



# THE NEW ZEALAND ARTIST MAGAZINE



Issue No.18  
September/October 2016  
RRP \$12.50 incl GST

**CHEEKY  
CHALLENGE  
RESULTS**

**GALLERY  
NEWS**

**NEW BLUE  
PIGMENT  
YInMn Blue**

**CHRISTCHURCH  
ART SHOW**

**ARTISTS  
FORUM  
Dougie Chowns  
Sketchbook, part 9**

**ART  
AS A CAREER**



**FEATURED INSIDE:**  
• JILL WHITE • ROGER SHANKS • ROBERT VAN DER TOUW •  
• ALFRED MEMELINK • JULIE FREEMAN • KAREN TAYLOR •





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# contents

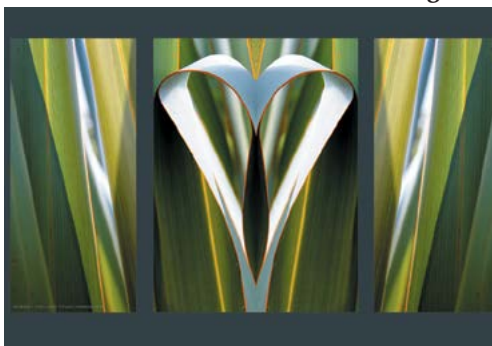
**JILL WHITE** Page 8



**ROGER SHANKS** Page 14



**ROBERT VAN DER TOUW** Page 28



<b>REGULARS</b>	Page
Subscriptions	2
A note from the studio	3
News	32, 33, 40, 41, 54, 55
Book Review	12
Artists Forum with Dougie Chowns	37
Gallery News	56
Art Products	70
Classifieds and Directory	72
<b>FEATURED ARTISTS</b>	
Jill White	8
Roger Shanks	14
Robert van der Touw	28
Alfred Memelink	42
Julie Freeman	50
Karen Taylor	62
<b>FROM THE STUDIO</b>	
Schminke	20
Spotlight on Colour	23
<b>PROFESSIONALLY SPEAKING</b>	
A Career in Art	12
<b>FEATURES</b>	
Nelson Arts Festival	18
Norfolk Island - Arousing the Senses	46
Ascot Encaustic - Making an Art out of Accommodation	60
<b>SOCIETIES AND GROUPS NEWS</b>	
Updates from our members	36
<b>DEMONSTRATIONS</b>	
Chris Emeleus - Collage	24
<b>FOCUS ON</b>	
Oakura Arts Trail	27
<b>YOUTH ART / SCHOOLS</b>	
Thomas Pakoti	66
St Dominic's College	68
<b>TNZAM COMPETITIONS</b>	
The Cheeky Challenge results	5

## The Team

*On the cover: The Dart Valley (Glenorchy) - Roger Shanks - Pg 14.*



**MEGAN LAVIN-McISAAC**  
PUBLISHER/EDITOR  
Writer, artist and graphic designer. Attended The National School of the Arts in Johannesburg. Has sold many paintings mainly in oil and watercolour.



**ROB McISAAC**  
FINANCIAL DIRECTOR  
Rob has been involved in the management of various business for over 25 years, turning many from failure into profit.



**DIANA REES**  
ACCOUNT MANAGER  
Born in Wanganui, Diana studied graphic design, pottery, photography and fine arts. She has a degree in Applied and Visual Arts.



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



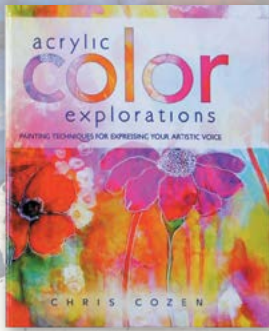
**DOUGIE CHOWNS**  
CONTRIBUTING WRITER  
A professional Bushey Artist for 63 years. Multi-media, drawing, painting, fabric printer, serigraphy and videographer. Artwork in Museums, Universities and private collections. Initiated Northtec Art Dept. Exhibited internationally from Northland since 1973.



**JOHN BOTTON**  
CONTRIBUTING WRITER  
John Botton has been involved in digital imaging since 1986 as a television producer and in digital printing since 1994. John was recently awarded his Associateship from the Photographic Society of New Zealand.



**SARAH KIPPENBERGER**  
CONTRIBUTING WRITER  
Sarah is a land and environmental artist with an avid interest in sculpture, print making, photography and art writing. She has a degree in Visual Arts.



# SUBSCRIBE AND WIN!

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**ACRYLIC COLOUR EXPLORATIONS**

BY CRIS COZEN.

*This book is generously sponsored by Gordon Harris Art and Graphic Store. The winner will be drawn on 20th July 2016, notified via email and announced on our facebook page. Judges draw is final and no correspondence will be entered into.*

**Book review on Pg 12.**

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

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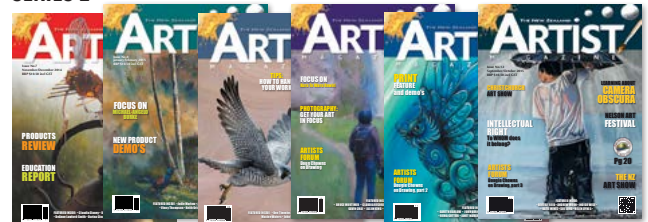
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## BACK ISSUES:

SERIES 1



SERIES 2





# a note from the studio...

The results are in and we have our winners for the Cheeky Challenge, A big thank you to our judges John Botton from Print Art and Richard and Diana Moore from Moore's Fine Art. There was an amazing range of artworks entered which resulted in a very challenging final selection. All winners and highly commended entries are on pages 5-7.

In this issue we look at beautiful Norfolk Island and the art holidays it offers, we have feedback from the NZ Art Show and the Christchurch Art Show who both had very successful shows again this year.

**DON'T MISS the great giveaways on page 33 and page 70.**

With the Nelson Arts Festival due to kick off again we profile the artists involved in the live art billboard project. The title this year is Maungarongo (abiding peace) to celebrate Nuclear Free Aotearoa and the 30th anniversary of the planting of Nelson's Peace Gardens. This year the project will be based at the Founders Heritage Park, so make a point of dropping by to say hello to these amazing artists and witness their creations.

Keep your letters coming we love to hear from you.

*Meg & Diana*

## THE TEAM

**Publisher/Editor** Megan Lavin-McIsaac (meg@thenzartist.co.nz)  
**Financial Director** Robert McIsaac (rob@thenzartist.co.nz)  
**Associate Editor** Linda Hodnett (linda@thenzartist.co.nz)  
**Advertising and Sales** Diana Rees (advertising@thenzartist.co.nz)  
**Postal Address** 2363 Whangarei Heads Road, RD4 Taurikura Whangarei 0174

## ART

Layout & Design MegaType Publishing

## EDITORIAL

## CONTRIBUTORS

Megan Lavin-McIsaac  
John Botton  
Douglas Chowns  
Sarah Kippenberger  
Diana Rees  
Winsor & Newton  
Jill White  
Chris Emeleus  
Julie Freeman  
Thomas Pakoti  
Laura Dooney  
Evan Woodruffe  
Anne Quito



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## DISTRIBUTION & SUBSCRIPTIONS

Megan Lavin-McIsaac Tel: 09 434 0096 • Mob: 022 641 9786  
meg@thenzartist.co.nz

## BULK ORDERS

Megan Lavin-McIsaac: meg@thenzartist.co.nz  
Tel: 022 641 9786 or 09 434 0096

## WEB PAGE

[www.thenzartist.co.nz](http://www.thenzartist.co.nz)

## CONTACTS

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ALFRED MEMELINK

Page 42



JULIE FREEMAN

Page 50



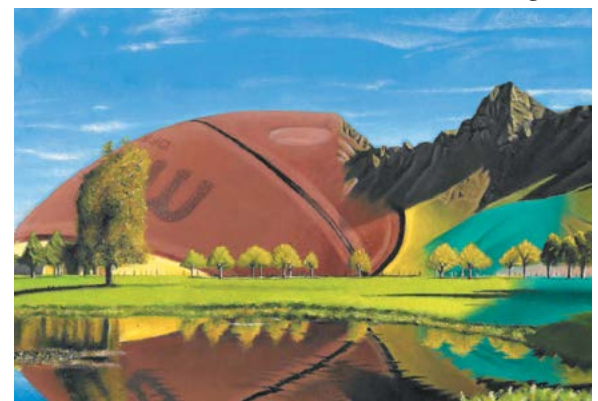
KAREN TAYLOR

Page 62



YOUTH ART - THOMAS PIKOTI

Page 66



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

Totally amazed right now - I was featured as a youth artist in the New Zealand Artist Magazine! Massive thanks to the team at The New Zealand Artist Magazine for featuring me!

*Ashley McDonald*

Dear NZ Artist

I am currently a prisoner at Ngawha Prison. Recently at the prison library I discovered a copy of your magazine. It's kept me occupied for the better part of two days and I still keep going back over it, enjoying every bit. So thanks for such an excellent read. As a novice artist I really enjoy seeing different works and drawing inspiration from other fantastic Kiwi's.

Unfortunately for me I am unable to make the trip down to the stores etc to buy such good reading material and I was hoping you might consider donating a few back issues which I could pass on to the library after reading. I would most certainly appreciate any help you could give.

Thanks again for a great magazine and also for taking the time to read my letter. I hope to hear back from you soon.

**Ed: We sent this fellow a complete set of back issues and when he'd received them, we received this:**

Thank you so much for your recent kindness in sending out the copies of The NZ Artist Magazine.

I was absolutely blown away with your response and will look forward to hopefully sending some photos of some work in the future.

I sincerely thank you again and assure you that the magazines you sent will be well appreciated by so many.

**Isn't that lovely? This is the basis behind this magazine. The ability to share New Zealand art amongst everyone is so worth the effort it takes in putting it all together. We hope you all get heaps of tips and tricks from the back issues! Happy painting. Ed**

**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.**

Thank you so much for putting the demo I did in the latest magazine which arrived today. It was a bit nerve wracking but it also made me think more clearly about the steps I take in doing a painting.


I also thought you would like to know that I sold 12 paintings at the Christchurch Art Show and both the demonstration painting and the Kaiapoi Lakes sold too.

*Kind regards  
Carol Moffatt*

Forever grateful to The New Zealand Artist Magazine for showing love and support with this great article featuring yours truly in the latest issue. The words beautifully articulate my vision. Thank you so much!

*Theo Arraj*



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Wellington From Matiu Somes Island by Alan Collins

**Upcoming Exhibitions**

- 3 - 25 Sept - ALAN COLLINS Watercolours
- 1 - 30 Oct - SARAH ALBISSER Solo Exhibition
- 1 - 30 Oct - PRINT COUNCIL AOTEAROA NZ, Members Exhibition

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# Congratulations!



To  
**'Bev Weber'!**  
**WINNER**  
of  
The New Zealand Artist Magazine's  
17th subscription competition

# CHEEKY CHALLENGE

# RESULTS



The Challenge was to create your work around our chosen image 'Rust in Piece', right, with the main criteria being that it must be clear the supplied photograph has been used as reference.

We happily feasted our eyes on all the marvelous work submitted and the standard of work entered was very high.

Our judges, **Diana and Richard Moore** - Owners of Moore Fine Art School and **John Botton** - Professional photographer and Professional Giclée Printer, said "Winners were hard to choose in each category as well as the overall winner. The journey our vehicle has taken through the artists' imagination has been enriching, from 'No 8 wire on the moon' through to detailed 'Oxidised Life', this was a wonderful experience. Hearty thanks to all participants and congratulations to the winners."



Watercolour - 1st place and a highly commended.  
Pastel - 1st place and a highly commended.

**Overall Winner - 1st of four winners from above.**  
*The overall winner has been selected from the four winners of the above categories.*

## CATEGORIES:

- Acrylic - 1st place and a highly commended.
- Oil - 1st place and a highly commended.

# and now ... THE WINNERS

## WATERCOLOUR



### WINNERS PRIZES:

- Pulsar DVD - \$40
- Gordon Harris Gift Voucher - \$50
- Print Art - A2 Giclée Print - \$100
- TNZAM 1 year subscription - \$60
- Watercolour Mate - \$250

### HIGHLY COMMENDED:

- Print Art - Giclée Print - \$50



**FIRST PRIZE:** Suzanne Liddall - 'Rusteraion': Metallic watercolour, and watercolour pencils. 297 x 420mm.



**HIGHLY COMMENDED:** Jonathan Marett - 'Number 8 Wire': Watercolour. 510 x 320mm.

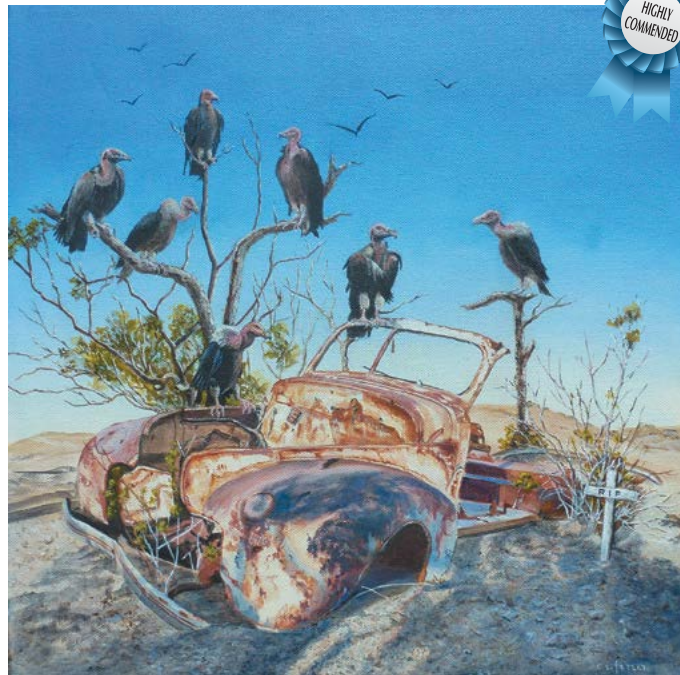
# ACRYLIC

## WINNERS PRIZES:

- Pulsar DVD - \$40
- Gordon Harris Gift Voucher - \$50
- Print Art - A2 Giclée Print - \$100
- TNZAM 1 year subscription - \$60
- Liquitex Voucher - \$250



**FIRST PRIZE:** Carla McKnight - 'Rustic Blend'. Acrylic, heavy texture mixed medium. 300 x 400mm.



**HIGHLY COMMENDED:** Coleen Tetley - 'Slim Pickings'. Acrylic. 380 x 380mm.

# OIL

## WINNERS PRIZES:

- Pulsar DVD - \$40
- Gordon Harris Gift Voucher - \$50
- Print Art - A2 Giclée Print - \$100
- TNZAM 1 year subscription - \$60
- Winsor & Newton Voucher - \$250

## HIGHLY COMMENDED:

- Print Art - Giclée Print - \$50



**FIRST PRIZE:** Gavin Chai - 'A Man's Regret'. Oil. 254 x 203mm.



**HIGHLY COMMENDED:** Mary Stevens - 'Rust in Abstraction'. Oil. 410 x 410mm.

**WINNERS PRIZES:**

- Pulsar DVD - \$40
- Gordon Harris Gift Voucher - \$50
- Print Art - A2 Giclée Print - \$100

- TNZAM 1 year subscription - \$60
- Unisen Pastels - \$250

**HIGHLY COMMENDED:**

- Print Art - Giclée Print - \$50



**FIRST PRIZE:** Vicki Jackson - 'Under the Hood - Conservation'.  
 Pastel. 600 x 900mm.



**HIGHLY COMMENDED:** Anne Bannock - 'Ready to Roll'. Pastel.  
 400 x 360mm.

**THE WINNERS IN PERSON**



Suzanne Liddall.



Carla McKnight.



Gavin Chai.



Vicki Jackson.

**The Cheeky Challenge  
 2016 Overall  
 Winner is ...  
 VICKI  
 JACKSON!**

**CONGRATULATIONS!**  
 Vicki has won a two panel stand at the Christchurch Art Show 2017 worth \$500 and a further A2 Giclée print.





*'Singing The Blues' - Mixed Media. 1000 x 740mm.*

# Finding the Secrets

By Jill White



*I have had no formal art training but I come from a family of art lovers so I always say it must have been through a process of 'osmosis' that I learnt to work with colour. Being surrounded by art in the home must have had some subconscious influence. My sister Loy Forrest was the artist in the family so until I came to New Zealand from Botswana, it wasn't something I had considered doing.*



*'Pacifica' - Mixed Media. 1200 x 900mm.*

Once I asked a friend's daughter to do a painting for me but she was too busy so I thought I would try to do one myself. Another wonderful friend of mine Raewyn Coker saw it and took it into the local community gallery where it sold in the first week - they asked me to bring more work in to which I replied "but I'm not an artist and I don't think I can". However, I gave it a go and when that one sold, my career as an artist took off. Once I started painting I couldn't stop, finding a need to create. I am always doing something creative even when I am trying to relax. While on holiday in Fiji I got building sand and grout from builders on the island, found



**'Taranaki Gold Series 1' - Mixed Media. 1500 x 900mm.**

some old broken tiles dumped on the beach from a hotel renovation, and I made a mosaic. I had a little workshop going on and the mosaic is still in their garden today.

Becoming an artist enabled me to start seeing everything differently. It is very easy in New Zealand to see how to paint. The light and shadows are so much more defined than the African colours I was used to. I love the excitement of starting a new canvas and seeing what evolves. I never plan my paintings, preparation on any level is not something I enjoy.

I find my inspiration in things that are important to me really, using my history and memories as well as landscapes that just have to be painted. I am hopeless as a dinner date because if there is a good sunset I have to run off and get a photo. Atkinson Grimshaw, who is a very distant relative, has inspired me greatly. I like the way the light in his otherwise very moody paintings is so relevant.

The whole arty life really agrees with me, meeting up with artists from around New Zealand at the exhibitions and seeing people's faces when they buy one of your works. It gets even better when they really get what you're trying to convey. Every painting has a story. When artists paint they show you a piece of their soul, sometimes intentionally, sometimes not. There is always a reason why they are painting what they paint. When I paint cityscapes I try to reflect the vibrancy and excitement of a city at night, the neon lights and big blocks of colour but I also always add some texture in the form of corrugations to reflect the squatter camps that are always behind every city. Forgotten people who live in corrugated iron shacks - the cities secrets.

I was invited to exhibit in Florence a few years ago but regrettably it was 'bad timing' as I was too busy with other things. It's now on my bucket list.



**'Fusion' - Mixed Media. 800 x 500mm.**



*'Urban Lights Series 1 - Wilkison Way' - Mixed Media. 900 x 450mm.*

At the moment, I am working on a Satellite Series which is something I have been wanting to do for a few years but wasn't sure how I wanted it to look. I love looking at the islands when you fly over in a plane, the depths of water and the different blues, the patterns that are formed. With satellite photos now you can see so much more, our planet is just one big canvas. Something I always think about when I am doing cityscapes is that architects and city planners spend many, many years developing a city but when the sun goes down, nature reflects a perfect replica of it into the water in just a matter of minutes.

