards, Gore.
- Book vouchers to local contributing schools/pre-schools.

Committee Members 2016

- **President:** Christine O'Connor
- **Exhibition Secretary:** Rachael Nicholson
- **Immediate Past President:** Debbie Schriek
- **Secretary:** Carol Mckee
- **Treasurer:** Jodie Marlow
- **Shop Co-ordinators:** Marianne Williams and Margaret McLennan



LEFT: Otama School's exhibition. RIGHT: Local schools and pre-school's contributions.



▲ by Alvaro Castagnet

Tell Your Story in Colour with

DANIEL SMITH

Innovation in Watercolours. Brand new to New Zealand, Daniel Smith's complete range of 238 colours in 15ml tubes are now available at The Drawing Room.

Daniel Smith Extra-Fine Watercolours are made by hand in Seattle, Washington. This superior-quality watercolour line includes historical hues, amazing earths and some of the brightest quinacridones ever formulated. Boasting superior light-fastness, with colours rated LR1 or 11. They have excellent brushing properties,

“Daniel Smith colours offer deep chromatic intensity, the colours are luminous, great for creating paintings that make an expressionistic, gutsy statement!”

– Alvaro Castagnet

resulting in clear, clean washes even when colours are layered. It all started with pigments. Using colours no one had heard of; Perinone, Linanthrone, Carbazole, Quinacridone and Perylene.

These little known synthetic pigments were extremely lightfast, beautifully transparent and revealed colours never seen before. References were also drawn from history, resurrecting some of the classic pigments used by artists from antiquity through the Renaissance. Azurite, Lapis Lazuli, Bohemian Green Earth and Pinkcolour were among some of the early colours made using natural minerals.

In the last 15 years, 38 new pigments have been created, all mined from unusual gemstones and minerals – some old classics and some previously unknown to the world of watercolours. Each luminescent pigment has its



▲ **Daniel Smith Watercolour Ground** will enable you to work on any surface, such as aluminium, cloth, plastic and canvas.



▲ **Daniel Smith Masking Fluid** can be left on a painting for a week, a month or more! Use as a drawing tool for fine details.

own hue and properties that create an expansive range of colour choices for painters. In addition to pigment hue, or colour, luminescent paint can also be described by four pigment types – iridescent, interference, duochrome and pearlescent. Iridescent colours reflect light directly, like a mirror reflection, resulting in intense colour and sheen. Interference colours refract and scatter light; they take on different hues depending on where the light is striking and the viewer's point of view. Duochromes bounce between two different colours depending on the reflective light. Pearlescent colours add an opalescent sheen.

Key artists to use Daniel Smith include, Alvaro Castagnet, Joseph Zbukvic, David Taylor, Amanda Hyatt, Jean Haines and David Bellamy. As well as an incredible range of colours, Daniel Smith have created a variety of Watercolour Mediums to help you get the most out of your artwork.

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▲ "Rainy Evening, Paris" by Joseph Zbukvic



▲ "Am I Safe Yet?" by Jean Haines



▲ "Anticipation" by Amanda Hyatt

straight from the bottle. Left on a painting for a week, a month or more, it can still be pulled cleanly from all watercolour surfaces. Included are fine-point attachment tips that can be used as a drawing tool, enabling you to save details and highlights. **N**

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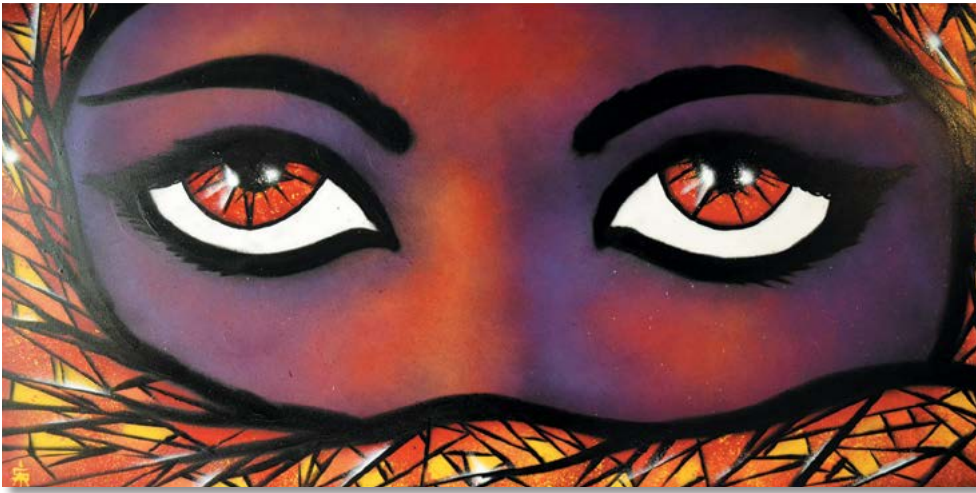
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'10' - Aerosol on wood. 1220 x 610mm.

NATURAL Connection

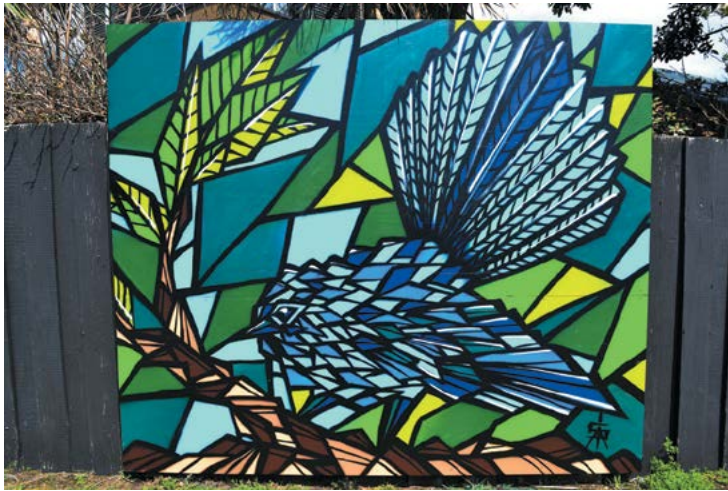
By Sarah Kippenberger



With an eye set firmly on inclusion in the global art community, Theo "TAS" Arraj has a natural connection with art as a way to communicate how he sees the world. Having recently committed wholeheartedly to a career as an artist he finds inspiration from the world around him.

Frequently drawing from his environment, aspects of nature, music and the people which surround him inspire his passion for his artistic endeavours. TAS likes to observe other artists and their processes but is proud to say his skill comes from the practice of his craft. Likening his humble beginnings within the street art culture and graffiti to those of Mankind's ancestors, who also wrote on walls, both tell a story in different times but draw from the same impulse to share their vision.

'1' - Aerosol on ply. 1160 x 1405mm.



'7' - Aerosol on ply.

TAS was born into a creative family, his father a talented musician and sign writer and his mother a freestyle drawer, both with an attention to detail and an intricate sleight of hand. This fondness for detail and design is vividly apparent within TAS's work, his energetic style picking up the movement of light and shape, imagery forming as light coming from the dark. Creating in the moment, TAS acknowledges the collaborative nature of Hip Hop music and his art form, "I tend to listen to a lot of Hip Hop when painting. It goes hand in hand with the medium. I have a lot of musically talented friends and associates who are always creating new and innovative music, which inspires me and keeps my energy high as I paint"

Progressing from a background in sign-writing and an 'obsession' with hieroglyphics, TAS fell in love with graffiti as an art form at the age of 15. Expressing himself through the creation of something beautiful and for the benefit of his own mental wellbeing, he allows himself the liberty of being in the moment with his surroundings, allowing