I have learnt that in art there are no mistakes. Mistakes become techniques and beauty is very definitely in the eye of the beholder. Something I have learnt through having my own gallery.

Carla, Midge and the team from The New Zealand Art Show, have been with me on my artistic journey from the beginning, from being a new artist to having work all over the world and now my own gallery. Support from Trusts such as these is invaluable.

The subjects I most like to paint are landscapes, seascapes and cityscapes. I have never tried to paint people or animals. I always think you have to either be really abstract and out there or extremely good to get the eyes right. I'm pretty sure I would be in the really abstract category.

I work in a completely disorganised way. I don't plan what I am going to paint and within minutes I am covered in paint. I use mixed media mainly, acrylic and sometimes all sorts of everything. I don't use oils as I am way too impatient. My studio gets very messy when I am working on a big exhibition. I work on about three canvases at once while I am waiting for drying times. I often paint at night as I run the gallery in the day. I have great lights in my studio so enjoy locking myself away with my music and sometimes a wine. I listen to a wide variety of music when I paint, from Andrea Bocelli to Kings of Leon. Music definitely affects the way you paint, sometimes producing very interesting results. Family and friends are very important to me so when I am not in my studio or at the



*Jill's stand at the NZ Art Show 2016.*



*'Pacific 1' - Mixed Media. 450 x 350mm.*

gallery I like to catch up and maybe go down the coast. There are some months when I am an absent friend due to painting commitments so I try to make up for that when I can.

My main tip for new artists is to develop your own style. If you have had art lessons take a break for a couple of months so you aren't too influenced by the art teacher's style. Learn the techniques and then paint what you love and from the heart. Working at the gallery I have noticed that the artists who make it all have a very definite style. You would recognise their work anywhere. People like to understand who the artist is. It's the same as choosing your favourite musician. You like the sound they create, become familiar with it and buy the next album. Don't try to copy the artist that is selling well, stick to what you do, commit to it and people will get to understand and enjoy your work. For those people who would like to paint, the first step is to get some paint onto the canvas - anything, even just a line of paint because then the nice pristine white canvas is not daunting anymore - the rest will follow. Use colours you love and find something that is personal to you. Something you would like in your own home and practice! Not everyone can draw but everyone can paint.

Having been involved in community art for about 12 years as both as a Trustee and local gallery manager, I recently saw an opportunity to open my own gallery called 'The White Sail Gallery' down in Breakwater Bay, New Plymouth - a beautiful spot by the sea, which is very popular with tourists and locals alike. I am passionate about exhibiting the work of New Zealand artists, there is such a huge amount of talent here so it's my pleasure to be able to showcase what we have to national and overseas visitors.

Running the gallery doesn't give me a much time to paint, so apart from my own gallery I focus on getting my work into The Riverhead Gallery, The New Zealand Art Show and The Christchurch Art Show. I currently have work in America, Ireland, UK, South Africa, Dubai and Norway. 



**'Akaroa' - Mixed Media, 1000 x 740mm.**



**'Boats in the Bay Series 2' - Mixed Media. 1500 x 900mm.**



**'Sahara' - Mixed Media. 900 x 600mm.**



**'Alluvial 1' - Mixed Media. 900 x 600mm.**



**'Alluvial 11' - Mixed Media. 900 x 600mm.**

# ART BOOKS

## BOOK REVIEW

By Diana Rees



### *Acrylic Color Explorations*

Painting Techniques for expressing your artistic voice.

By Chris Cozen.

ISBN 13: 978-1-4403-4077-2

Published by North Lights Books an imprint of F+WA Content and eCommerce Company.

Chris Cozen is a self-taught acrylic and mixed media artist, teacher and author. She spent nine years as a working artist for Golden Artist Colours Inc. and is currently a member of their Artist Educator team. She shares the knowledge and understanding of acrylics that she has gained through training students in both hands-on workshops and online instruction. Chris presents five chapters of colour exploration with an exciting colour challenge at the end of each.

#### Chapter one - Colour essentials

Practical information on colour pigments through time, pigment qualities, basic colour terms and the colour wheel.

#### Chapter two - Rounding out the Colour Wheel

How black, white and neutrals play an important role in the language of colour and how we use them to adjust and balance a composition, create tints, tones and gradations of colour and to develop nuance within our colour stories.

#### Chapter three - Spinning the Colour Wheel

Understanding the mechanics of the colour wheel and the relationships of the colours to each other on the wheel and how it helps us process how we view and make art, Chris gives the reader a modern approach to a signature palette and demonstrates raising and lowering the temperature of colour.

#### Chapter four - Colour Conversations

Colour speaks, monochromatic and analogous colour palettes. This looks at learning to fully develop a monochromatic colour scheme and how it is a valuable tool for any artist. Chris demonstrates using a mother colour for unifying and shows how creating a story board for colour is an excellent way for you to analyse the influences small changes can make to your overall palette.

#### Chapter five - Letting Colour Speak

In this final chapter Chris looks at ways of expressing colour, from expressive painting, making magic specialty paints and glazes, muffled glazes and much more. Throughout her book she give examples and techniques from masters such as Vincent van Gogh, Claude Monet, her own work and other associated artists. N



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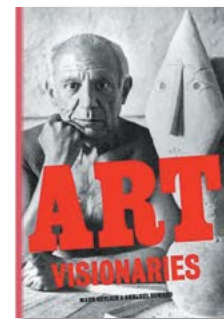


### *Art is Everywhere*

By Lorenzo Servi

ISBN: 9789063694180

Price: \$29.99

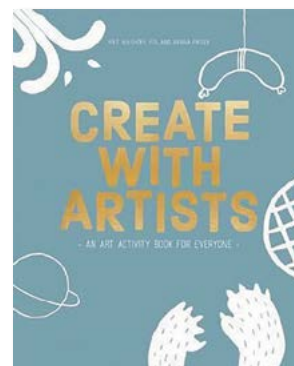


### *Art Visionaries*

By Mark Getlein and Annabel Howard

ISBN: B9781780675770

RRP: \$65.00



### *Create With Artists*

By Rixt Hulshoff Pol and Hannah Piksen

ISBN: 9789063694166

Price: \$35.00

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### NO HAZARDOUS SOLVENTS

Since it does not need hazardous solvents, Artisan is ideal for artists who share a work space, for those in education or at home, those looking for a safer painting environment, and for travel.

### CONSISTENCY & TEXTURE

With a buttery, thick consistency, a broad variety of techniques can be achieved and the colour can be thinned as required.



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As with traditional oil, it is suggested that any changes to flow, consistency, drying times and gloss levels are made using the appropriate medium. Our most popular mediums include;

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



#### ARTISAN THINNER

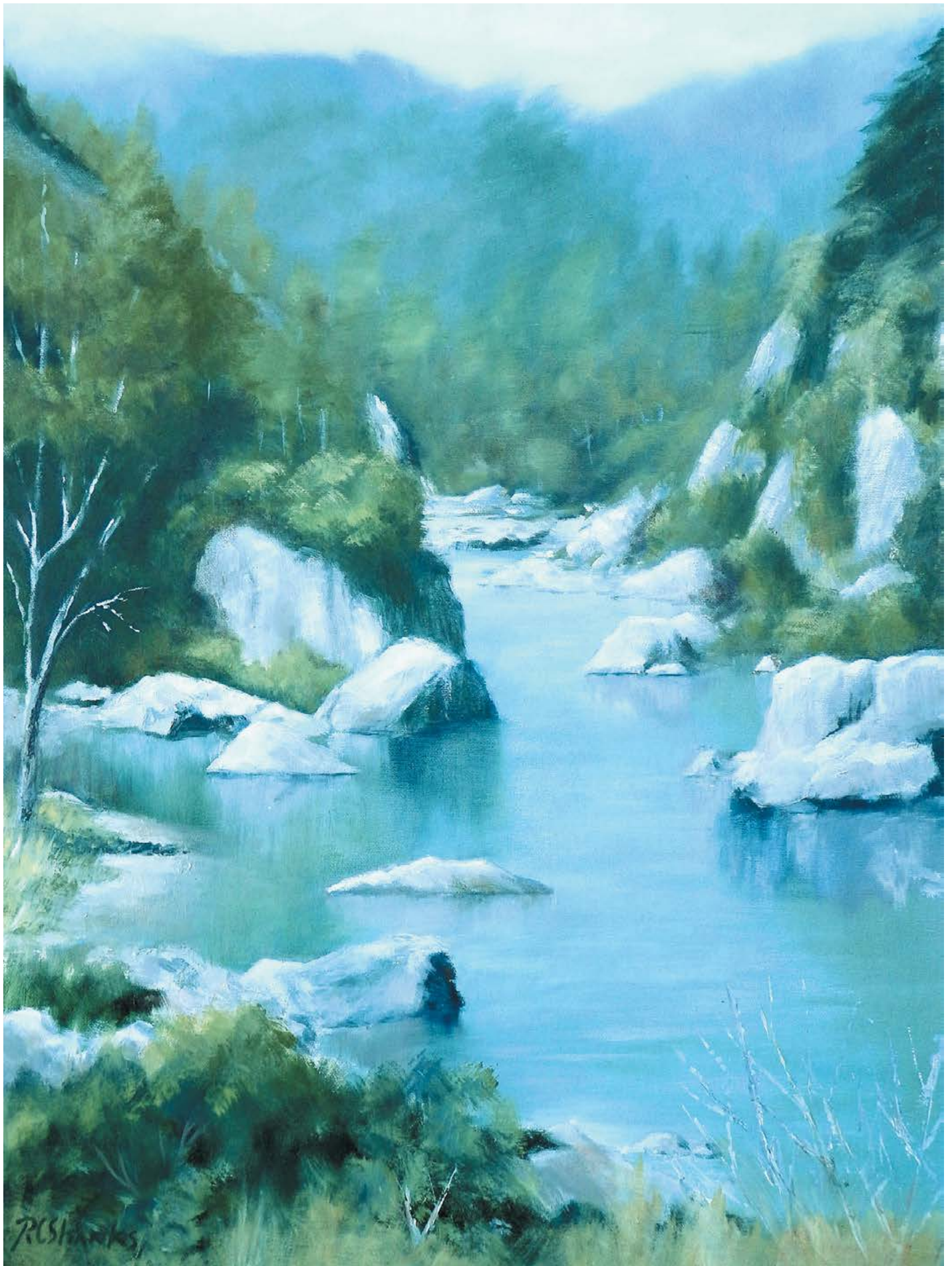
Water can be used as a solvent for Artisan, but for the best results use Artisan Thinner. Artisan Thinner has a stronger solvency than water and Artisan thinned with Artisan Thinner feels slightly better on the brush than Artisan thinned with water.

### ARTISAN BRUSHES FOR WATER MIXABLE OIL

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



**LIKE TO TRY ARTISAN WATER MIXABLE OIL COLOUR?**  
EMAIL 'ARTISAN SAMPLE' AND YOUR NAME AND ADDRESS TO [INFO@JASCO.CO.NZ](mailto:INFO@JASCO.CO.NZ)



# Harnessing the Beauty

*When Roger Shanks retired from a full time career in sheep and cattle farming, he became an artist, gaining knowledge from reading books and magazines and attending workshops with prominent Australian and New Zealand artists.*



Having had no formal training, art filled a need to keep himself occupied during his retirement with the biggest motivating factor being the sense of achievement that comes from creating beautiful paintings. Roger retired at age 54. Eighteen years later, Roger is very proud of having had a private exhibition in Napier, two exhibitions in Gisborne and being a finalist in the Australian Artist magazine competition, Volume 203. He intends to continue on his artistic journey indefinitely.

Roger's inspiration comes from a childhood love of the

landscape and all its moods and beauty. He is driven by an urge to capture some of these illusive qualities on paper or canvas. He totally loves the ability to paint whatever, wherever and with whatever mediums he chooses. This freedom has inspired his creativity.

Previously painting with watercolour, Roger has changed to oil. "My reasons for changing from watercolour to oils are that oils can be scraped or wiped off if an error is made. Also 'alla prima' oils dry very quickly if the right paint is selected and may be transported after only a few



*LEFT: 'Waioueka Gorge Gisborne, Opotiki' - oil. 560 x 400mm.*

*ABOVE: 'Raukokore, Waihou Bay' - oil. 460 x 610mm.*

hours drying time in warm weather.” Switching between watercolour and oils is tricky for Roger as the disciplines are so different – watercolour requires the whites to be the white of the paper whereas oil has the luxury of adding white when needed. However he believes that if he puts his mind to it, he definitely could do watercolour again but is currently concentrating on oils. On the subject of errors he states, “I have made many and hopefully have learned a lot from those mistakes”.

Roger uses oils with Liquin Original to thin paint and low odour kerosene to wash brushes with the occasional

use of turpentine. or soapy water if his brushes have been allowed to dry out too much. “My favourite pieces of equipment are three different sizes of squirrel mop brushes for watercolours and No 8, 10, 12 long flats and a rigger for oils. I use a glass palette in a flat airtight plastic container to slow drying out and for easy transport.

“For oils I use unstretched canvas taped to MDF Board. I draw the subject with very thin paint. I may do some thumbnail sketches before starting to paint to check that the composition is correct. Next I put in my darkest darks to establish a value scale, then the shadows, if they are not the darkest darks, then work through to the lightest values. I put in the shadows early to establish my values as the light changes. The last thing is to put in the highlights with the thickest paint”. Roger advises less haste and more care when putting in the final highlights.

Most of the products Roger uses have been recommended by his various tutors, with a few additions of his own. He has some advice of his own to give newby's: “Watercolour tips: use a bead of wet paint and water adding pigment as you work down leaving highlights of white paper dry. Oil tips: Apply the paint and leave it. Do not over work, observe the ‘lean to fat’ rule.”

Artists such as Peter McIntyre, John Singer Sargent, Douglas Badcock, Richard Schmid, Ross Paterson, Joseph Zbukvic, and John Crump have inspired Roger. All of these artists have a style that creates the impression that the work was so easy to do.

Hailing from Gisborne, where he was born and still remains, Roger is a member of various art societies and groups. “The Gisborne Artists Society provides workshops, opportunities to work with other local artists and show my work locally, while with Watercolour New Zealand, there is the opportunity to exhibit works in the SPLASH watercolour competition in Wellington. Being a member NZ Art Schools has allowed me to attend workshops with several prominent artists from Australia and New Zealand”.

Roger loves the outdoors, especially the sounds of nature that can be heard when concentrating on plein-air painting, and in the studio, silence still rules the day. He thoroughly enjoys trout fishing in the back country streams and lakes as well as international and national travel.

At this time Roger doesn't have any work in galleries, although his work has found it's way into private collections in New Zealand, Australia, USA, Canada, Switzerland



*'The Breakaways Coober Pede SA' - oil. 310 x 560mm.*



*'Panekiri Bluff, Waikaremoana' - oil. 360 x 690mm.*



*'The Dart Valley, Glenorchy' - oil. 300 x 600mm.*

and the UK. He has his own gallery which boasts between 30 and 40 paintings. These may be viewed by appointment via email or phone: r.c.shanks@xtra.co.nz; www.artfind.co.nz 

**TOP RIGHT:** 'Lake Wakatipu, Towards Glenorchy' - oil. 380 x 730mm.

**CENTRE RIGHT:** 'Turrets, Dart Valley Glenorchy' - oil. 410 x 550mm.

**BELOW:** 'The Colosseum, Rome. 450 x 510mm.'

**BELOW RIGHT:** Towards the Wilkin, Makarora'. 400 x 550mm.



The 'lean to fat' rule as explained by Winsor & Newton: "Each successive layer needs to be more flexible than the one underneath. This can be done by adding more medium to each successive layer, which makes each new layer more flexible than the previous one and stops the painting from cracking. Think of the rule as 'Flexible over Non-Flexible.' One of the most commonly used mediums is Liquin Original and by using it, there is no need to keep on adding oil to your colour".



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# THE BILLBOARD PROJECT - MAUNGĀRONGO

*Founders Heritage Park in Nelson sets the scene for the creation of large-scale works of art, as five professional Nelson artists, alongside award-winning outdoor designer James Wheatley, once again paint billboard-sized works during as part of the 2016 Nelson Arts Festival.*

Following on from last year's successful Aromahana Billboard Project, this year's participating artists (Jen Bowmast, Mark Faavae, Miriam Hansen Simon Hunter and Geoff Noble) have been given the theme Maungārongo – abiding peace to celebrate Nuclear Free Aotearoa and the 30th anniversary of the planting of Nelson's Peace Garden.

As opposed to last year, when the artists created their works on the banks of the Maitai River (a picturesque location, but susceptible to afternoon winds), this year the project will be based at Founders Heritage Park. At the iconic park we utilise two different buildings to create separate performance venues as well as our festival café. The surrounds of the buildings are traditionally dressed in a way to accentuate the festival and create the 'festival vibe' in a usually uninspiring location. This year the Billboard Project's team of artists will be adding to that festival feeling, both visually and in 'performance'.

The entire park creates the heart for the festival and is a place not only to attend shows but somewhere sponsors

and their key clients, and patrons as well as artists from all festival shows gather and enjoy festival life. It is also a way for the public to experience the festival without having to purchase a ticket. The events inside the buildings are normally ticketed, however experiencing the park and the festival surrounds is free. Accessibility to the festival is very important to us, and remembering that the festival belongs to all the people of Nelson is paramount.

The project will be located adjacent to one of our main venues, The Granary Festival Café, and will run from the middle of the day through into the early evening to capture some of the performance attending audiences.

One of the great things about this project and sets it apart from our other events is that the Nelson audience get to watch the artists create, and then potentially own a bit of the festival by purchasing the works. This will inform our marketing around the event, as we will be promoting the event as an ongoing experience that'll be different every day.

Feedback from members of the general public that attended last year's project was incredibly positive, and some of the works were even successfully purchased at auction following the event allowing some lucky people to continue their festival experience for many years to come. Also, the artists enjoyed it, not only because it was a different way to create their art, but they weren't necessarily doing it in isolation. Rarely do they get the opportunity to work alongside of each other and learn and develop their skills.

This year the artists are all Nelson based (last year it was a mixture of locals and 'out-of-towners'), and the whole project is not only a great showcase for these particular artists but also for the Nelson artistic community. Nelson is very good at supporting artists and we have many artists and galleries in the region. But, in most cases you have to go to the art; here we are bringing the art to you. I think the local artists will find new appreciation for their work both here and nationally.