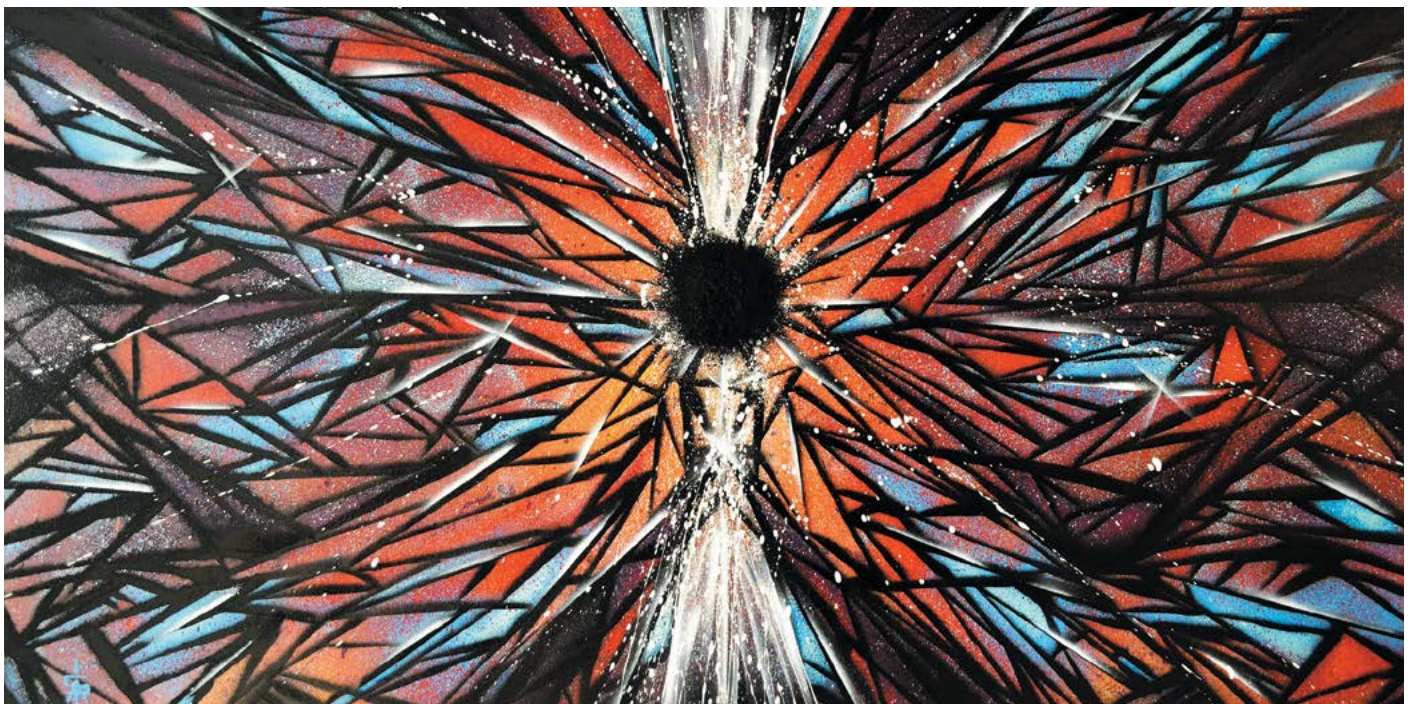


'8' - Aerosol on ply.

the time and place he is in to inform his work. As an act of meditation, he sees his art evolving with him as well as the still young culture of graffiti and street art. Preparing his mind and body before starting is an important aspect to this process. Clearing his mind and energy centres within his body creates an uncluttered space for him to focus and channel the right energy for his creations.

"I usually stare at my canvas or wall for a long time, sometimes for over an hour before painting, from an outside perspective it looks like I am off in fairy-land but I am either saying a prayer/karakia or mapping out a piece in my mind. If I am working on a portrait or an animal based painting I usually have a photo for reference when sketching the piece onto the canvas. After the initial sketch, the rest of the piece is freestyle expression. The music I am listening to and the energy of the environment I am working in helps determine the outcome of the painting. With larger canvases and walls I am able to use my whole body and move with the painting so it helps when I am in a place of 'allowing' when

'11' - Aerosol on wood. 1220x610mm.





'Make Magik' - Aerosol on brick.

painting. To encourage this process I may meditate the day or morning before painting, making sure my chakras are clear and my mind isn't cluttered with outside matters, in order to focus on the painting and channel the right energy," he explains.

Positive Change

Overcoming an artist's self doubt and questioning, TAS has recently hosted his first solo exhibition and shares his enthusiasm for his art through public demonstrations. Hoping to contribute to positive change through this art form he delivers workshops to youth, sharing his experience and knowledge to the next generation. His future goals include developing his skills as a fashion designer, photographer and eventually directing films.

Stepping it up a level this year, his next objective is to work on some large scale murals.

Along with his partner, Jade, he owns a street wear label, 'Ill Magik' (Illuminate Minds, Make Magik), with a mind to "inspire and raise consciousness through artistic expression and creation". He finds a balance and simplicity within his fashion design, which works alongside the 'loud and crazy' expression of his aerosol art. Aerosol, the street artists' best friend, is his main medium, giving his art rawness and a texture, with the ability to blend and cover almost any solid surface.

TAS's tips for new artists, "Keep an open mind, keep learning, always stay true to yourself and keep pushing your art." ■



'4' - Aerosol on canvas. 600 x 770mm.



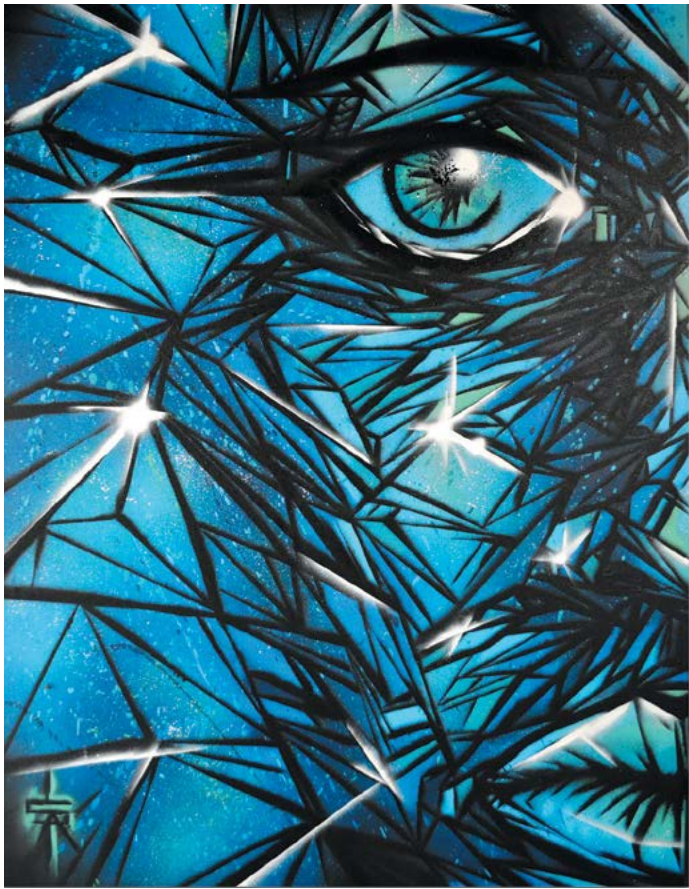
'5' - Aerosol on canvas. 600 x 770mm.



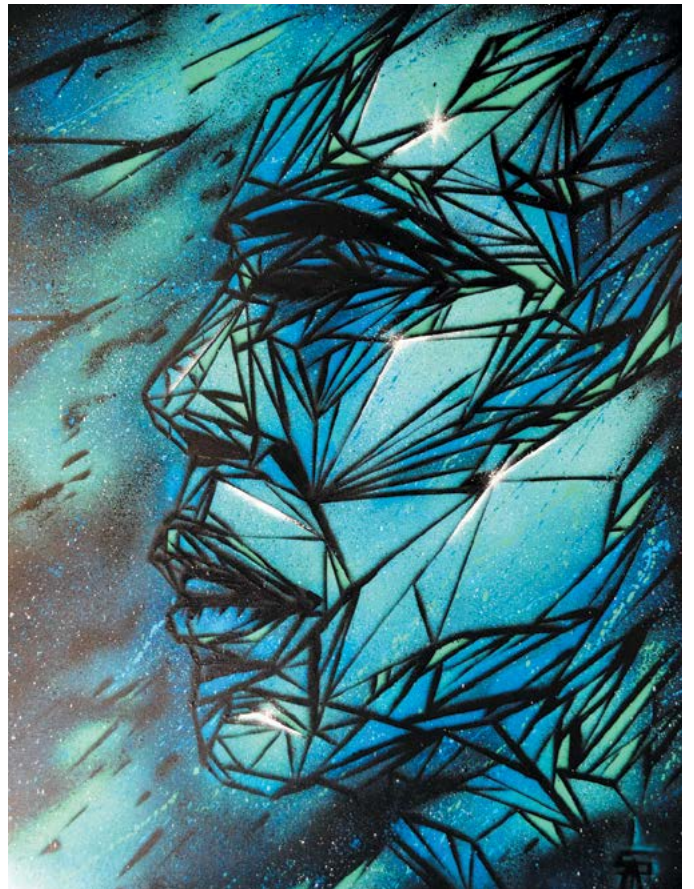
'6' - Aerosol on canvas. 600 x 770mm.



'Jerry Collins' - Aerosol on brick.



'2' - Aerosol on canvas. 760 x 1015mm.



'3' - Aerosol on canvas. 760 x 1015mm.



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MIRAMAR MURAL

Wellington Art Club painted a community mural for the Peninsular Art Trail weekend 2016. Phil Dickson designed our mural for the north wall of the Miramar Community Centre.

By Lucille Cash • Wellington Art Club Committee



John and Charles, down on their knees, painting.

It was painted in panels of wooden tiles by members of the Art Club and the local community on the weekend of Artists in Action. On the 12-13 March, there was a buzz of excitement as the mural appeared on the floor of the Clubrooms as artists completed painting their tiles. Using Resene test pot paints, bought with a Creative NZ grant, the wooden painted tiles portray a snapshot of the history of Miramar. John, our volunteer builder, stapled the finished panels up and our mural took shape.

Dave, Linda and Phil were on hand to measure and help get the panels aligned on the frame. As the last tile was attached we all came outside to view our work. Olympia, our enthusiastic president, presented Linda and Lucille with flowers, for getting the project up and running. Phil Dickson, was given an art supplies voucher for his work on designing our mural.

It was an exciting project which involved the community, artists from the Club, and local volunteers. Thanks to the Wellington City Council, who sprayed a graffiti proof varnish over the finished mural. [N](#)



Del's grandson painted a tile.



Swan, a member of the Miramar community who came to paint for the day.



framing goes up or mural tiles.



The Wellington Art Club, a happy bunch at the end of our weekend.



John and Phil begin compiling the mural, starting with the middle section first.