Local artist Geoff Noble, who helped create the project last year, has curated this year's artists, brought back Miriam Hansen and added Jen Bowmast, Mark Fa'ave and Simon Hunter to complete a line-up of amazing local talent. [N](#)



[www.nelsonartsfestival.co.nz](http://www.nelsonartsfestival.co.nz)

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## Geoff Noble

Geoff creates dreamy stylised examples of realism from his studio in Enner Glynn. His works are bright, colorful acrylic paintings that create a joyful mood. Perfecting technique is close to Geoff's heart and he is constantly fluid in his approach to application. His inspiration is taken from subjects he is passionate about: the ocean, family, the environment. He has won the Top of the South Artist Award and second place in the Resene National Mural Competition. Living a creative life, exploring applications and techniques in painting, working on community projects such as the Nelson Arts Festival and teaching the youth are all priorities in Geoff's professional career.



## Miriam Hansen

Miriam works with an illustrative approach to drawing and painting using graphite and Indian ink and then cut into her drawings to create stencils. Her studio is located at her home in Nelson where long hours spent cutting stencils are rewarded by the almost miraculous appearance of people and things as they are sprayed onto surfaces and walls.

"It's great to be involved in The Billboards Project and to be able to work on such a large scale at this year's Arts Festival", she says, I look forward to exploring the theme of 'peace' in a way that relates to my own experiences of growing up in New Zealand and the beautiful organic graphics of psychedelic poster art of the hippy movement.

## Jen Bowmast

Jen is interested in the interconnected relationship between space, place and identity. She explores through installation work the pivotal relationships we have with the buildings we inhabit. She is interested in how and why identity is informed by the spaces we inhabit, the notion of space transforming into place and examining ways spaces exist, both real and imaginary. Her work aims to communicate these ideas by means of physiological engagement through immersive encounters. Jen currently lives in Motueka with her husband and daughter. She is studying towards an MFA in sculpture at Ilam, School of Fine Arts, University of Canterbury.



## Mark Fa'avae

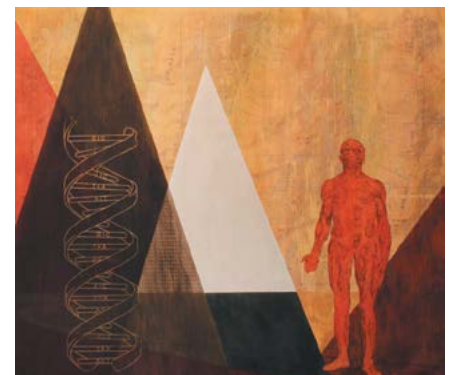
Mark Fa'avae has been painting for over twenty years, mostly here in Nelson, but also in Samoa. Mark's artistic pathway began at Nayland College and went on to a degree course at Nelson Marlborough Institute of Technology. His works have been shown in many exhibitions across New Zealand, selling works through galleries and online. Since graduating Mark has tried to balance art with being a dad to three boys, however he is excited to be painting again, and to being shown in this upcoming exhibition.

Far Left: Pic by Patrick Hamilton - Nelson Mail.  
Left: Pic by Marion Van Dijk - Nelson Mail.

## Simon Hunter

Simon Hunter is a Nelson-based artist whose work focuses primarily on printmaking and drawing. He has been active as an art maker for the past fifteen years, exhibiting regularly, and he is currently employed by the Creative Industries Department at the Nelson Marlborough Institute of Technology (NMIT).

Hunter is interested in landscape, place and memory using maps, signals and discarded objects as markers. He sees his art practice as a type of tool for responding to these elements. His current work engages with his ongoing passion for wilderness journeys and what can be discovered there.





# Schmincke 135 Year Anniversary: A Passion for Innovation

By Evan Woodruffe

**H**. Schmincke & Co., named earlier this year as one of Germany's most reputable brands, celebrates 135 years of manufacturing the highest quality of artists' materials in the world. Schmincke colours offer us the very best of this long tradition combined with famous German innovation.

Before the release of their first paint range, Mussini Resin-oilcolours in 1881, Schmincke were pigment manufacturers, in particular of Ultramarine, which had been successfully synthesised in 1828, and was being

made at Meissen in Germany by 1830. Today their Ultramarine is so prized that artists such as Jeff Koons insist on it exclusively.

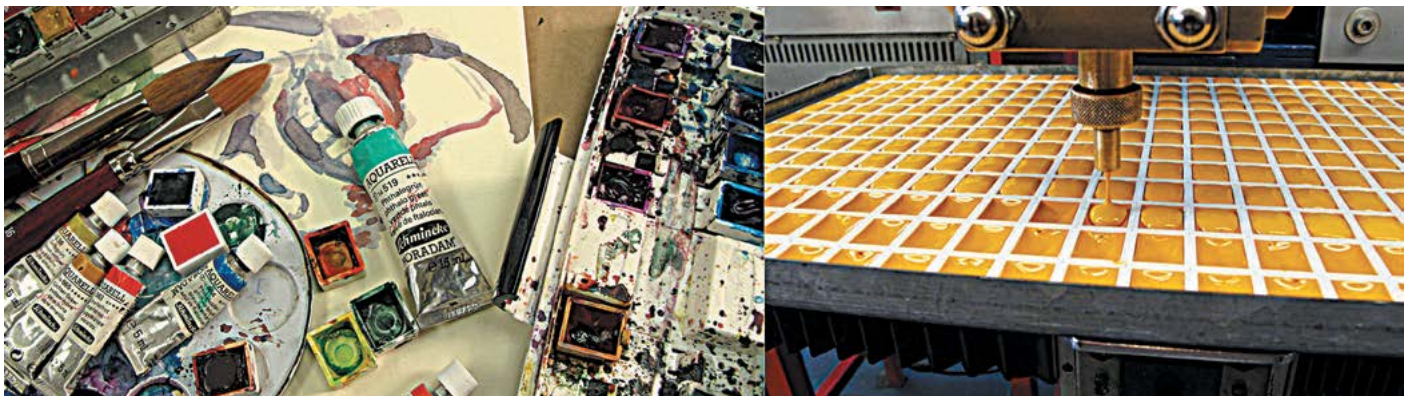
The two brothers-in-law, Josef Horadam and Hermann Schmincke, rescued old family recipes dating back to the Renaissance of finest natural resin-oil-colours, from Professor Cesare Mussini at the Academy in Florence. The success of Mussini Resin-oilcolour led to them founding the company with this unique and incredibly brilliant and durable oil colour.



*Schmincke began as a manufacturer of Ultramarine and today they are particularly strong and brilliant! There are choices in each range: Norma Professional offer Light (left top) for more neutral mixing, and Deep (left lower) which is more reddish; Horadam Watercolours have an Ultramarine Finest (middle left) and Ultramarine Blue (middle right, which granulates less than the former; there are six Ultramarine tints in Pastel, and the Ultramarine Blue Deep is the most special.*

They agreed that Schmincke would be the company name, while Horadam would give his to the next colour range – it took Josef Horadam another 11 years to research, develop and better the watercolours invented earlier in

England. In 1892 he received his first Prussian patent for his Horadam Watercolours, followed by patents in several other European countries.



*Whether choosing the 5ml or 15ml tubes or the ½ pan watercolours, you can use every last piece of colour, as the paint remains soluble on your palette, and is easily picked out of the pan, thanks to the liquid filling. This process of filling the pan – four times with a drying period between each fill – means that each pan is ready for sale only after 3 – 5 months!*

During the 19th Century, Schmincke were providing the German painting Academies with about ten different sorts of standard oilcolours, each to suit their particular requirements. At the beginning of the 20th Century, it was decided to bring the ranges together, to "NORMALise" the ranges, hence the name Norma. Norma Professional Finest

Artists' oilcolours are still based on individual recipes, using the latest advancements in pigment technology alongside proven traditional colours combined with the best natural oils. This provides the highest possible lightfastness in all colours, less tendency to yellow, and a balanced and shortened drying time.



*Mussini Resin-oilcolours (left) provide many unique colours, such as Translucent Golden Green, a transparent Scarlet Red, and Mineral Black. Madder Ruby in the Norma Professional range (middle) is an ultra-modern pigment that mixes to deep violets, while the Poppy Red (right) is perfect for deepening blue, and adding to figure and landscape hues.*

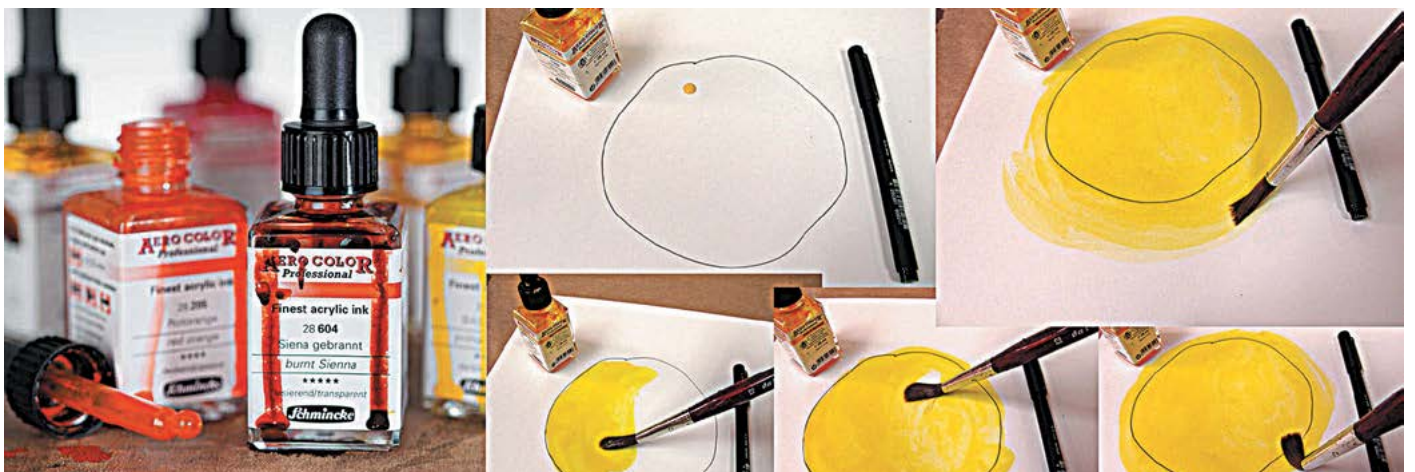
Around the turn of the 19th Century, under the leadership of the founders' nephew Dr. Julius Hesse, Schmincke began making Extra Soft Artists' Pastels. These contain only the purest medium-fine ground artists' pigments in the highest possible concentration. In contrast,

the binding agent is kept to a minimum. To guarantee the highest quality, Schmincke Pastels are manufactured using special recipes which avoid the use of machinery. This costly, time-consuming process is the only way to guarantee a consistent, velvet-smooth pastel.



While Extra Soft Artists' Pastels are like painting with pure colour, Schmincke Aerocolor is liquid colour of incomparable brilliance. Originally developed as an airbrush colour, Aerocolor is most popular today used with

a brush, in refillable Liner Markers, and directly from its glass pipette. Its strong adhesive qualities see it used not only on paper but prepared canvas and panel, plastic, metal and even leather.



*Schmincke Aerocolor is a concentrated liquid acrylic – just one drop goes a long way. Aerocolor is very versatile, as it mixes with all acrylic mediums, so if you want more body, just add gel.*

Schmincke is a world-leading innovator in the use of artists' colours, using around 250 different pigments for their paint ranges. Over the last couple of decades, they've introduced around 15 new colours, and were the first to

use a new type of Pyrrole PR264 to produce a rich deep red, and a new violet pigment made from Apatite. They even have 6 different whites in Norma Professional!



*Oilpainters are spoilt for choice! A white for every purpose; from left to right, pure at the top, mixed 1:1 with Madder Brilliant below: Zinc White, Titanium White, Zinc-Titanium White, Translucent White, Opaque White, Lead White Hue.*

Schmincke are innovators for artists' mediums too. Just this year, they've given us Medium W Gel, that when mixed with any oilpaint allows you to thin and clean up with water; Print Medium, which makes any oilpaint into a printing ink, and Aerocolor Opaque, which makes translucent colours opaque without them going pastel.

After 135 years of passionate innovation for artists, it's clear to see that Schmincke are serious about art materials, embodied in their motto *Meliora Cogito* "I strive for excellence". And the latest word from their lab: more new colours are on their way! [N](#)



*Every year, something new: Medium W makes oilpaint water-soluble (left); Print Medium makes oilpaint into printing ink (middle); and Aero Opaque creates solid colour from translucent ones (right), without making them pastel.*





# SPOTLIGHT ON COLOUR

## *Indian Yellow*

*Indian Yellow Colour, also known as Piuri or Purree is a vibrant yellow pigment with excellent tinting qualities.*



As its name suggests, Indian Yellow is believed to have originated in India during the 15th century, specifically in Monghyr (a city in Bengal). It was a natural organic lake pigment, valued for its warm colour, transparency and lightfastness. To create the colour, cows were fed an exclusive diet of mango leaves. They urinated into the sand; dark yellow brown lumps were then collected, powdered and purified. Lumps of the pigment can be seen in Winsor & Newton's museum cabinets which are mercifully kept closed.

The Dutch had strong trading links with India in the 17th Century and it is believed that through the Dutch painters, they brought the pigment to prominence in Europe. At that time, lightfast yellows were difficult to find and the pigment quickly spread across Europe. Great masters such as J. M. W. Turner included Indian Yellow in their watercolour palette and later the Scottish Colourists used its oil colour variant for their vivid fluid paintings.

Though it has been contested, it is widely believed that an inquiry into the origins of the colour was undertaken by The Journal of the Society of Arts in London in the late 19th century and that the colour was taken out of the market in the early 20th century due to the cruelty inflicted upon the cows. A sole diet of mango leaves left them in a perpetual state of near starvation as well as discomfort due to the leaves' toxins. After this, it was difficult to recreate a pigment of similar lightfastness until Winsor & Newton recreated effective alternatives in 1996, formulated to deliver the best from the respective media.

Available in oil and watercolour, Indian Yellow is a transparent colour which is famed for its glazing properties. As a warm golden yellow, it is an excellent staple in any oil or watercolour painter's palette.

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# COLLAGE DEMONSTRATION



By Chris Emeleus

***With collage anybody can give it a try. The minimum requirements being only discarded paper and cards, scissors and glue. With a little imagination what is surplus can be retrieved and used to create a great work of art.***

There is no particular set process as to how to do a collage. My approach is very much open, free and painterly. Prior to making a collage I have no preconceived idea as to how it should look once finished. Spontaneity is one of the chief aims that I am constantly seeking when I glue and stick fragments of paper. I have very much been influenced by the formalist theorists of modern art in that I am constantly paying attention to the arrangement of colour, line, texture and space.

The composition process is much like being an editor as bits of paper are reshuffled, added and subtracted. Bits of paper are arranged until a balance of the parts has been determined. Both the randomness of application of paper and at times paint is just as valid as mindful manipulation.

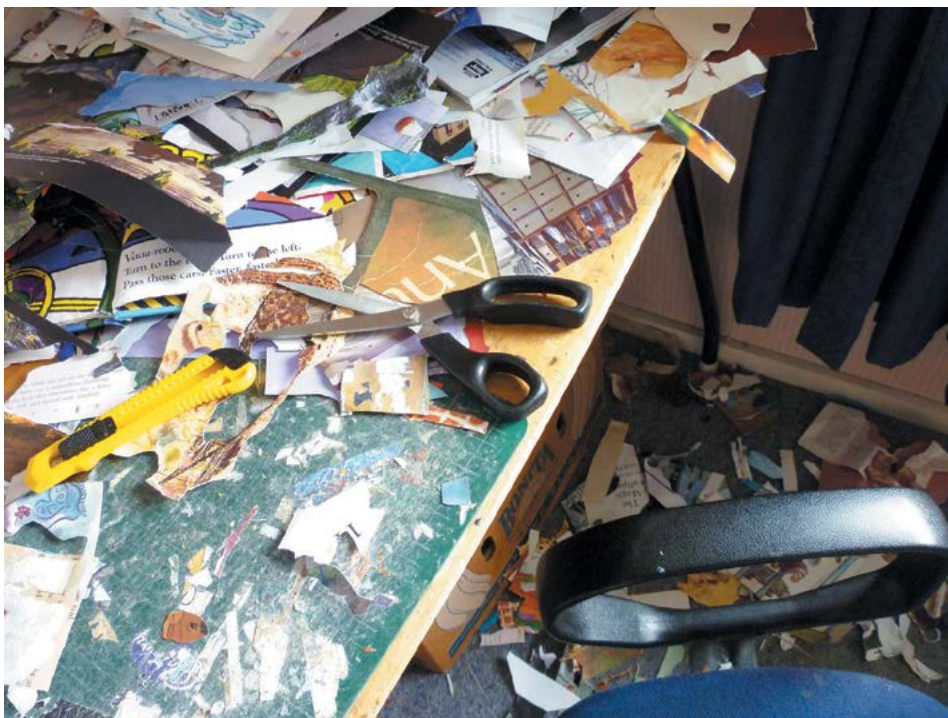
Initially I liberate some paint across a particular surface without inhibition. This becomes the foundation of the collage as bits of paper are then thoughtfully stuck on top. When collaging, I am often thinking about contrast

as a useful guide. Chosen textures and colours and their opposites are sought when seeking appropriate bits of paper. The utilisation of space is equally important as I don't want the viewer to be overwhelmed by too much colour and texture.

As layers of paper are laid the collage begins to gain a sense of depth. The overall composition is in a constant state of flux and a feeling of anarchy can at times slither into the collage. It's important to frequently stand back and mediate on the direction that the collage is evolving.

Once completed it is crucial to preserve the longevity of the work. As some of the papers maybe of poor quality print these become to fading when exposed to light. For each collage I commonly apply three coats of matt Mod Podge and two sprayed coats of Matt Crystal Kote. With framing it is essential that UV glass is used. When the work is hung it should always be kept away from direct sunlight. **N**

## Working Environment



## Collage Tools

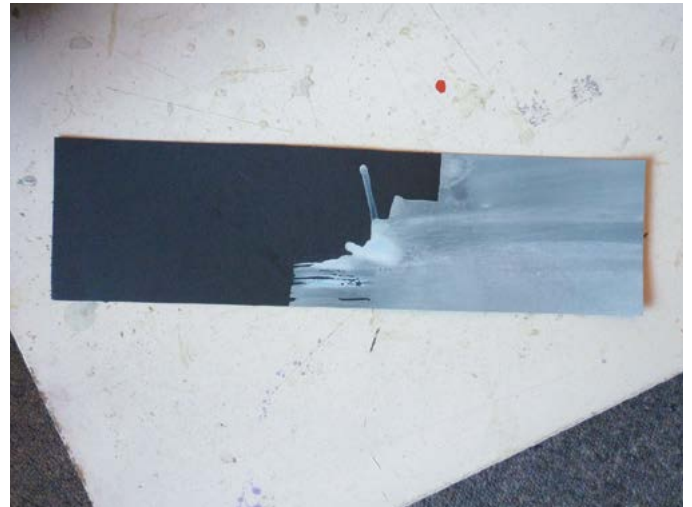


**ABOVE:** Tools of the trade.

**LEFT:** My studio working space is smothered with paper off cuts and other unwanted bits. The table and floor are constantly littered with reminders of previous collage activity. Such chaos helps my creative juices to flow.



**STAGE 1:** Using an old found sheet of cardboard household undercoat paint is randomly smeared across the surface. Deliberately tinted white paint is chosen as this creates a strong contrast against the dark card.



**STAGE 2:** Cut from the painted sheet of card is a segment which has a strong contrast of light and dark and clearly shows the properties of paint. This will also help later and give the collage a sense of depth.



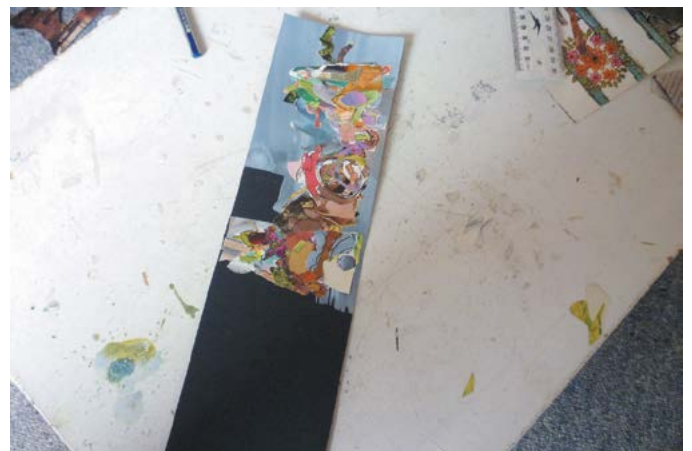
**STAGE 3:** The first pieces of paper are deliberately cut in a random organically shaped style and indiscriminately stuck on top of each other. This becomes the basis for determining the direction of the collage. Having a 'random' beginning often helps overcome any hesitations as to how to start a work.



**STAGE 4:** Further organically shaped pieces have been added but this time intentionally. This helps give the collage a painterly?? quality. At this point I am beginning to think about what appropriate colours to use. In the back of my mind also is how various forms of contrast can be achieved.



**STAGE 5:** Some previous bits of stuck paper have already been extracted and new pieces added. A colour scheme has started to emerge with the use of secondary colours and strong neutral tones. Starting to think about how to achieve contrast of space. Intend to use the right side of the collage as an area of coloured/textured activity which shall be balanced by the dark blank space to the left.



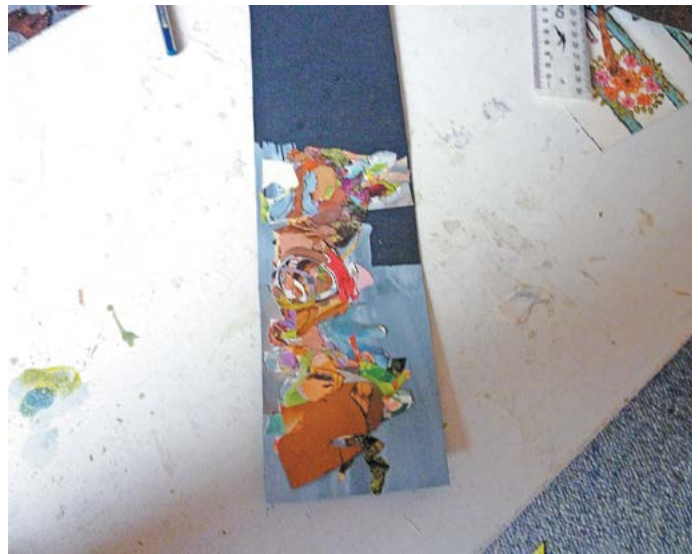
**STAGE 6:** Extended the area of coloured activity which includes a greater contrast of light and dark hues. Added a little red as this shall give further depth and contrast. Have changed the angle of the collage as this gives a fresh perspective on the progress so far. This technique often helps to detect visual flaws in the composition. Ideally a good abstract work should look aesthetically pleasing from all different angles of perception.

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**STAGE 7:** Added further brown neutral tones to harmonise the previously added red. Turned the collage to another angle to work from and begin to focus on blending the area of coloured activity into the region of open space.



**STAGE 8:** A strong sense of near completion prevails which means fine tuning the final product. This is difficult as only a couple of pieces of paper are often only necessary. This was accomplished by stepping back and looking at the work from a distance of roughly two meters and then rummaging among the vast amount of paper off cuts for the appropriate pieces.

*“When working on a collage I commonly change locations in my studio. At times I work at my table and then adjust so that I am working closer to the floor. The benefit of this is that it gives different perspectives whilst working on the work. I also alternate from sitting to standing as this also alters views of perception”.*



**FINISHED PRODUCT:** ‘Surplus to Reconstruction’ - Collage. 370 x 100mm.  
The work took eight to nine hours to complete with 2 to 3 hours each day working on the collage. The benefit of splitting up the hours is that one gains a fresh perspective of the progress so far, before commencement of new activity.

# Oakura arts trail

## SUSAN IMHASLY



Susan is a felt artist from Switzerland, she immigrated to New Zealand in 2013. Susan loves her new life in Oakura, being surrounded by the beautiful nature, sea and, very important for somebody coming from the Swiss Alps, Mount

Taranaki. Felting is a slow process that requires a lot of patience and physical strength.

Each type of wool (alpaca, mohair, angora and various sheep breeds) has specific properties and it is a challenge to use the right material to get the desired result. Organic structures, shapes and nature's colour combinations inspire Susan to manipulate fibres into the desired form. Simplicity, reducing to a minimum, clarity in lines, colours and patterns are words that describe Susan's work. She challenges herself to interpret the feeling she gets from the physical world to create a visual piece with only a few lines, shapes and colours.

*Susan offers workshops in her Twinfelt Studio.*

## KRIS WHITE



Kris White is an artist living on the outskirts of Oakura, New Plymouth with her partner Greg and their three children Jakob, Portia and Rhiarn. Educated in both Wellington and Auckland Kris enjoyed art at school. She remembers winning

the Auckland region ASB Bank Kashin the Elephant colouring-in competition at primary school in the very style she paints in now.

On the trail she enjoys talking to people about her painting style and taking children's art classes and encouraging people to give painting and drawing a go. Her work is inspired by her surroundings, Mount Taranaki, her rural outlook and the views over the Tapuae Stream towards the Tasman sea feature in her landscapes. Her work is very bright with the use of black bold lines which make her work 'pop'. This year she has been experimenting with other mixed media. The use of texture helps to enhance the colourful acrylic paint. Colour in a painting is like enthusiasm in life.

## BRENDA CASH



Brenda Cash first studied art full time in the 1980's. Joining the mainstream workforce, her art took a back seat. Time progressed and the children grew older and work commitments lessened so art began to become a bigger focus in

her life. During a lengthy undiagnosed illness, Brenda worked on her art and studied via distance learning through the Learning Connexion. She decided to work on her year of 'happy art' project. Lots of colour, fun, and vibrancy, caravans, quirky cats, and crazy cottages became the flavour of the day. After kidney surgery she recovered and has held exhibitions where she donates about 80% of sales to various causes and the other 20% covers my costs. "There will be some fun views of Taranaki icons in my bright illustrative style. The Green Morris studio, (She Shed), will be open as part of the Oakura Art Trail."

Visit Brenda's facebook page, Green Morris Studio - Brenda Cash. email [brendakcash@yahoo.com](mailto:brendakcash@yahoo.com)

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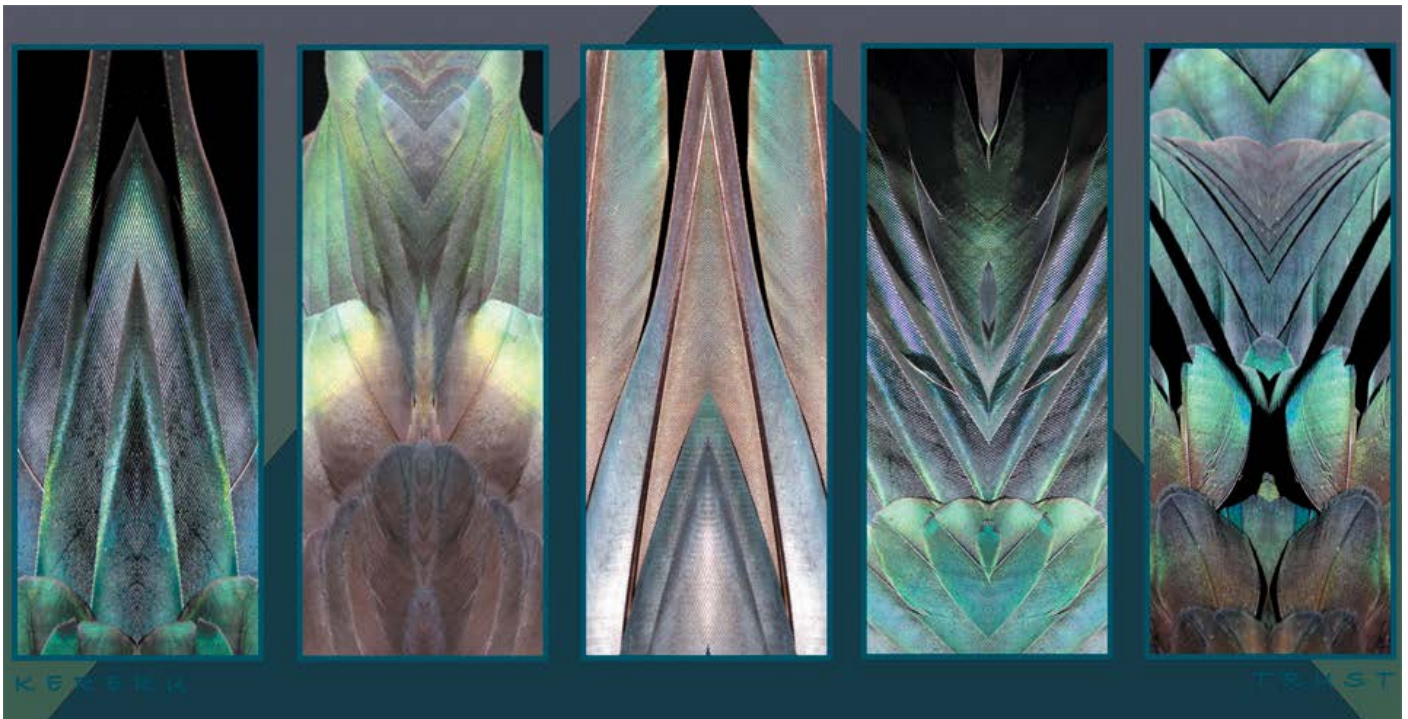
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# *The* **P**assion *in* **P**attern

By Robert van der Touw

*Robert van der Touw arrived in New Zealand in 1990 after graduating from the School of Natural medicine in Holland. He always had a strong love for the beauty of nature, even as a four year old boy when he used to wander the Dutch forest and steal flowers and plants out of people's gardens to put in his own. The police were not amused but were very surprised at his age! "Is that Robert van der Touw" one of them laughed as he entered the room! Roger tells us more of his interest in nature and accomplishing his mission.*



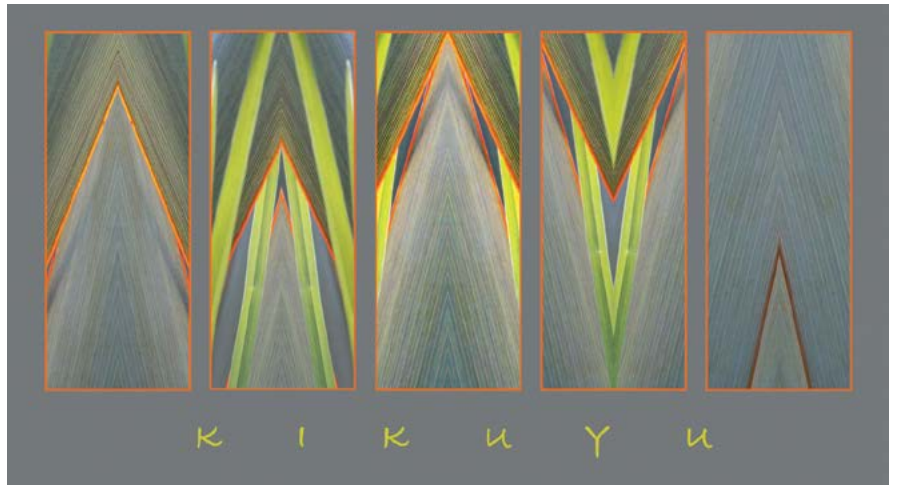
*'Trust!'. The medicine of the woodpigeon was well researched in our explorations. It is now used in Europe by many homeopaths to help heal trust issues. How wonderful. This majestic trusting 'sky dancer' is a great healer of the heart and helps to restore trust. This artwork I created out of sunlight catching the woodpigeon's feathers. It brings trust and all the wonderful playful attributes of the Wood Pigeon into your home. (120cm-70cm).*

Shortly after my arrival here I fell in love (literally) with the native forests of New Zealand. As a practitioner of natural medicine, nature was my 'playing ground' and New Zealand's pristine ancient forests could not provide for a better one. I developed a sincere desire to explore all these beautiful 'new medicines'. As a trained classical homeopath I was lucky. Homeopathy offers effective research methods to let you explore these.

However it was not till 1993 that I experienced the full power of my passion. I was on holiday on Mayor Island (Tuhua), a beautiful mystical island full of obsidian. In the middle of the night I felt what the local Maoris named the 'Wairua'. I was out of control for more than five hours. Words cannot properly explain what I felt. What I can say is that because of that experience my whole world was turned upside down.

I started to experience nature in a way I never experienced before. It came alive. It became a living breathing entity with the depth of many dimensions. I felt that if I really would get to know a single nature being, a plant, a tree, a fern I would understand the secret of the universe itself. I witnessed the perfection of God in the detail of nature. Perfection was rife, nothing out of place. Order in chaos, a

**'Kikuyu': Canvas or print. I found that even in the forests there are things that put life in perspective, almost with a sense of humor. Where there is something immensely impressive, like an ancient towering Kauri, there often grows something weird and wonderful next to it like the Neinei tree. Here it is Northlands Kikuyu that turns this Harakeke artwork into the 'seventies show'. (120cm-70cm).**

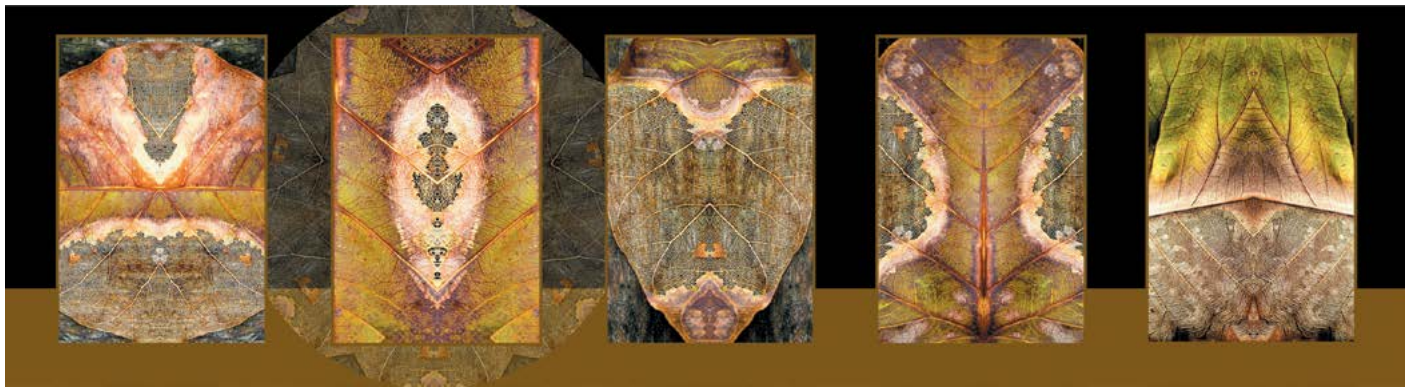


perfect plan manifesting in a green diversity of beauty and wonder. Here I was, a top scholar in natural medicine, lecturing in most of the colleges on this subject at the time, realizing I did not really know anything about the true depth of nature's mysteries. It felt like I had to start learning all over again. Not from books but from nature itself; from the plants, trees and animals. From then on I experienced that each of these had a unique story, a unique medicinal gift that, if approached in a respectful manner, would impart itself to me just like a friend would impart his or her secrets to me.

I involved my students and workshop participants and we had a fantastic time. I started writing books describing the medicines of native plants and needed photographs. I went to nature with my camera and asked the plants to show their special gift to me through my camera. That sounds perhaps unusual, but to me it was like approaching a friend and asking for



**'Te ao marama': My experience of the Wairua gave me a deep heart connection to Maori spirituality. I love the spiritual side of their culture. Part of me finds sustenance and completion within it. Thank you! I love the poetry and power of their Karakia, the depth and its meaning. I often use Maori phrases to capture my experience of nature. As I understand it 'Te ao marama' means 'the natural world'. To me the words speak of the many dimensions hidden within the nature world: the in between worlds of magic and wonder that lie beyond our 'normal' senses. (120cm-60cm).**



**'Tree of Life.'** As described in the article 'Tree of Life' was designed to be printed on glass to serve as a large splashback for a kitchen. I selected the skeleton leaves of a descendent of the Sacred Bodhi in Asia. It suited the earthy tones of the house and the 'Buddha theme' in the surrounding garden. 3m x 1m.



**'Love unites.'** The Harakeke is one of my favorite mediums. The sunlight streaming through the leaves gives me endless variations of stunning shapes and colors. To Maori it is of great cultural significance and on canvas and paper too it delivers in diversity and color. My favorite are different Harakeke panels on canvas in varied or alternating sizes. (120cm-90cm).



**'Feminine Power'** . In some of my artwork I focus on only one plant. I create a combination of images that best represent the medicinal energy and 'personality' of the plant. Here is a presentation of the Matipo or Mapou. This a well loved image which facilitates feminine power. Matipo gifts power of focus and the power to act with great precision. I would like to remind everyone here that we all have masculine and feminine aspects. Some prefer a canvas print without the words.

permission to take a photo. The images, to me, were exceptional, sometimes even stunning. I discovered that the camera functioned as an extension of my own inner eye, my inner ability or sense for seeing beauty. How wonderful that I was able to capture the beauty of nature with my camera.

I treat the camera as my best friend and the object of my photographs as if they are my lover. I finally found a tool with which I could express that what I loved most. I found out too that it did not really matter what kind of camera I had. Each camera I had and each setting can give you beautiful art, if you just take time to get to know it. I used just the one setting for all my work and found out how to best use it. The key is in your love for the subject and having trust in your own eye. In photography there is a lot of truth in the saying that 'beauty resides in the eye of the beholder'.