John and Phil bring the mural to life with the last of the tiles placed.



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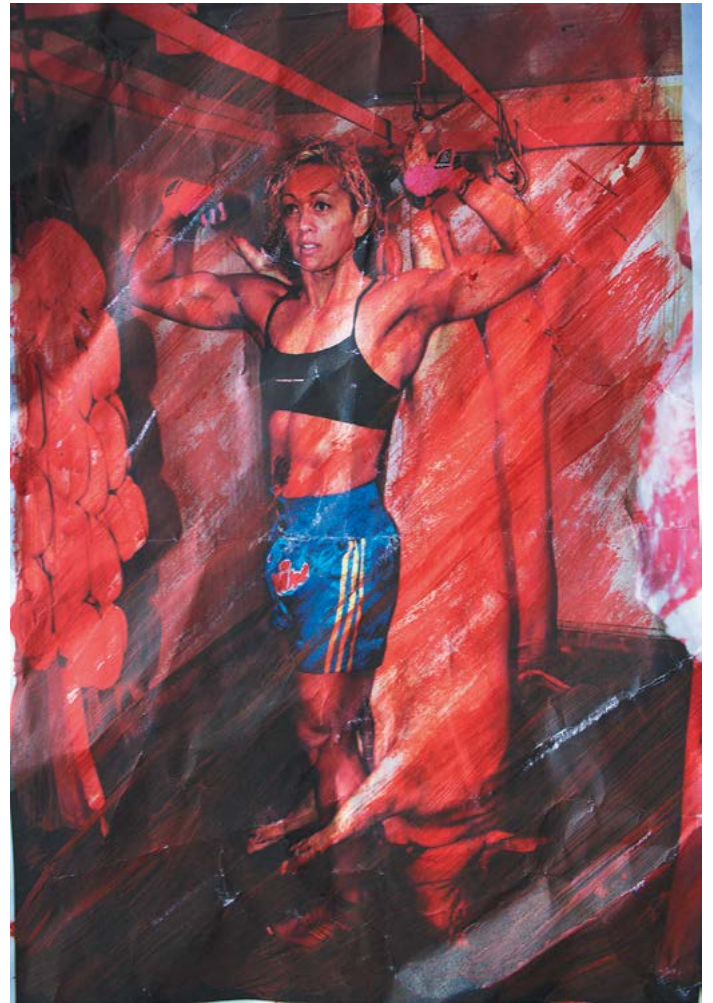
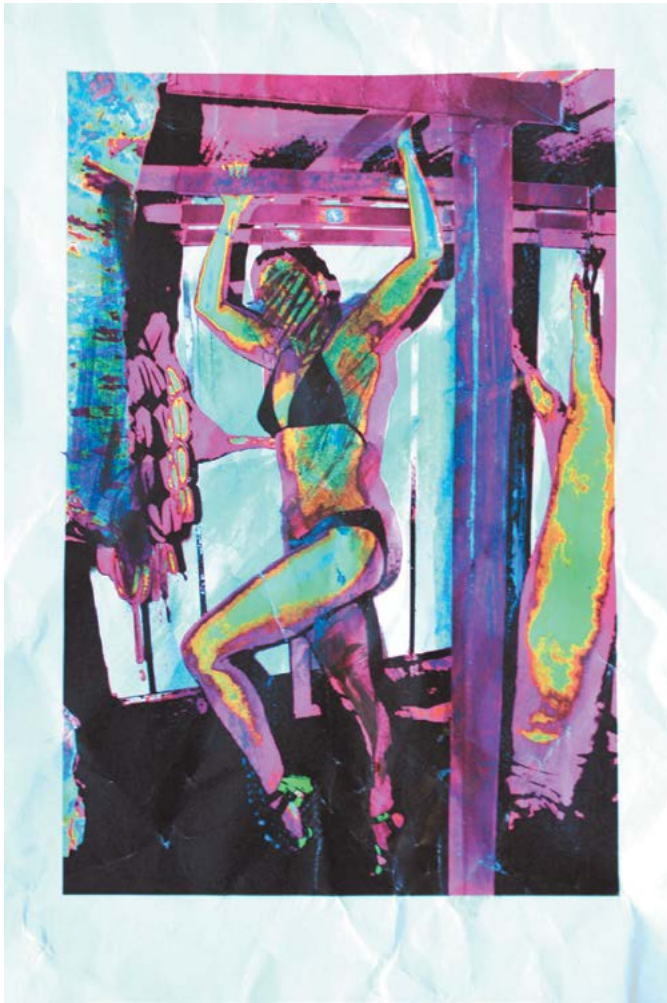


Using his camera to tell the stories of those who fall through the cracks, Drew Hill ventures to highlight political, social and cultural injustices and issues. He has been passionate about art from an early age and began by using painting as a medium to express his world view.