It still took me years to develop this art to where it is now. I never gave up my passion. Fifteen years later I found a formula that I love and that works. It gives me great joy to see that many other people love it too and receive its message and power. The power of nature slowly started to find its way into different parts of the world and locally also into interior designs.

My work of capturing natural patterns within New Zealand's nature lends itself perfectly for creating beautiful patterns in the home and workplace. I love designing my nature patterns to suit and enjoy the company of a professional designer in this. Because I have created the images with the intent of capturing their special medicinal gift, I can add that knowledge to make the art special. It enables me to use my art to set a certain mood or quality



*'Children of Tane' Canvas. This work illustrates the patterns of native New Zealand trees. On the left the leaves of a Puriri representing nurturing, on the right the leaves of the Karaka bringing strength and self reliance and center a mirrored image of a Northland stream with the face of a Buddha representing the flow of life and the learning that this offers us. The Maori designs on my art were specially created for me by a Maori master carver. (120cm-70cm).*

that may be desired. I use plant designs with a joyful and happy disposition, for example in a communal and social space. I use plant patterns that stimulate imagination and playfulness to decorate a creative space. It is like New Zealand 'Feng Sui'. Through this article I hope to get interest from professional designers to use my nature pattern artwork, not only in interior designing, but also in the tourist and fashion industry. The potential is staggering. It brings the beauty and healing of New Zealand nature in our midst to strengthen our sense of belonging and overall well-being.

As my art is digital the sky is the limit as regards its application. I have printed on canvas, many varieties of paper, metal, clothing and glass. Some nature patterns with 'a certain translucence' work well with a metallic luster. Others prefer the softness of textile and still others just look great on canvas or paper.

I had the privilege to do some interior design work, including the large splashback shown in this article which was created out of the natural patterns of a Bodhi tree, grown out from the seed of the original tree connected to Buddha in Asia and brought here by a Buddhist monk. The owners of the house loved having Buddhas in their garden for their tranquility. Now they have a three metre long splashback of the 'Buddha' leaves as a center piece in their kitchen and hallway to set their garden off. I have many fantastic ideas of how to apply my art in a unique way to set of someone's home or workplace. With my art I can stimulate creativity, tranquility, feeling of reverence, playfulness, etc. Each pattern has a mood, has a quality, based on 20

years of research on its medicine. I involved literally hundreds of Kiwis in this research. Something very precious was brought together by the research done by New Zealand and it's people. Some of this research is now used as the foundation of using New Zealand homeopathic medicines in Europe.

So, as you can probably gather from this story. I am a man on a mission and I want to spread 'the gospel' of Mother Nature. Not a religious drone but a gentle natural 'whisper' that can remind us of our true belonging and our connectedness.

To inspire that feeling of connectedness, that sense of belonging, is my motivation. It determines my life, my work as an artist and homeopath and my purpose for being. I found that here and for that I am eternally grateful. Thanks to that I am able, both as homeopath and artist to facilitate well-being and help restore good health. [N](#)



# News



## GLENFIDDICH 'ARTISTS IN RESIDENCE' COMPETITION OPENS TO NEW ZEALAND TALENT

The 2016 competition officially closed on the 16th August. Get yourself ready for the 2017 entries, which will open around July 2017.

Celebrating its fifteenth year globally, the programme offers the winning artists a residency prize valued at \$21,000, where they work and live for a period of three months (between April and October 2017) at the 'Glenfiddich Distillery' in Dufftown, Scotland.

The contest is an open call to all Australian and New Zealand artists who are welcome to use any art medium. These include, but are not limited to print, photography, animation, performance and installation. During the residency, the winning artist will create work taking inspiration from the distinctive location, history, heritage, people and craftsmanship of the distillery.

An exhibition of the five finalists' work, along with a 'Glenfiddich' pop-up bar, will take place at No 'Vacancy Gallery' located at 'QV Melbourne' from the 8th to the 13th of November 2016.

A winner will then be announced on November 18th 2016 following a final tally of votes and the last round of judgment by 'Artist in Residence Programme Curator', Andy Fairgrieve – the colourful, dreadlocked-guy-in-a-kilt who helps the winning artist bring their work to life.

Guests attending the 'Glenfiddich' pop-bar at 'No Vacancy Gallery' can join the 'Glenfiddich Explorers Programme' and vote for their favourite piece of art. The programme is accessible to all whisky enthusiasts and offers numerous benefits at 'Glenfiddich' hosted events. By voting, 'Glenfiddich Explorers' will go into the running to win a collection of whiskies from the 'Glenfiddich' range.

Joined by 18 other artists from around the globe, the winner will work at the very location where 'William Grant & Sons' crafted its world-renowned 'Glenfiddich' whisky. Since its release in 1887 'Glenfiddich' has been the world's bestselling and most awarded single malt whisky, having received more awards since 2000 than any other single malt Scotch whisky.

To date, the 'Artists in Residence Programme' has seen over 100 artists from 18 countries take part in the summer residency programme. Over the past 15 years the residency has become widely acclaimed in the art world for its un-prescriptive and supportive approach, which has resulted in artists producing inspiring and diverse works, which are finally exhibited in the 'Glenfiddich' gallery.

Australian winner of the 2015 residency, Joan Ross, was selected for her carefully composed works in both print and video that are not only visually stunning but deeply thought provoking. Joan uses fluorescent colours on the duller palette of 19th-century art to represent the creeping effects of colonisation.

For more information visit <https://www.glenfiddich.com> **N**



# News

## DOUGIE DELIVERS

Thank you to the incredible Douglas Chowns who brought his painting 'Angels Three Zero' - showing the Ops Room at RAF Bentley Priory - all the way from New Zealand to England, to donate it to the Museum.

The painting shows Ops. A, the main operational plotting room 'down the hole' at Bentley Priory in 1956, when Douglas Chowns was serving there. The painting represents a typical shift on duty at the time of the Suez Crisis, and is dedicated to all those who worked there. **N**



Dougie Chowns and Eleanor Pulfer-Sharma outside Bentley Priory.

## BREEZE ONLINE GALLERY

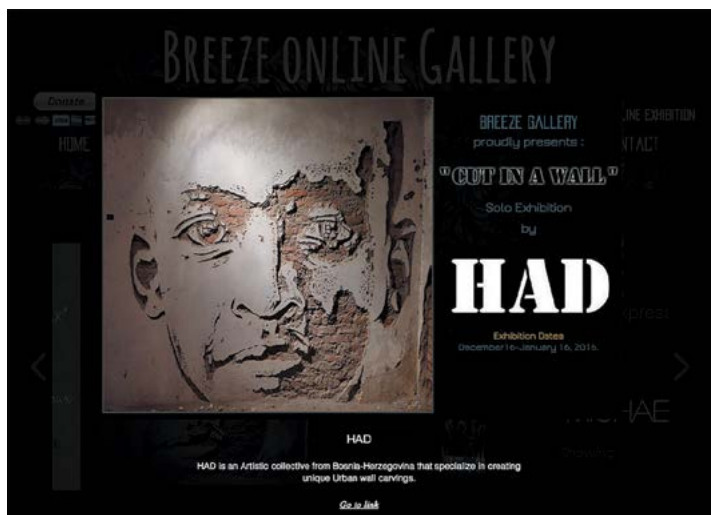


**Breeze Canyon, born in New Zealand but now residing in China, has started his own on-line gallery which presents itself as an excellent and convenient way to have an exhibition.**

Speaking with Breeze, an artist in his own right, we asked him how his online gallery came about. "The idea behind the gallery is to share, promote and introduce the artist and their artwork to a broader online audience. With traditional physical vanity galleries charging a lot of money and the percentage of the commission general galleries take, showing art online makes sense as a way of getting your work seen and sold, while keeping under budget.

"The limitation of a physical gallery means set opening hours, knowing that the expense is due to the galleries overheads and less visitors. Having an online gallery I'm able to show the work 24hr/7days. I can reach people who don't have the time or finances to travel hundreds of miles to see an exhibition. Technology has come a long way and has produced many innovations. Breeze online exhibition is about the art, the artist and the changing world we live in. 3D virtual galleries give the viewer a greater appreciation for the art they see, experiencing it in a way that's enhanced. The gallery has received a lot of interest from artists of all backgrounds, skill levels and stages of their art careers. Aside from hosting the exhibition I also provide, marketing and promotional support. I work with the artist to make sure they get the exhibition they want".

Visit the website here: [goldenapple276.wixsite.com/breezefire/breeze](http://goldenapple276.wixsite.com/breezefire/breeze). **N**



**Examples of international exhibitions that Breeze has already hosted.**



# Societies, Clubs and Groups

## TAURANGA SOCIETY OF ARTISTS



The Tauranga Society of Artists were delighted with the success of this year's Art Expo. Starting with the preview, during which the TSA/Trustpower Supreme Award was given to Val Tubman for her pastel work entitled 'Lake Dunstan', and invited guests and exhibitors enjoyed a delicious light lunch and refreshments.

This year we had an amazing 79 artists entering work into the Art Expo, with both well established artists and an encouraging number of first time exhibitors getting involved. A grand total of 333 paintings were displayed, 51 of which were entered into the TSA/Trustpower Supreme Art Award, which was judged by renowned Tauranga artist Richard Smith and we were lucky enough to have some of Richard's work exhibited during the Expo.

The successful event saw over 1,000 local and out of town visitors attending over the five days. The variety and standard of work was exceptional. We were thrilled with the results and are keenly looking forward to our next Expo.



**ABOVE LEFT:** Suzi Luff from Trustpower, our sponsors for the award and Mary McTavish, President.

**ABOVE:** Richard Smith, artist and our judge this year.



**LEFT:** Val Tubman, winner of the TSA/Trustpower Supreme Award.

Grateful thanks to our sponsors TrustPower, Creative Communities NZ Tauranga, Ultimate Motor Group, Cooney Lees Morgan, Brookfield New World, Warehouse Stationery, Cameron Rd, Tauranga. Without these Sponsors we would not be able to stage such an amazing Art Expo. **N**

**Our next Expo – the Original Art Sale – commences on the 26th October 2016**



THE NEW ZEALAND  
*Fellowship*  
OF ARTISTS INC.

## Art Activities Prove Popular During Winter Season

Workshops and artist demonstrations are a monthly feature for members of the NZ Fellowship of Artists (NZFAI) at the Gifford Gallery and Studio in the Mt Eden suburb of Auckland. Tutors sharing their ideas, skills and techniques give inspiration for creative indoor art activities especially popular during the cooler months.

Three recent events include a demonstration of oil painting of South Island landscapes by award-winning artist John Horton, a calligraphy workshop by NZ Calligrapher's President Jan Leonard, incorporating the use of lettering and designs into painting and a collage workshop organised by enthusiastic NZFAI members. Collage participants spent a fascinating day making



*Oil Painting by John Horton.*

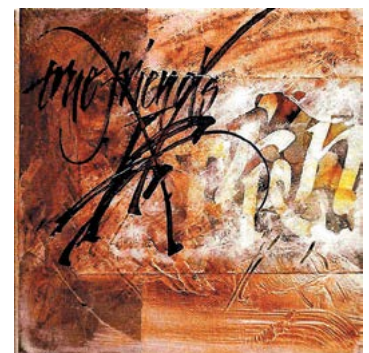


*Collage by Cyndie Bryon.*

unique patterns with self-made stamps, stencils, translucent glazes and decorated tissue paper to create exquisite works of collage art.

There is every reason to enjoy winter when there are such interesting activities available.

For membership enquiries contact: Andrea ph (09) 630 4754 or nzfai.artists@gmail.com **N**



*Calligraphy by Jan Leonard.*



# Hutt Art

The vibrant Heart of the city's creative community

This spring the Odlin Art Gallery's Foyer and Main gallery will host a broad range of exhibitions showcasing a variety of creative practices.

September commences with Threaded Together, a group exhibition by Hutt Art Embroiders and Weavers, demonstrating a broad scope for artistic expression using yarn and thread. Hutt Art Centre hosts a number of painting groups that will be delighting the viewer with a variety of styles, techniques, and subjects, this includes a show by artist and teacher of Chinese Painting, Tina Kuo. The Hutt Camera Club is a regular exhibitor at the Odlin Art Gallery and will be showing in October, a definite must-see show.

## Summer School

Workshops, tutors and dates have been finalised for the biennial Hutt Art Centre Summer School which will be held from 7th – 15th January 2017. Workshops cover Water Colour and Acrylic Painting, Pottery, Sculpture, Fabric Dyeing and Drawing with Charcoal. These classes cater for practitioners that want to try a new form of expression or those that want to refine an existing one. All the classes have a strong focus on releasing creativity, along with learning and refining techniques. The calibre of tutors this year is very high, with all having extensive portfolios, considerable teaching experience and a strong international flavour. More information and profiles of the tutors are available on [www.huttart.co.nz](http://www.huttart.co.nz). Click on Summer School for dates, times and tutor profiles, we would love to see you there. [N](#)



## EXHIBITION CALENDAR

- 5 Sept to 18 Sept - *Wot a Buzz – Painters, with Song Book, Sketch Book – Catherine Hatfield*
- 19 Sept to 25 Sept - *Tina Kuo – Chinese Painting*
- 26 Sept to 9 Oct - *Shutter Up – Hutt Camera Club, with Art Meets Craft – Emilia Hrstich*
- 10 Oct to 23 Oct - *Art & Soul – Colourfest Painters, with Brushstrokes*
- 24 Oct to 6 Nov - *Colourwheel – Painters*

## Hutt Art Summer School

7-15 January 2017

Feeling creative but want to try something different?  
Sign up for one or more of our Summer School art workshops and learn something new while having some fun!

Suitable for all skill levels. See our full programme on our website or contact the Hutt Art Centre for a flier.

[www.huttart.co.nz](http://www.huttart.co.nz)

Hutt  Art

The vibrant Heart of the city's creative community



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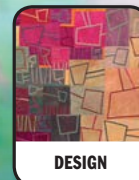
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POTTERY



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9-11 Myrtle St, next to Huia Pool, Lower Hutt | 04-566 0102  
Email: [huttartsociety@extra.co.nz](mailto:huttartsociety@extra.co.nz)



## The Village Gallery (Inc)

Open 10.00 am to 3.00 pm daily except Sundays.

### Exhibitions

#### 29 August to 23 September

Youth Style Creations – an exhibition of wearable art and other artistic creations by members of E-Town, Eltham's Youth Health and Development Programme. A number of these young people attended a School Holiday Workshop at the Gallery in July, tutored by Joni Murphy, producing some colourful and imaginative work which also will be on display at their exhibition.

#### 26 September to 21 October

Coastal Reflections – featuring ceramics by Barbara Nicholls, pottery by Kathy Gates, felting by Janette Theobald and weaving by Marie Liddington. There will be an 'Opening Preview' and 'Meet the Artists' afternoon tea on Sunday, 25th September at 1.30 pm.

#### 24 October to 18 November

Three Potters – Margaret Foley, Robyn Smaller and Donna Hitchcock are once again displaying their latest creations for the garden and unique pieces for the home, including sculptures, pottery, mosaics, and mixed media works. They are holding an opening function on Labour Day, Monday 24 October at 1.00 pm. All welcome.



'Coastal Reflections 3': Weaving by Marie Liddington.

#### 28th October to 6th November 2016

The Village Gallery is a Place of Interest in the Taranaki Fringe Garden Festival, and we urge visiting garden enthusiasts to call in and view the Three Potters Exhibition to find that special quirky sculpture for their garden. [N](#)

## New Zealand Mosaic Art

An Organisation of Contemporary Mosaic Artists



Sandra Sesto Dekic at a workshop at Waikato Museum in May 2016.

There has been an absolutely amazing response for the 2016 national mosaic exhibition, which means the September/October exhibition being held at the Estuary Arts Centre in Orewa this year, will be the largest mosaic event ever held with an increase of 50% on entries for the exhibition.

Entries have now closed for the exhibition however you are still able to register your interest for Symposium and Workshops.

With Guest artists such as John Botica - well known New Zealand pebble artist. John will be discussing his latest Public commission at Bastion Point.

Sandra Sesto Dekic - mosaic artist whose background also includes fifteen years of international experience. Sandra will be discussing Croatian Mosaics. [N](#)

SUPPORT OUR ARTISTS

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Profile: [www.artscanterbury.org.nz/artists](http://www.artscanterbury.org.nz/artists)

## GO INTO THE DRAW TO WIN ONE OF THREE SETS OF SIX PIGMENT MARKERS AND AN A5 PIGMENT MARKER PAD

Simply tell us the colour of the marker used on the INSIDE FRONT COVER of THIS ISSUE and email your answer to [comp@thenzartist.co.nz](mailto:comp@thenzartist.co.nz). Giveaway ends 31st October 16.



## ART CLASSES IN HAWKES BAY FOR CHILDREN

• Hastings artist, **KATIE MINES** is a local artist with 10 years teaching experience and teaches every weekday after school, and also on Saturdays.

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Contact **KATIE** on  
06 878 8476 • 022 353 1945  
[art@katiemines.com](mailto:art@katiemines.com)

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## CHRISTMAS ADVERT SPECIAL!

- Advertise your artwork for sale in the magazine.
- These ad spaces carry a 50% discount on Artists Forum Rates.
- This special lasts from Issue 18 (Sept/Oct) through Issue 19 (Nov/Dec).

### DEADLINES:

Advertising material needs to be in before 28 September for the Nov/Dec Issue 19.

### INFORMATION:

The information you need to supply is:

1. High Resolution Image(s) (300dpi minimum 1000 pixels).
2. Short description if wanted.
3. Price.
4. Contact Details.

### COSTS Excluding GST:

Size Code:	Dimensions	Cost
CD 9x14	92 x 142mm	\$60 per issue.
CD 9x8	92 x 80mm	\$50 per issue.
CD 9x6	92 x 80mm	\$45 per issue.

# Artists Forum

## Sketch Club



with Douglas Chowns

## LEARNING IS EASIER WITH A VISUAL DEMONSTRATION

*Pictures speak louder than words and a demonstration teaches students much faster than talking about how to draw or paint. The best way to communicate a skill or how to do something is to simply show how. Of course, it does mean as a teacher, you must be quite good at your subject. Teach what you know best. Teaching will actually improve your own ability and art knowledge.*

Some years ago my local Primary School were studying Degas. I was asked to attend as a local artist to give them a demo. I wished to keep it simple, 'show them' rather than talking about Degas. So I arrived dressed with a Victorian look. I don't look very much like Degas (although I do think I look like Stanley Spencer R.A. with his easel and paints in his pram in a wet-puddled lane in Maidenhead 1950's England). I dressed the part wearing a straw hat and a waistcoat, bow tie and braces. With my folding upright easel under my arm, my large wooden oil paint box and my big 'well used' 1870's palette, I greeted the gathered children in my best 'school boy' French. My model, a wee lass, was ready dressed in an apron and Breton outfit. To the utter astonishment of the children I greeted her - "Bonjour Mademoiselle" - and kissed her



*Wee lass posing for Dougies 'Degas demonstration'.*

hand. The girls watching loved it. I had their attention. Wide eyed the group sitting around my feet said it all.

I selected a Degas blue and a sheet of pink paper, erected my easel and drawing board, then selected half a dozen specific tubes of paint, poured turpentine (with a big loving sniff) and linseed oil into the dippers on the palette, and began mixing the paint

a little with a painting knife. I was 'work ready' with no verbal explanation. Their learning about Degas, started in class a couple of weeks prior with their non-artistic teacher, was now coming alive visually for them. Yes, true,



*Dougie's oil paint box with reminder of 'Fifi'.*

I hammed it up to make it memorable - they wanted to look in the many compartments in my oil paint box - "what was in this little bottle?" - "why various pencils?" - "why a piece of soap?" - "why

a box of matches?" - "why slivers of glass?" - "why the little pencil drawing of a cat and a jug with the scribbled message 'Le chat "Fifi"?"

"Mon Deux!!!" I exclaimed with concern, "I av forgotten to feed Fifi!".

Do I hear you say "ridiculous performance?" I think not. Children accept an interesting and fun scenario readily, and surprisingly a month later memories were affirmed when, attending a function at the school, the word quickly went round - Degas is here!

My objective was to get them drawing with a brush on an upright easel and looking at the model frequently. Between laying in a sepia turpentine brush line, followed by mixing colour on the palette and changing brushes, I attempted to reduce my colour mixes and filled in the appropriate areas. Your own "painting by numbers method" I said - easy!

They saw the likeness develop, understood to paint

# Artists Forum

from the shoulder not the wrist, and to hold the brush by the thin end, not near the ferrule. They approved. The model was coyly presented with the colour sketch and the paint on the palette scraped up and transferred to the old picture glass slivers with a palette knife and put into the waiting jam jar of water.

Hardly an explanation necessary, they watched my palette cleaned and finished off with a cloth and a little titanium white, the brushes cleaned in my home made baked bean tin with the adapted small tuna tin for the inner tin strainer holding mineral turps. A verbal caution not to lick, especially watercolour, brushes which can contain Cyanide yellow - "a student at art school lost her lip that way", I said - just me passing on visual hows and a few tips.

"What does 'fugitive' mean, Degas?"

"See the stars on the tube?" I responded, pointing at the stars on the tubes, explaining about light radiation energy and how Prussian blue fades in sunlight and recovers in shade but can also go a rusty brown tinge if the painting is in a damp or smoky room. Less than an hour and hardly what you might call a usual 'primers art lesson'.



*The young, enthralled audience drinks it all in.*

When we watch an artist painting, developing an image on a blank canvas we automatically understand how to sit or stand, how to hold a pencil, conté chalk, a brush or painting knife. It's obvious. We simply do the same. TV and video films abound but film demonstrations seldom



*Dougie as Degas.*

show you how to get out of a problem mid-way when it all goes wrong - to see someone else recover can be the most important part of the lesson. Also it's watching, not talking that is so valuable to the student. Artists seldom show a mistake on DVD. However we all make mistakes. Sometimes it makes for more of a painting - something special.

You may say that I am being over simplistic but in fact a demonstration is worth a thousand words and the watchers' understanding is usually very good. Our memory of what we saw or experienced is easily recalled, and we do the same ourselves. If the demonstrator can add some performance colour for students, it helps the memory process by setting the scene and using actual tools and materials, brushes and paper, paint box and easel, a bottle of 'Dimp' insect repellent or a small piece of soap - they understand what they need to have as well, and how to complete their work. No verbal explanation is necessary.

How to communicate a message and what the message or lesson is, has been endlessly talked about in advertising - actually, it is very important. The tutor should know exactly what they are teaching or passing on at that moment. So keep it simple. Graphics cross language barriers - demonstrating 'how' works no matter what language or level of capacity an onlooker has. Everyday we learn to complete a task, tie a knot, find a toilet, fry an egg or draw when we are shown. Our whole lives have been mostly full of being shown how. Drawing or painting is the same. I encourage 'you' to show others how you do it, no matter who you are. It will also teach you quite a lot in the process. Don't say you are not good enough. Just keep within your own knowledge and ability.

Did you learn to ride a bike, kick a ball, drive a car, fly a small plane by reading about it? Likely not, we learn to do most things by example from those who have the virtuoso skill to show us how, and to communicate their message or lesson in an interesting way.

Years ago when watercolour personality Ron Ranson and myself shared a studio with Tom Jones in a Hill Street, Berkley Square attic, watching Tom pull an expression on his own face of the face he was drawing for Clarks' children's shoes, taught me so much. Lunchtimes, visiting Bond Street Galleries and exhibitions with those who knew what art is all about - was my education. I was very lucky, I realise.

Meanwhile - how are your book illustrations coming along? Did you know that the original Superman comic artist Joe Shuster used to draw from a male model dressed as Superman or Flash Gordon hanging from the ceiling or lying on the floor? Make life easy for yourself, draw from life, pose a friend as a model.

Happy sketching. 

# News

## arts access aotearoa

### Whakahauhou Katoa O Hanga

## ARTS ACCESS AWARDS CELEBRATE ARTISTIC CONTRIBUTIONS

*An artist who spent 12 years decorating the whare Te Poho o Hiraina in Gisborne, a community circus in central Auckland, partnerships providing artistic opportunities for Deaf and disabled people, and leadership in delivering arts programmes in prisons were recognised tonight at the Arts Access Awards 2016, presented at Parliament by Arts Access Aotearoa.*



*The intricate detailed work of David Cameron's artistry.*

The Arts Access Awards 2016 were hosted by Hon Maggie Barry, Minister for Arts, Culture and Heritage, in the Banquet Hall of Parliament. This year's Arts Access Accolade was presented to Glen McDonald, Co-ordinator of Vincents Art Workshop in Wellington, by award patron Dame Rosie Horton. It recognises Glen's life-long passion for creativity, community and inclusion and her contribution to the Wellington community.

This year, Arts Access Aotearoa introduced the Arts Access Media Award to acknowledge the media's role in promoting a creative, inclusive society. This inaugural award was presented to Dionne Christian, Arts and Books Editor at the New Zealand Herald, to recognise leadership and excellence in reporting on accessibility and the arts.

#### **The six other recipients are:**

- Circability Central, Central Auckland, awarded the Arts Access Creative Space Award 2016, for its diverse circus activities where all members of the community can gain new social and physical skills in an inclusive space.
- RoadSafe Hawkes Bay, awarded the Arts Access Corrections Community Award 2016, for its graphic design project with the Youth Unit in Hawkes Bay Regional Prison. Following Young offenders decided to be part of the solution and create road safety resources that focused on changing people's behaviour, attitudes and increase knowledge around road safety.
- Equal Voices Trust and partners University of Waikato, Deaf Aotearoa and Bill Hopkins, Hamilton, awarded the Arts Access CQ Hotels Wellington Community Partnership Award 2016, for a partnership between Deaf and hearing communities resulting in a

# News

groundbreaking bilingual theatre work called Here At The End Of My Hands.

- Chamber Music New Zealand, Wellington, awarded the Arts Access Creative New Zealand Arts For All Award 2016, for its commitment to developing new audiences for chamber music through its accessibility programme. This includes audio described concerts for blind and partially sighted patrons, and workshops and relaxed concerts for people with intellectual disabilities.
- David Cameron, Gisborne, awarded the Arts Access Artistic Achievement Award 2016, for his outstanding achievements and contribution to traditional and contemporary Māori arts. Paralegic and a wheelchair user since 1977, David is a recognised leather worker, painter, ceramist and tutor in his preferred art form, uku (Māori clay ceramics).
- Northland Region Corrections Facility, Kaikohe, Northland, awarded the Arts Access Corrections Leadership Award, for the breadth of its achievements, its education outreach, innovative practice and focus on the arts and culture as a tool supporting prisoners' rehabilitation and reintegration into the community on release.

The annual Arts Access Awards are the key national awards in New Zealand celebrating the achievements of individuals and organisations providing opportunities for people with limited access to engage with the arts as artists and audience members. They also recognise the achievements of an artist with a disability, sensory impairment or lived experience of mental illness.

Richard Bengé, Executive Director of Arts Access Aotearoa, said that one in four people in New Zealand – more than one million – live with a disability or impairment.


"That's a lot of people, who all have the right to enjoy the arts as artists, participants, audience members and gallery visitors," he said. "Tonight, we celebrate the achievements and contribution of people and communities who make Aotearoa New Zealand a rich, diverse and creative country."

## Highly Commended certificates

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

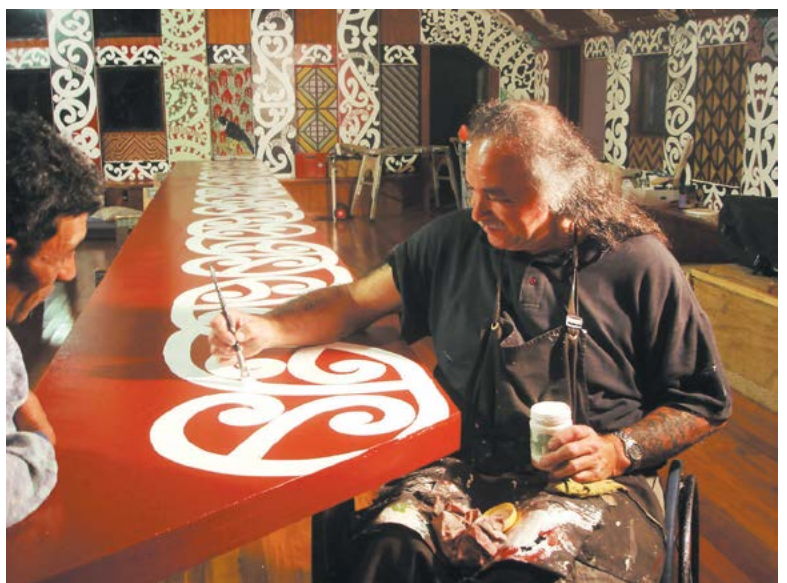
- Awahi Tautoko, Community Corrections, Whangarei, Arts Access Corrections Community Award 2016, for its grassroots

programme that gives community-based offenders a way to express themselves and their world through art.

- Jolt Dance and Christchurch Symphony Orchestra, Arts Access CQ Hotels Wellington Community Partnership Award 2016 for a partnership that resulted in workshops and two performances, Shorelines (2014) and Fish (2015–2016).
- Arohata Prison, Tawa, Wellington, Arts Access Corrections Leadership Award, for its use of the arts as therapy and as a reintegration tool across all three units.
- Puna Tatari Special Treatment Unit, Spring Hill Corrections Facility, Te Kauwhata, Waikato, Arts Access Corrections Leadership Award, for its application of the arts and culture as an integral part of its psychological services and physical environment. 



*Deep in concentration, David's passion is evident in this shot.*

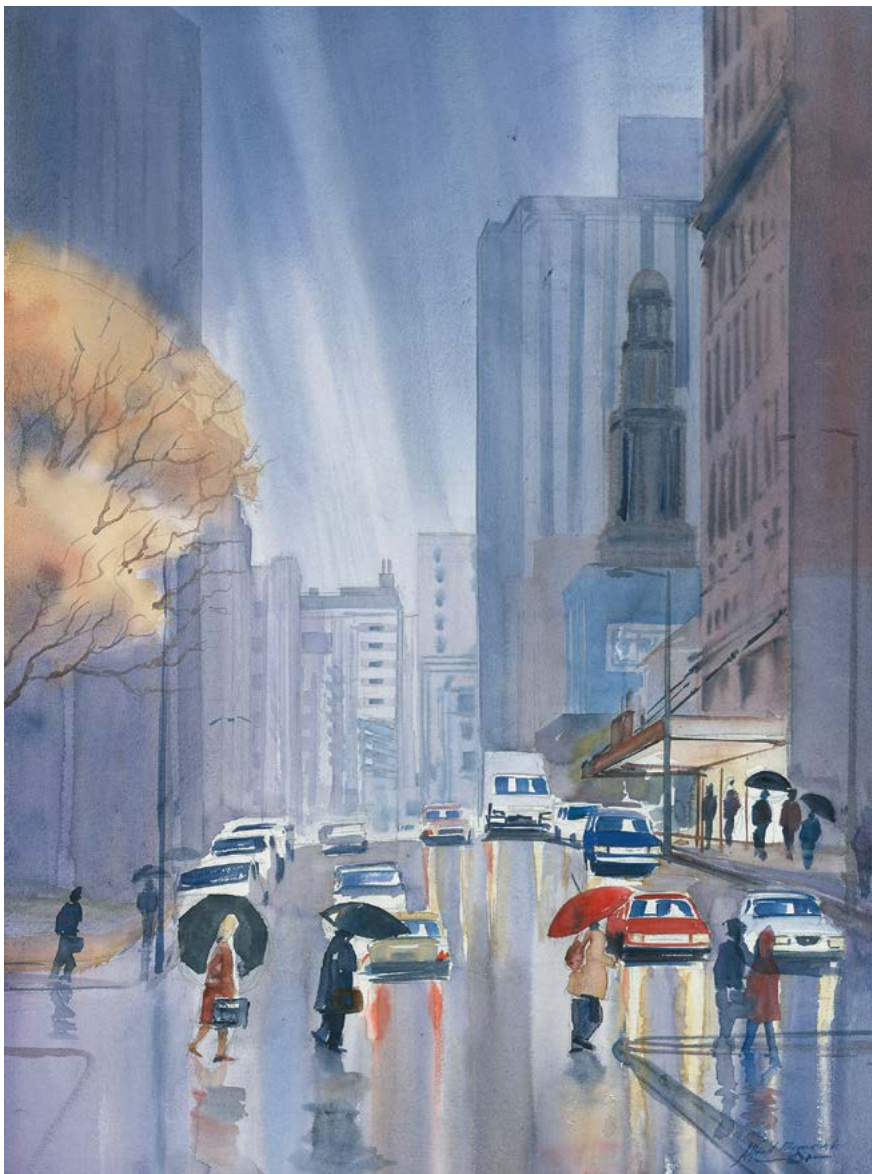


*David Cameron at work in November 2009.*

# Alfred Memelink

By Sarah Kippenberger

*Within the delicate touch of watercolour, Alfred Memelink's love and admiration of the sea is clearly visible. His joy and wonder in the environments he portrays are clear in the lightness and pleasure of his colour range and composition which emits a sense of satisfaction and contentment. With an easy brushstroke, one gets a feeling of comfort almost giving us permission to forgive nature its dark side with its wondrous and supple beauty. Even his stormy works have a feeling of softness and fragility, yet evoke inspiration.*



*'Rainy Morning corner of Bowen Street and the Terrace - Watercolour. 700m x 1m.*

Self taught, while at sea, his work was developed whilst sailing between New Zealand and Japan, working as a marine engineer. Giving credit to the Pacific Ocean and King Neptune, he began an artistic journey alongside the one he was already on. Having already had an early introduction with a childhood flavoured with artistic parents and wanting a hobby during his voyaging, watercolour was the practical decision to begin his artistic endeavours. A leisurely diversion from the practicalities of living, these early exercises and a book; 'Feel the fear and do it anyway' led to the decision in 1994 to leave the sea to paint fulltime and get ready for his first solo exhibition in a local cafe.

Watercolour has always been his favourite medium, "Over the years I have developed a happy partnership with this medium and so enjoy that it has a mind of its own. I give it space to be spontaneous and free and it allows me to do what I want in the rest of the painting. I love how the colour just flows, particularly in the wet in wet technique, instead of trying to push paint around." Using "large, juicy, affordable" tubes of American journey paints which allow him to do large washes without breaking the bank, alongside a recently discovered range of SNAP brushes, he creates his imagery with a flourish. "As soon as I pick one of these brushes up and load it up with paint, it seems to just dance across my paintings, these brushes hold a gorgeous point which just drifts up into to peaks of mountain

tops or dances across the waves. They are very affordable about 1/3 the price of other equivalent but branded brushes. I'm so excited by these brushes that we now stock these in the gallery's artist supplies section and I have put many watercolourists onto them."

### Inspiration

Born in Wellington, Alfred often takes inspiration from the moods of the sea and the city he loves; "I have always had a close connection with the sea and love to paint Wellington which has always been my favourite port. The city, surrounding coastline and hills drive my creative soul. I love living in Petone, being able to have the complete panoramic view of the harbour right at my front door. The harbour always provides a range of regularly changing weather elements, the ideal inspiration for my art." He also enjoys having the ability to create images, which in their presentation to others open their eyes to what is around them. Something other artists often comment on as a driving force behind their creativity, his similar ambition is to continue this sharing, teaching others the delightfulness of watercolour so they can get as much pleasure as he does from the medium. His tips for new artists "Look around you, what do you see? Paint a sky a day; put the date on the back of each painting so that you can watch your progress."

Alfred's process is typically driven by studio work, a place where he most enjoys spending time. Both photography and music, often jazz and classics, play a role in his process, combining several hobbies. Starting off with a photo shoot on site he then moves back into the studio where he spreads out and peruses the captured imagery. Onto a rough compositional sketch with a perhaps a little artistic license to change minor details, i.e. narrowing a road or changing the colour of a roof, then into laying down the paint. Usually starting on the sky he works downward laying light underground washes and moving onto darker tones as he builds in a layering crescendo toward the final touch, perhaps mimicking the jazz he listens to while he plays, playing the paint as one would the notes on a saxophone at which he is also adept.

Interestingly his chosen subjects can be stark contrasts to each other, one an untamed seascape the other an urban streetscape. His environmental imagery has fluidity with colours and form diffusing into



*'Lake Matherson' - Watercolour. 700 x 400mm.*



*'Sperm Whale beside an iceberg in the Ross Sea' - Watercolour. 1m x 700mm.*



*'Angry Sky - Petone' - Watercolour. 600 x 400mm.*



**'TS Venture passing Kapiti Island' - I was chief engineer on her during filming of King Kong. I painted this for my shipmates. Watercolour. 700 x 500mm.**



**'Wellington Wharves circa 1950's' - Watercolour. 700 x 400mm.**



**'Before the Southerly Front, Mana, Plimerton' - Watercolour. 1m x 800mm.**

one another, and then something manmade appears in a bold and bright contrast. Whichever environment he chooses to describe from the sea to land, Auckland to Wellington, South Island or North, his brush stroke and colour describe the mood of where he is, giving us clues which lead us to a sense of the place as he feels it. He also has a very effective technique of collage, where he paints watercolours on paper, then cuts or tears it up, and collages it back together using acrylic gel on archival backing card. This has a different effect from his other works, describing an abstraction of the location, offering more a feeling of the randomness of human activity rather than that of the cyclical moodiness of nature.