Contemporary Viewpoint 'Meat on Meat'

By Sarah Kippenberger



Drew loves art history and the biographies on artists - how they lived and worked. In 1999 he graduated from Ilam School of Fine Arts, Canterbury and now draws inspiration from current issues, producing thought provoking images through his recently favoured medium, photography, "...because a picture tells a thousand words and it enables you to capture the perfect moment in time that will never be seen again." Wanting to keep pushing the boundaries, Drew is currently working on a project which highlights the effect of fast food on obesity levels. Bringing to light the extremes of society, he prints black and white images of street people onto KFC, McDonald's and Burger King wrappers, juxtaposing them against images of male and female body builders in front of huge meat carcasses. "I feel very passionate about this subject matter, and I am loving the way in which I can stick it to the corporations by printing contemporary art on their propaganda wrappers, so to speak"

Exhibiting in New Zealand and recently in Hong Kong, Drew shows a dedication to his art and values being a part of the art community. Artists document how they see the world and he respects the ability of art to record history and tell stories. Living in a global community, he feels that the issues are similar no matter what country you are in, everyone has the means to express their work to a wider audience. For the last 25 years he has had the privilege of working with Iwi, looking at Maori culture and documenting Maori elders and issues such as land occupations. Currently he has the honour of photographing women on the East Coast with Moko. Gifting these to the Iwi he has photographed, the work becomes historically significant, leaving photos as both memories and a story.



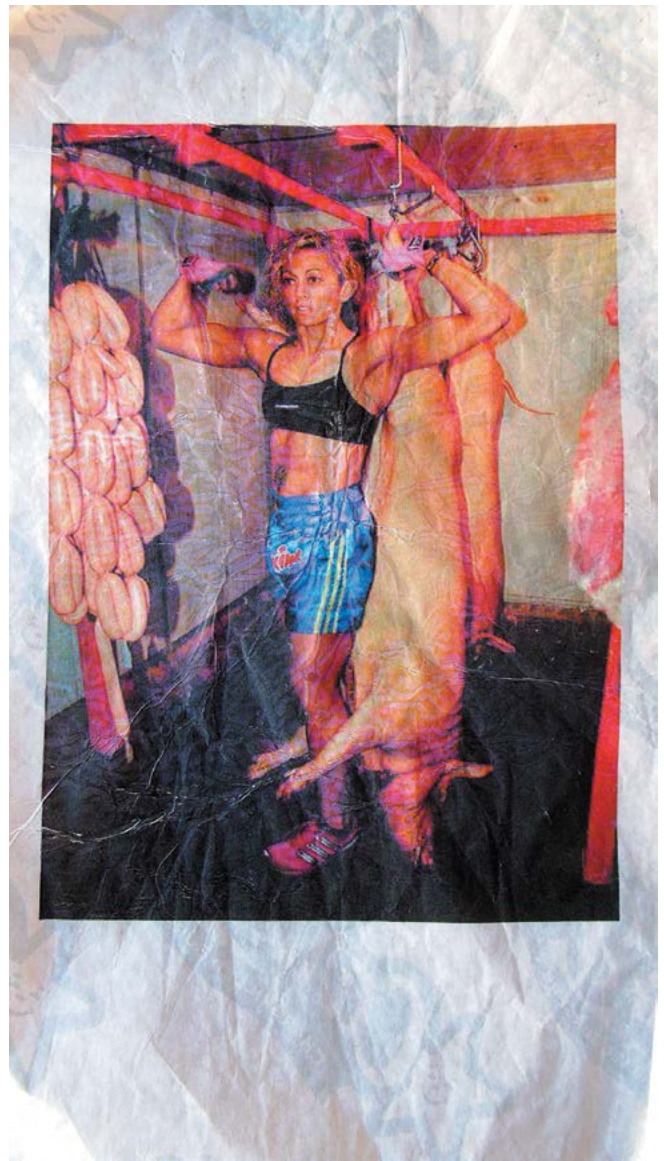
Aiming to publish a book in 5 years, Drew also works in film and documentary, having been nominated for best script and editing at the Native Toronto Film Festival. "I made a sculpture that now sits on the main road in Gisborne, a 12ft high acrylic cloak, which lights up at night and is worth a hundred thousand dollars. I also made another piece for my old high school, where I used to teach."

Currently teaching at Tolaga Bay Area School, Drew pushes his students to think outside the square whilst paying homage to the masters'. "The results I am getting from my students is very inspirational," he says.

His process involves listening to talk back radio, the National Program and the news every night, letting the ideas flow from his reactions to the subjects which arise. Using a new mirror-less camera gives Drew much pleasure with the high resolution result. It reminds him of his old manual Pentax camera when he used to do all his own printing. Adobe Photoshop and Premiere Pro assist him in creating quality digital stills and film work.