Having stumbled through the artistic learning cycle of failures from an early age he allows both his subconscious and others critique to gain perspective and moves on. "I scribble the date on the back of failures and put them in the box with the others in the attic. Sometimes I pull these out to show other beginners who start saying 'I can't' or 'I'll never be any good at this' I soon show them that my first attempts were no better than theirs. Never say I can't." One of his major trials has been to overcome the building project of his new gallery, "which ended up being one humongous learning curve" on the Petone foreshore. The gallery aptly named; Alfred Memelink's Artspace Gallery, has a focus on local art and artists. "Not only was it a case of setting up a new business from scratch, learning as I went, but a very interesting and challenging building project, Artspace is a friendly and affordable Gallery offering stunning views of the harbour to the South with a sheltered and sunny courtyard to the North. Having regularly changing exhibitions there is always something new for visitors to delight in. There are over 250 artists on board, 95% being local painters, sculptures, ceramicists, photographers, fibre artists, jewellers etc."

As well as having his work featured in calendars, books and stamps, one of Alfred's proud moments was winning the Watercolour Supreme Art Award in 2010. "It was at the opening of the Watercolour NZ exhibition, the guest speaker officially opened the exhibition and then the president got up to announce the winner of the supreme award. I was actually playing in the band entertaining the troops so the president looked at me and asked for a drum roll. I looked around but the drummer was busy at the bar chatting up some girls so I picked up his drum sticks and made a feeble attempt at a drum roll for him, the president

looked at me with a big smile and said something, I couldn't hear so I thought she was making a comment such as 'keep my day job', then others in the gathered crowd started pointing to me saying 'it's you, wow, big surprise, I think this might have been the first time ever that an award winner played his own drum roll!'"

In 2008 Alfred took a 50-day voyage on NIWA's research ship RV, Tangaroa. From this stemmed some breathtaking work. Describing the sculptural elements of the icebergs and the fleeting glimpses of Humpback whale blowhole spray were just some of the sights he contained within his paintings. As chief engineer he set off with a crew including 26 scientists to check on the impacts of global warming. The crisp long days aboard gave him the opportunity to capture the essence of this cold and ironically dry environment, with temperatures too cold to paint outdoors, and his brushes drying through lack of humidity, his skills captured the beauty of this place which may eventually be impacted and changed by mankind's unkind hand.

Alfred still enjoys going out to sea and works part time on the Picton ferries. He has had various roles, including vice president and president within Watercolour New Zealand since 1994, and has been on the council for

the NZ Academy of Fine Arts for about 10 years and vice president for the last couple. From his involvement in these groups he has gained a sense of comradery with other artists and an art companionship which allow him to be part of building a sense of community around art. His work has ended up around the world including Netherlands, USA, England, and Antarctica with work currently being exhibited in Wellington Galleries, Alfred Memelink Artspace Gallery, Kiwiarhouse, and McGregor Wrights Gallery. He sees his future settled into his new gallery, painting and teaching with a possible view to teaching on cruise ships to once again combine his love of watercolour and that of being at sea. ■



*'Rainy Evening Courtenay Place' - Watercolour. 700 x 400mm.*



*'Through an Antarctic Storm. MV Tangaroa.' - Watercolour. 1m x 700mm.*



*'Southernly storm, Houghton Bay, South Coast' - Watercolour. 700 x 400mm.*

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# Norfolk Island - Arousing the Senses

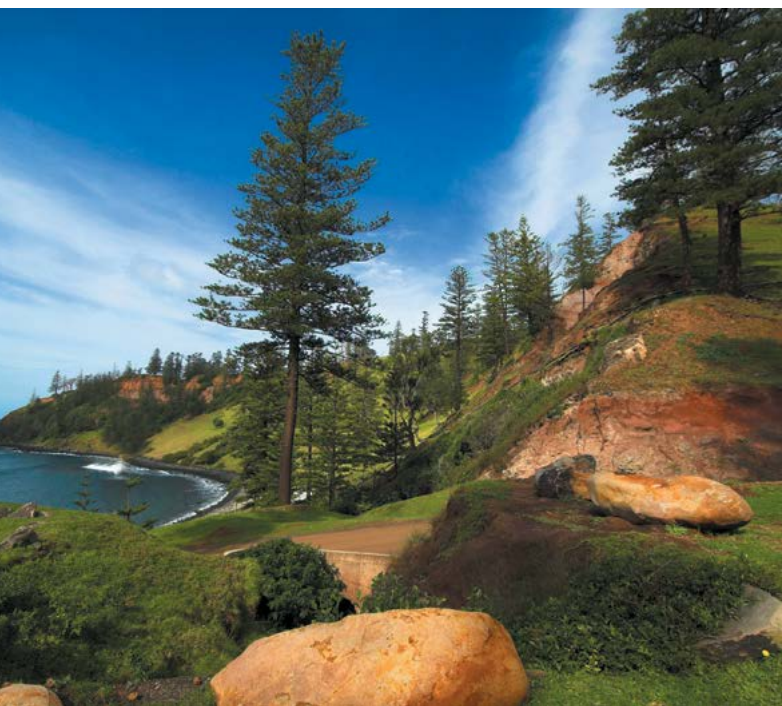
*Artistic inspiration is in no short supply on Norfolk Island. Evocative convict buildings, high rising cliffs, dramatic seascapes, green undulating valleys, lush rainforest and brilliant turquoise waters arouse the senses and have created a rich artistic island life. Local artists also draw on a cultural heritage derived from their Polynesian foremothers, being descendants of the Tahitian women and mutineers of mutiny on the 'Bounty' fame.*



There are several galleries on the island one of which, Gallery Guava provides entry to Fletcher's Mutiny Cyclorama. This stunning work created by artists Tracey Yager and Sue Draper is a 'painting in the round' depicting the entire Bounty story. Elsewhere, stalls at the Sunday market attest to locally made weaving, jewellery, ceramic and photographic works and the Island's Community Arts Society delegation of dancers, painters and weavers has recently returned from the Festival of Pacific Arts in Guam. This is an island that embraces artists and their creative pursuits and that message is beginning to be more fully appreciated by visiting artists.

For En Plein Air painting, Norfolk Island is hard to beat. In addition to offering a diverse array of inspiring vistas all located within a short 10 minute drive from each other, the Island is uncongested and peaceful. Painting here is in a place that allows quiet contemplation of the surrounds aided by the invigoration of the Island's utterly fresh air. While the beauty of Norfolk is well-known, it's the easy pace, fascinating history and culture, and welcoming locals and that make it the ideal painting holiday destination.

Over the past few years the locally based Norfolk Island Travel Centre has engaged a number of Australian tutors who regularly lead small group En plein Air trips to the Island – Ross Paterson will be leading a trip 1-8 November. Now, they are very excited to announce that the first New Zealand tutor to be engaged is Wairapa based multi award winning professional artist and tutor Jacky Pearson. From 5 - 12 November 2017 Jacky will bring a maximum of 18 painters with her, supported by a local Islander artist who will personally introduce





participants to the best painting locations around the island.

Perhaps best known for her watercolour work, Jacky also paints and draws in oil, pastel and pencil. Her work can be regularly found in exhibitions around New Zealand and overseas and is held in numerous private and public collections. Jacky is an exceptionally experienced art tutor, running regular classes in Wellington as well as workshops and master classes around the country and overseas.

For those looking to join their first painting holiday, Norfolk Island is a perfect not-too-far-away international destination which also importantly meets the entertainment needs of accompanying non-painting spouses and family. Aside from joining Jacky's trip in November 2017, the Norfolk Island Travel Centre can also arrange for any group of self-led painters wishing to paint and holiday on Norfolk Island. They can offer art packs including stools, backing boards and easels – together with airfare, accommodation and car hire packages.

For further information on Jacky Pearson's En Plein Air painting trip, other painting group visits, or individual travel to Norfolk Island contact Maria Massey at [maria@travelcentre.nf](mailto:maria@travelcentre.nf) or by freecall on 0800 0088 10. Maria can provide details for package costs ex Auckland for seven night packages including airfare, accommodation, car hire, all tutoring and more. Visit their web site at [www.norfolkislandtravelcentre.com](http://www.norfolkislandtravelcentre.com). 



## En Plein Air Painting and Art Workshops to **NORFOLK ISLAND**

*Colour      Peace      Diversity*

Experience beautiful Norfolk Island as an artist on one of our tutor led En Plein Air painting Trips or Art Workshops. Acclaimed watercolour artist Ross Paterson leads a trip 30 October to 6 November 2016. NZ tutors include Jacky Pearson in November 2017.

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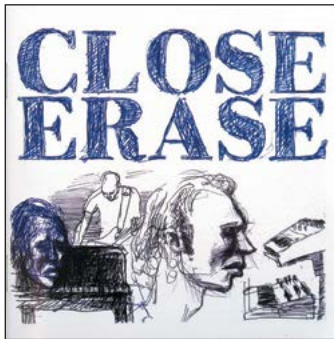


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# A CAREER IN ART

By Marion Boddy-Evans and Helen South. Edited by Megan Lavin-McIsaac

***Do you think you have what it takes for a career in art? Being a professional artist in a competitive environment you will have to be 'a cut above' the rest, and will need to develop real, marketable skills. Though most of us are exposed to art only as paintings in galleries, art teachers, and hobby painters, remember that as well as being an 'artist', there are other creative and sometimes lucrative, avenues to explore. Part one.***



**GRAPHIC DESIGN**  
*A graphic designer can earn a good salary, working in a busy, usually city office with high-energy people in an intense, competitive environment. They work on advertising images, product packaging, signs and so on. Graphic artists usually do a specialist university course to learn things like design principles, use of text and*

*fonts, communications theory (psychology of advertising) and photography. Computer skills are very important as much design work is created on computer.*



**FINE ARTIST**  
*Fine Artists often don't make much money, sacrificing luxury in favour of creative expression. Fine Artists spend many hours working alone in the studio to communicate ideas and feelings with the world*

*through their art. You will need to be able to support yourself by developing practical skills such as portraiture, photography or teaching until you develop a market, though this is less of a problem for traditional, studio-trained painters than for contemporary artists.*



**INDUSTRIAL DESIGN**  
*An industrial designer combines artistic skills with a practical understanding of materials and manufacturing, designing all kinds of objects and products from toys to household appliances, though usually specialising*

*in one area. You need to be able to visualise object in 3 dimensions and have solid technical drawing and CAD skills.*

## **What career options are there for artists?**

A career in art is not limited to being a painter or sculptor, creating works which get framed and sold in galleries or markets. Behind every piece of art in a newspaper, magazine, book, poster, and leaflet there's a graphic or commercial artist - usually a team. There are graphic artists putting the magazines together, illustrators drawing the scenes, cartoonists creating the cartoons, website designers, computer-graphic artists (computers don't draw the graphics themselves, they're just a tool, a modern version of a paint brush). There is animation, film, TV and stage set building, computer game graphics, curating galleries and museums, teaching, art therapy, mural painting, face painting and tattoo artistry, photography, landscape design, interior design, shop-window design, framing, textile and clothing design, furniture and lighting design, architecture, pottery, amongst many other areas of the creative industry. These all require creative skills and, even if in your heart you long to be a fine artist, working in any of these fields will complement what you do at your easel in your 'own' time.

## **Will I really make enough money to live on from an art career?**

The creative industry is competitive, but that's symptomatic of the dedication people in it feel to their work. See it as a challenge to strive and succeed, rather than writing yourself off before you've even begun. It takes hard work and determination, the ability to sell yourself and to produce the goods.

Art will not make you the same money as being, say, a stockbroker. But you have to decide what's more important to you: money or having a job/career you thoroughly enjoy. Do you want a fancy car, or simply one that'll get from A to B without breaking down, a designer top or using the money for a large tub of genuine cadmium red?

Assess your priorities and make your choices accordingly. Do without rather than go into debt for a non-essential (and take a critical look at what you consider essential). When you're 80 and look back on

your life, what do you rather want be able to say: that you lived an interesting, creative life or that you lived in a huge house, had a new car regularly, and wish you'd found more time for your art?

Some people choose a job simply because it pays the bills and leaves them with plenty of time to pursue a fine-art career part time, or one in an unrelated field so it won't use up their creative energy.

Only you can know if this is right for you. Some may find being in a dull job, even for only a few hours a day, stifles their creativity. Balancing demanding, albeit creative jobs means working at ensuring enough painting time is scheduled in the week.

### What qualifications should you get for an art career?

Take a look at all the options available at various fine art or a graphic art degrees/diplomas and choose the one that'll give you the most options. You may think you know what you're going to enjoy, but end up being surprised at what you enjoy most. Take enough business courses to ensure you've the skills to sell yourself and your work and can manage your own business (do the books, pay your taxes, understand a contract etc). You need good language skills to present yourself and your work - e.g. could you write a good press release for your first show, compose a letter to a gallery without any grammatical or spelling errors? If you can't afford full-time college, do part-time courses rather than give up on the idea of an art career.

### But I want to make a career as a fine artist...

It takes a lot of determination, hard work, hard selling, and persistence to make a career as a fine artist. You need to create paintings people want to buy. Are you willing to change your style and subject matter so that people will buy more? Will you take commissions, painting to order in terms of size, colour, and subject? Being a competent painter isn't a magic wand. You also need to be able to market yourself and your work.

### Consider your personality and aptitude

When choosing an art field you need to assess your own character and talents. A freelance artist has to be self-motivated, confident and organised as well as able to manage their own business. Working in a company has many benefits, such as superannuation and regular work hours. Graphic and industrial design pay well and are often creative and exciting, though creativity must serve a commercial purpose.

### Consider the lifestyle you want

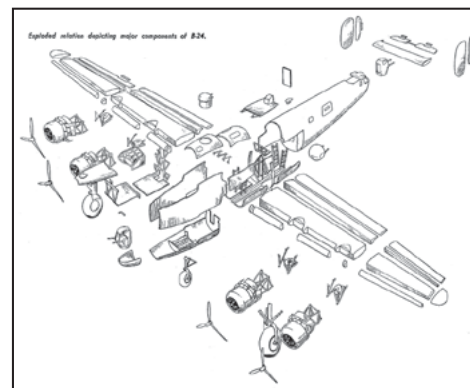
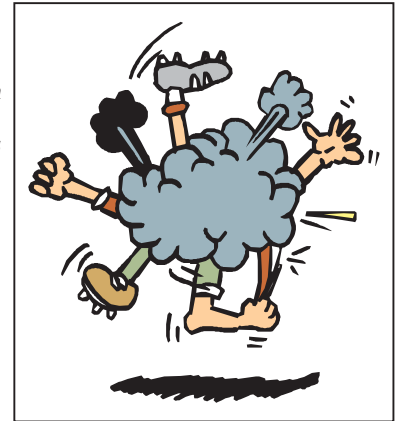
Do you want a family and financial security? Do you reject materialism or prefer to spend money freely? Who do you like to be around? Do you want to work from home, in the city or perhaps travel? Don't be seduced by romantic ideals of the creative life. Do serious investigation into the careers you consider, as the arts are generally misrepresented in the media and literature. There are creative choices that ensure more secure incomes, and others that involve independence and financial risk.

### Think outside the box

Whatever career you choose, first identify the skills required. Contact professional organisations, companies or employment agencies and find out where and what you should study to have the best prospects. Don't jump into an interesting course to find out later that it takes you nowhere. Should you find yourself on that sort of journey, don't forget to consider other related avenues such as teaching, fashion design, architecture and many more. You are never too old to try again. **N**

### CARTOONING AND ANIMATION

*Cartooning and animation are competitive fields, but a talented artist can make an excellent income. First-class training is essential, with drawing being regarded as a vital skill. A great deal of work is digitally produced so computer skills are also important. There are many roles within the field, with teamwork a feature of both print media and film productions.*



**DRAFTING**  
Creators of blueprints and drawings, drafters and design engineers work for manufacturing plants, construction agencies, design firms or engineering companies. Drafting and design engineers

*in construction fields might use an architect's rough drawings to create clear and representational diagrams, ensuring that buildings are made to exact specifications. Drafters and designers can also work in various facets of business and manufacturing from aerospace to home appliances.*

### ILLUSTRATION

*It isn't easy for an illustrator to get published. A unique, eye-catching style and ability to visualise an author's characters would be a plus. Those interested in realism might consider scientific*



*illustration, which combines traditional art skills as well as computer graphics to produce botanical, medical and other illustrations for texts, brochures, reference books etc. Most illustrators have studied Graphic Design at university level.*



*'Cascade' - Pastel. 305 x 1000mm.*

# JULIE FREEMAN

***A self-taught artist, Julie Freeman has always loved art as a hobby. When she moved overseas after marriage in 1980, she was able to pursue her art while her husband Michael was completing a Masters in Product Design at the University of Illinois. She began doing animal portraits and some figurative work, which gradually progressed from black and white to colour. After living in the USA for eight years they transferred to the UK. Life was pretty busy with two young children but she persevered, mainly doing commissioned animal portraits, which became popular through word of mouth. Julie tells us of her journey from then through to winning the 2016 Unison Colour Cup at the PANZ 'Purely Pastel' National Awards in Mapua.***



**W**e returned to New Zealand at the end of 1993, and my primary focus was on the children, the home and part-time work in a local art shop. As the children got older I had a little more free time and started to focus on pastel as my preferred medium.

My first exhibition was with two other professional artists, Merle Bishop and Joan Taylor, at A Fine Line Gallery in Matakana in December 2009 which was a turning point for me as an artist. My work for this exhibition covered a range of subjects, focusing on what I thought would be popular with the local residents and I successfully sold the majority of my work.

I subsequently joined the Pastel Artists of New Zealand (PANZ) and was also invited to exhibit at some of Auckland's Secondary School yearly art exhibitions. I continued to sell well over the following years, doing commissions, and receiving awards for my work.

Michelle Chalkin-Sinclair from The Artist Room Gallery in Dunedin has sold a lot of my pastel paintings even before they were put on my website. I had a second

exhibition there last year, which was very successful.

Life is short, and I wanted to pursue something I loved doing. I am very fortunate to have a supportive husband who recognised that I had become very busy in the last two years and found it hard to keep up with my painting while also working part-time. I recently stopped part-time employment to become a professional artist.

My inspiration is all around me, whether it is animals, birds, boats, flowers or scenes. I always want to represent them in the best possible way, and to bring that subject to life. I have always wanted to paint in a photorealistic way since I was little, it comes from within me, and I get a great deal of satisfaction in accomplishing that. Travelling round the country and taking reference photos, not only opens your eyes to potential paintings, but also makes you realise how fantastic it is to be living here in New Zealand.

I admire and am inspired by a lot of present day artists, not necessarily photo-realists or hyper-realists. The world is full of extremely talented artists all competent in their own chosen genre. However the photo-realists I do admire



**'We See Ewes' - Pastel. 380 x 970mm.**

include: Ralph Goings, one of the original members of the Photorealist movement in the 1960s and known for depicting everyday scenes, mostly of American diners and Richard Estes who uses many photographic images to create his scenes, incorporating reflective surfaces like shop windows. Both of these artists were at the forefront of this movement and inspiring, not only for their technical skill but also for developing a totally new genre of art.