Holding fast to his goals, his advice to anyone is, "never give up on your dream and if you make a mistake, get back up and dust yourself off. Don't give up. If people can see that you are passionate about what you are doing and you maintain honesty and integrity, they generally have more respect for you". He spends a lot of time with his family, surfing and camping. "I spend a lot of time outdoors."

Drew has work at Lot 23 Auckland, Wallace Gallery and Toi o Tahuna, and is having a show at the Depot Artspace in Devonport in April 2017. He has recently been part of the Auckland Art Fair 2016 with his photography and a video



installation as well as the Queenstown LUMA Southern Lights Project where he has a sculpture carved out of acrylic.

Further to this, Drew has had a busy 2016 with exhibitions at Boom Gallery in Hong Kong (February), a solo show at Toi o Tahuna Art Gallery in Queenstown (April), Toi o Tahuna at The Hilton Kawarau Village (May) and a

documentary can be seen at: www.culturalicons.co.nz He currently has work in Australia and Hong Kong as well as New Zealand.



Trudes modelling.

News

Untitled.

Creative Futures Conference



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THE MANAWATU ART TEACHER'S ASSOCIATION

Te Manawa
art science history PALMERSTON NORTH

On Friday 20th May The Manawatu Art Teachers Association held the very first ever 'Untitled: Creative Futures Conference' that was generously hosted by Te Manawa, Museum of Art, Science and History in Palmerston North.

Spending the day with Professional Creatives and learning more about how Visual Art can provide future career opportunities was the focus of the 'Untitled, Creative Futures Conference 2016'.

The conference was kicked off by Wiremu Te Awe Awe (karakia) and Jono Naylor. Local radio host Abi Symes was MC.

The conference was a huge success in that it presented a range of speakers and workshops to 70 students from 12 schools from around the wider Manawatu region. Students listened to speakers in the morning and workshops in the afternoon. It is the first conference to our knowledge of its kind in New Zealand.

Key note speaker Stacey Cottrell, founder of Black Sheep Design Agency in Palmerston North shared her journey of how she started her own company from scratch. It was inspiring to hear how her 'can do' attitude ensured her success.

Stacey was followed by three other speakers. Mr Ian Rotherham who is a photographer and lecturer at UCOL in Palmerston North. Mr Rotherham's message of planning, problem solving and thinking outside the box to consider new ways of achieving the best photographic results was really thought provoking.

Painter Andrew Moon from the Kapiti Coast delivered a fascinating talk about his creative journey. He shared his love for the "old masters of the Renaissance period" and a sample of his work from the past few years. His beautiful large scale oil paintings, some of which are soon to be on show at Zimmerman Gallery here in Palmerston North, were simply inspiring.

The New Zealand Artist Magazine

Finally, Israel Tangaroa Birch, artist and lecturer at Massey University captured our hearts and imaginations when he shared his work and some of the examples of student work from the Bachelor of Maori Visual Art programme up at Massey University here in Palmerston North. The main theme students took away from Israel's talk was that art can be used to promote a 'social conscience' while being a voice for cultural and environmental issues. Students really enjoyed Mr Birch's engaging presentation.

The speakers were joined by local graphic designer Jemma Cheer in workshops in the afternoon sessions for students with a further focus on the creative process. This gave students the opportunity to work alongside the creatives as well as giving students the space to process what they had learned during the morning sessions.

Although the conference was the brain child of Mrs Lisa Purda, President of the Manawatu Art Teachers Association, it was made possible by the dedication and assistance of Miss Verity Elder, HOD Visual Art Freyberg High School and Miss Toni Edmeades, Collections Manager at Te Manawa. 'Untitled' would also not have been possible without the huge generosity of its sponsors.

"It is very important that students understand what is possible for their careers within the Visual Art and Communication sector as it is such a large part of our modern day society."

Lisa Purda

Artistic Nature

By Ashley McDonald

I am a 16 year old that was born and raised in Hawera, a small town located in South Taranaki. As a child, I grew up loving nature and animals alike. I have a huge interest in the environment around me - particularly trying to make a difference in the conservation efforts around New Zealand. My favorite hobbies include photography, fishkeeping and of course, art.



Ashley with her work at an exhibition at local gallery.



Cicada Stylised. Realistic Cicada.



Rainbow 'Stained Glass' Butterfly.



Axolotl galaxy.



Siamese Fighting Fish.

My journey as an artist began around 8 months ago, when I was 15 years old. I had done a small painting, inspired by my pet Siamese Fighting Fish. I posted this painting in a few of the worldwide tropical fishkeeping forums that I am a part of, not really expecting anything from it. My notifications exploded almost immediately with people commenting on how much they enjoyed the piece. A few of these commenters mentioned that they would like to purchase portraits of their own fish to hang on their wall. I had not considered selling my artwork customly to people before this, let alone sending it worldwide.

The support that I have received since that first piece is mind-blowing, and I can thank the members of those fish forums for inspiring me to take my art seriously. I also can thank a couple of well-known artists on those sites, including Steve Nielsen whom is an incredible artist that works with metals and Sam Garcia Jr., who specialises in mainly painting fish and other wildlife.

My teacher Ms McAlpine is also a great encouragement and help for my art's progression, as well as Mrs Horner. They both really have helped to inspire me. Seeing their works or chatting to these people on a regular basis played a huge role in inspiring me to continue on with drawing and to expand my artistic ability. Since meeting them I have been able to learn new techniques and much more that has benefited me as an artist.

My favorite part so far about being an artist has been being able to meet so many inspirational and motivational people. In turn, the support received has allowed me to be more confident with my daily life; just recently I attended the Sir Peter Blake Youth EnviroLeaders' Forum (YELF) 2016. This experience has allowed me to learn more about New Zealand's native flora and fauna, and has given me plenty of ideas on how to help conservation efforts in our beautiful country through my artwork. There are so many benefits to being an artist, I just couldn't list them all.

Currently my artwork featuring fish, pets, and other wildlife can be found hanging in people's homes all around the world such as Australia, the United States, Canada, Costa Rica and even Wales - to name a few! The support has only grown since posting that first painting, and it has led to me considering changing my original anticipated career path to becoming a full-time artist. I feel like this would suit really well, especially with art being my biggest passion. I would love to someday be able to hold an exhibition, and participate in art shows around the country and world.

My favorite dry mediums currently are colored pencils as they allow me to add a lot of vibrancy to my work and a lot of detail at the same time. My favorite wet medium is watercolor, followed by acrylic paint. Watercolor allows for a really unique and creative style, I really enjoy the expressiveness that is easily achieved. At the moment I am trying to learn how to use acrylic paints to their full potential. **N**

SCHOOL ART

WHANGAREI



H E A D S

Whangarei Heads School has been lucky enough to have a community built art centre at their school and have used this over the last 14 years to create a whole school biannual art exhibition. The exhibition is held at the Reyburn House Gallery in Whangarei every two years. In the years in between all the classes work with their teachers and with the support of local artists to create a wide variety of art works inspired by a range of themes.

The first art exhibition was held in 2004 and themed 'Earth, Sea, Sky'. The latest one, 'Inspiration', was the 7th exhibition the school has put on. Before the opening of each exhibition the whole school buses to Whangarei to view their art works hanging in the gallery. It is an exciting time for the children to see their artwork displayed professionally.

During the opening evening of each exhibition, children from each of the class address the audience with short speeches in thanks for the help they have received and recognition for those who have supported the evening.

Usually a song is sung and musical instruments played. This year the children were excited to see their local mayor

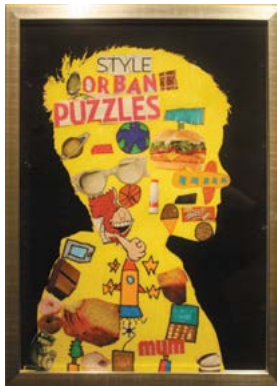
Sheryl Mai on the opening evening. It takes a lot of work effort and creativity for the school to run these exhibitions but what keeps them going is how proud the children are to see their work being valued by a range of people. They love the art process and creating their works. As a school, the community are blown away each time by the amazing work that is produced by these children and the importance placed on creativity and values. ■



Preston Payne.



Hayden Viskovich.



Corban Mitt.



Shyna Edwards.



Amy Caldwell Smith.



TJ Mackay.



Starfish – Lucy Martin.

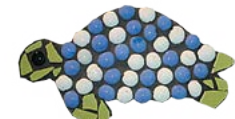


Niall Prosser.



Kaedyn Walters – long finned eel.

Turtle – Hayden



Turtle – Bethany.

Orca – Otis



Amy Robinson.



Turtle – Trinity Anderson.



Snapper – Jonjo.

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ART PRODUCTS

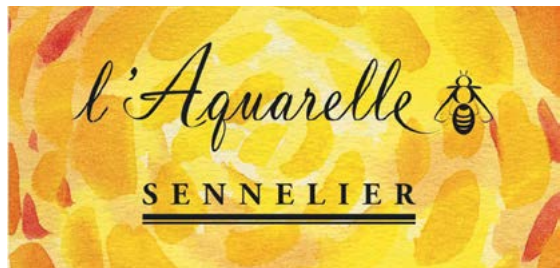
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