The present day artists whom I find very inspiring include: Alyssa Monks, well known for her large detailed paintings depicting women showering/bathing; Roberto Bernadi an Italian photo-realist showcases still life pieces of fruit/sweets/glass, larger than life oil paintings; Tjalf Sparnay a Dutch painter who takes everyday subjects and showcases them on a large scale, making artwork out of seemingly trivial things, that force us to see them in a different light. I love that, and definitely enjoy painting this way; Joel Rea, a young Australian who calls himself a contemporary surrealist painter, has amazing skills. I really admire his choices in subject matter and phenomenal patience; and Renato Mucillo, who paints realistically in oils but with great passion, and amazing light in his landscapes. New Zealand favourites of mine include Graham Sydney and Goldie.

In my own genre of pastel there are many whose work I regularly follow via Facebook – both locally and internationally. Two pastel artist who have been incredibly supportive and generous with their advice are Lyn Diefenbach a Master Pastellist from Australia, and Tony Allain a New Zealand Master Pastelist who until recently was living in Nelson but has now returned back to the United Kingdom.

I love the whole creative process - from the initial stages of choosing a subject, working out my compositions and colours, through to the sense of fulfilment and achievement experienced after completing the final painting. I also love that people want to own my artwork, which is both humbling and rewarding – especially when I get to meet those people in person. The icing on the cake has also been the recognition that I have been fortunate to receive from my fellow artists, and awards from local and international competitions. I am always trying to improve my technical skills and aspire to gain greater international recognition for my pastel paintings and to have the opportunity to continue to give back through teaching workshops both here in New Zealand and overseas.

I hope to have attained the status of a New Zealand Master Pastelist in five years time and will then look to



**'Southern Kelp V' - Pastel. 380 x 1000mm.**



**'Waterlillies II' - Pastel. 470 x 660mm.**



do more travel with the aim of teaching Pastel Workshops in the United States, Europe, United Kingdom, and Australia.

Short term my time is focused primarily on fulfilling commitments that I have for exhibitions over the next 18 months, plus teaching students and workshops as time permits.

My greatest recognition so far was being awarded the status of Distinguished Artist Member of PANZ, and being judged first place at the PANZ National Exhibition in 2016 and 2014 and three times runner-up. I also took 1st prize in The Artist Magazine (USA) online All Media Competition 2011.

Until recently my focus always had to be shared with other responsibilities as a mother and then with part-time employment. Now that I have decided to commit to being a full-time professional artist I am able to focus totally on my painting with a little time also allocated to providing workshops and one-on-one teaching of private students in my studio.

I realise that I need to allow myself the time required to achieve the quality that I am happy with, rather than feeling that I have to rush in order to meet the deadlines of others. I have achieved this by better organisation and planning 12 – 18 months in advance.

I am a Distinguished Member of PANZ (Pastel Artists of NZ) and an active committee member. One of the roles I have is assisting the National Members' Representative. I also actively contribute work and comments to the Facebook page of the Pastel Society of America which has provided exposure on an international level.

My first love has always been animals/birds. I get immense satisfaction from painting them so you can feel the fur or wool, or touch the feathers. If they look that realistic I know I have achieved what I wanted, to bring them alive on paper. People have often commented to me that my paintings are much better than just a photograph – which is the ultimate compliment.

A close second would be taking an everyday subject that people hadn't previously thought



**ABOVE: Julie working on her picture of the cat called 'Caspa'.**

**LEFT: 'Caspa' - Pastel. 300 x 300mm.**

worthy of a painting and creating one - for example my 'Kelp' series.

Soft Pastel is what I have been focusing on in recent years. I love the ability to blend, especially with the sticks, and the fact you can create fine detail with the pastel pencils. As a medium it is also surprisingly forgiving and there is little set-up or cleaning-up required. Soft pastel creates vibrant paintings as it is pure pigment with a little binder incorporated.

My rubber blenders come in a range of sizes and tips and are great for getting into those small areas for detailing, and also creating smooth areas and lines. Another would be the paper that I use, it has a sandpaper texture and holds pastel layers really well, I don't need to use a fixative, which can dull the colours. Of course my pastel pencils are what makes the fine detail I love possible, and allow me to achieve the photo-realistic style that I am aiming for.

I spend time throughout the year gathering my own photographic reference material. I take my camera everywhere as I never know when I might see something that could be a potential painting. I can take from about 600 shots of the same subject, exploring different angles, lighting, or close-up. Later I study them on Photoshop, playing with composition, cropping, and colour, sometimes working with two images to create one. I have files with selected images to paint organised by subject, trying to work with a series when I can. I determine the size of the piece and get a black and white copy printed at 100%. It is great as a study in values, and with more complicated pieces I can transfer the basic line work to my surface. I have a tablet now to view the image while I am working and this allows me to zoom in on areas for detail. I choose most of the pastel colours before I start, and play around with them, to see if they will achieve what I want. Recently I have started using a light acrylic under-painting using either paynes grey or white. This removes any concerns of rubbing off the under drawing that I experienced when I used to just use pastel pencil. I then start from the top and work down, usually left to right, to avoid smudging,



'Kereru' - Pastel. 220 x 230mm.



'Southern Kelp II' - Pastel. 365 x 670mm.



'Tora Wave' - Pastel. 260 x 660mm.

but having a mahl stick is very handy too. It can take me anywhere from 10 -100 hours to complete a typical piece of work. I then have it professionally photographed and colour matched for reproduction and/or giclée prints.

To newby's, my advice is follow your passion, it's really important to be happy with what you do. Any success will follow if you persevere, improve your skills and stay positive.

Currently Julie has work in the United States, United Kingdom and New Zealand. [N](#)

## Pastel Artists

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For information about PANZ and details of your local pastel group, see our website  
[www.pastelartists.co.nz](http://www.pastelartists.co.nz)



# News

## WELLINGTON COUPLE'S HUGE, HISTORICALLY IMPORTANT ART COLLECTION TO GO ON SALE

By Laura Dooney from The Dominion Post.

*An art collection put together by a Wellington-based couple over decades and described as one of the last of its kind in the country, is to go under the hammer.*

The collection, started in earnest by Tim and Sherrah Francis in the 1960s, but spanning back to the 1940s, contains works by Rita Angus and Colin McCahon, among other pre-eminent New Zealand artists. About 215 of those paintings will be up for sale in September.

In January, Tim Francis, a former New Zealand ambassador to the United States, passed away. In March, Sherrah died, leaving the art that had lined the walls of their Kelburn home to their three children.

Son Paul Francis said he and two sisters grew up surrounded by wonderful paintings, some of which they would each keep.

"From the beginning we had the privilege of being surrounded by all the greats. Not just their paintings, Toss Woollaston and Gordon Walters were frequent guests at our house ... we were always rushing off to galleries, visiting artists' studios, it was a wonderfully enriching way to grow up."

His parents were part of the amazing explosion of the New Zealand art scene back in the 60s, but the collection never grew stale, and the couple continued to buy art to hang in their home "right up to the end".

"They were never constrained by wall space, they somehow always managed to find room."

An integral part of the art community, the couple supported artists who would go on to become the country's best, right from the beginning.

As his father was an ambassador, the family were often posted overseas. The paintings went with them, giving people in those destinations an "education of New Zealand art and culture".

Ben Plumbly, from auction house Art + Object, said the collection featured many artists in a retrospective manner, as the couple had bought multiple works from the same artist, across multiple decades.

The magic thing about this collection was the Francis had bought 'in the moment' rather than in the retail market, meaning a 1969 McCahon for example, would have been bought in 1969.

Plumbly said there might not have been a major Rita Angus on the market in the past 10 years, and the Francis collection had three.

"They both had a phenomenal eye, and a unique ability to put themselves in every great show in New Zealand history, and buy at that show."



*This photo of an upstairs room shows half of Colin McCahon's major painting "The Canoe Tainui" (upper left) and Richard Killeen's "One to One No. 3" (right).*



*The hallway at the Kelburn home featured Milan Mrkusich, Colin McCahon, and Charles Tole.*



*Tim and Sherrah Francis at the breakfast table in New York. In the background are paintings by Thomas Arthur McCormack and Colin McCahon.*

A selection of paintings was to be shown in Wellington in August, allowing the public to see works that hadn't been publicly shown before. **N**

## NEW MARTIN TATE WALLACE ARTIST RESIDENCY IN RUSSIA

*The Wallace Arts Trust is pleased to announce a new Residency based in the exciting exotic city of Vladivostok as a result of the initiative of Martin Tate, New Zealand's Honorary Consul in that City.*

**M**artin Tate is providing the apartment, attached studio, support staff and appropriate introductions while the Wallace Arts Trust is funding the return airfares and stipend.

This Residency is in addition to the existing Residencies in New York, Vermont, San Francisco and Switzerland which are the result of the judging process of the Annual Art Awards. However, this new Residency is by invitation and is given to a more senior artist who is unlikely to apply for an Art Award.

The inaugural recipient of the Vladivostok Residency in 2016 is Dunedin-based artist and Senior Lecturer of Sculpture at the Dunedin School of Art at Otago Polytechnic, Scott Eady. Eady, winner of the 2003 Wallace Art Awards Development Prize, will be based in Vladivostok until early October. Whilst in Russia, Eady will have the opportunity to visit St Petersburg and Moscow and will be working towards an exhibition in Vladivostok at the end of the Residency.

Scott Eady has exhibited both internationally and locally, including being featured in the Venice Biennale Collateral exhibition at Palazzo Bembo 2013 and the 100 Bikes Project in the Gwangju Biennale 2012. Eady is known for making large-scale sculptural works characterized by what has been described as 'sardonic wit.' He is concerned with creating disruptive and troublesome sculpture that interrogates and confounds

expectations of the medium. A common theme in his practice is masculinity and challenging the New Zealand male stereotype.

The Dunedin Public Art Gallery has recently opened an exhibition of Eady's work titled 'Ridiculous Sublime'. He is represented in Auckland by Sanderson Contemporary.

He is well represented in the Wallace Arts Trust Collection with 22 works acquired by Sir James Wallace over the last 15 years. **N**



*Scott Eady, The Desert Fox, 1999, Collection of the Wallace Arts Trust.*

## IMPRESSIONS 41 MAX SHOWCASE AWARDS 2016

**T**he judging panel and prize pool for the 2016 Impressions 41 Max Showcase Art Awards have been announced. "The panel has been selected to represent not only the scope of the possible award entries (paintings, drawings and original hand-created prints), but also to ensure depth of knowledge and skill in fine art", reports organiser Lewis Della Bosca of Impressions. "We looked for artists in our community who represented both contemporary and traditional art forms", he said. The panel is comprised of Graeme Stradling, Emma Panting and Geoff Noble.

Graeme Stradling has over 30 years experience as an artist and printmaker and his fresh and graphic serigraphs are represented in collections around the world.

Emma is a practicing artist and teacher. Her portraits are held in collections in the UK, Australia, USA and New Zealand and are featured in The New Zealand Artist Magazine

Zealand and have twice been selected to tour the



country as part of the New Zealand Portrait Gallery's biannual Adam Portraiture Award.

Geoff Noble's successes include placing as runner up in the 2012 NZ mural Art awards, first place in the art in windows (Nelson Arts Festival) and more recently won the Lisa Grennell Top of the South Art Award in the 2014 Impressions Art Awards.

The prize pool is valued at \$2,000 and entrants are reminded that the closing date for email photograph entries is 10th September. Full details and entry criteria are available in-store at Impressions or on-line at [www.impressionsnelson.co.nz](http://www.impressionsnelson.co.nz) **N**

# THE 2016 NORTH SHORE NATIONAL SALON OF PHOTOGRAPHY

By John Botton



**LEFT: 'Wings' by Ilan Wittenberg, MNZIPP, FPSNZ North Shore Photographic Society.**

**TOP BELOW: 'The Violinist' by Sarah Kerr, Marlborough Camera Club.**

**MIDDLE BELOW: 'Into the Woods' by Sarah Kerr, Marlborough Camera Club.**

**BOTTOM BELOW: 'Corona Extra Desperate' by Bernie Velasco, Aotearoa Philippines Photographic Society.**



When I first heard talk of the North Shore Salon, it was mentioned in revered voices and hushed tones. Colloquially referred to as 'the salon', this photographic competition has the reputation of being judged at a very high level and most photographers I have spoken to have felt very honoured to have even received an acceptance.

Then, out of the blue, the outgoing chairman, John Parry, invited me to take over the reins and steer the 22nd edition of this prestigious event through 2016. So for the past several months, I have had the pleasure of witnessing the salon, from soup to nuts, from a unique point of view as chairman. Besides being plunged into a crash course on learning the ins and outs of the event, I was also afforded the opportunity of being a part of and experience every aspect of the salon.

With a long and illustrious history, the visionaries of the North Shore Photographic Society started the salon in 1995, attracting 308 entries. As with most events of this nature, there is a virtual army of volunteers from the NSPS who pop up when requested, do their jobs with a sense of pride and joy and then go back to their busy lives. This willingness to share the load lightens the burden on the small steering committee made up of members of the North Shore Photographic Society.

An impressive 2104 entries were received from 256 New Zealand photographers into the eight categories which stacked up as follows; 217 - Digital Street, 237 - Digital Action, 318 - Digital Abstract, 693 - Digital Open, 91 - Print Impressionist, 141 - Print 'scapes, 138 - Print People and 215 - Print Open. Judging day saw these magnificent images on display in all their finery and swagger hoping to catch the eye of the judges and cracking the nod for a highly prized acceptance. Selecting the judges for the salon is always a challenging task of finding a balance between experience, genre preference and personality and this year proved no exception. The final line-up of six judges took to the task of weeding out the wannabes from the winners with a sense of purpose, casting their trained eyes over the rows and rows of prints or the digital pics flicking across the monitors. I witnessed the culling of many images that in my humble opinion were sure winners. But alas for these artists, their day was done. The judging team toiled all day over the task of selecting only the finest images; animated discussions for and against were witnessed over and over until only what was judged to be the finest remained. Finally it was the collective task of all six judges to decide on the champion image to be selected from the gold medal winners. This honour went to Bernie Velasco from Wellington for his image titled 'Corona Extra Desperate', left.

As a proud chairman, I would like to say to the people who continue to drive the salon to greater heights, you the photographers of New Zealand and the world,

thank you for your efforts, creativity, ingenuity and artistic flare. Thank you for the early mornings, late evenings, pavement stalking, vigilance, solitary studio adventures and for lugging around tons of gear so you never miss a moment worth capturing and sharing. And thank you for the countless hours you spend in the digital darkroom, hunched over your monitor editing and perfecting your creations. Only you would know and appreciate what is required to take a simple idea and transform it into the awesome images we see around us. To the photographers that did not gain an acceptance into the salon, take inspiration from the images around you and from what you have learnt on your journey as encouragement in your efforts for next year. To the artists who did achieve an acceptance into the 22nd salon, I say well done. Let this

be the springboard that propels you to even greater heights next year.

And finally, may I add one more thank you to the list? It's probably the most important acknowledgement and one that should be repeated by all photographers often. I say thank you to our families. Without your support we would not be able to do what we do. To the patient passengers waiting in the car while you take "just one more shot", to the ever willing models, to getting home late because the light was going off, sneaking out of bed on a Sunday morning to spend time with your other love; and not to mention spending the annual holiday budget on a new piece of kit that you just have to have. **N**

*Please visit the North Shore National Salon of Photography website at: [www.northshoresalon.co.nz](http://www.northshoresalon.co.nz) for more information.*

## RECORD ATTENDANCE LEADS TO RECORD ART SALES

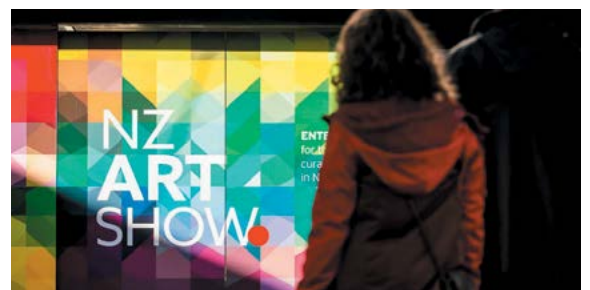
*Wellington came alive over Queen's Birthday Weekend when more than 11,000 art lovers descended on the 2016 NZ ART SHOW.*

*Around 1,700 artworks were sold, totalling more than \$1.1m in sales.*

Carla Russell, Executive Director of the NZ Art Show, stated that these record figures prove a successful event for Wellington and a success for New Zealand artists.

"I'm absolutely thrilled that people view the NZ Art Show as a destination to purchase NZ art; attendees came from all over the country and it was great to see many seasoned art collectors", said Carla.

"Feedback about the quality and diversity on offer was extremely positive, proving that the NZ Art Show is at the top of its game. The exhibiting artists enjoyed great sales and were able to engage with an eager and excited public. The success of the 2016 NZ Art Show is a sign that New Zealanders have fully embraced the concept of owning original New Zealand art." **N**



*Up close and personal. Inspecting the art of Libby McColl. Deb Fuller art on right.*

The New Zealand Artist Magazine

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## NZ SCULPTURE ONSHORE

*The iconic and vibrant NZ Sculpture OnShore will return to Devonport's Fort Takapuna on Auckland's North Shore from the 10th-20th November 2016. Set on the scenic cliff top site with stunning views of Rangitoto Island and the Hauraki Gulf, the exhibition will showcase an inspiring selection of pieces by over 100 established and emerging New Zealand artists working across various sculptural practices.*

In addition to exhibiting some of the best contemporary and diverse sculpture New Zealand has to offer, NZ Sculpture OnShore is a principal fundraiser for NZ Women's Refuge. Since its inception in 1996, the event has raised over \$1.5 million to support their work with victims of family violence including \$180,000 from the 2014 exhibition.

Dr Ang Jury, CEO of Women's Refuge says, "We are absolutely excited to be a part of another exhibition. The funds raised make a huge difference to the 20,000 women and children in New Zealand that Women's Refuge helps every year."

### The Exhibition.

NZ Sculpture OnShore has appointed new curators for this year's exhibition, Anna Hanson and Ross Liew. "Our vision is to build upon the legacy and traditions of NZ Sculpture OnShore, while introducing new elements that showcase the diversity of contemporary sculpture in Aotearoa," say Anna and Ross.

"We have been excited by the vibrant and inspiring pieces that have been submitted for the 2016 exhibition. These include a fabulous mix of three-dimensional art, sculpture, ephemeral installations, and light works. Featured pieces include works by Paul Hartigan, Virginia King, Gill Gatfield, Jeff Thomson, Jon Edgar, Natalie Guy and Samantha Lisette."

### There is something for everyone.

The Gala opening on Wednesday 9th November offers a fabulous exhibition preview opportunity and the chance to meet the curators and the artists. Open from 5.30- 8.30pm, come along and enjoy the exhibition by twilight, share in a glass of wine and great food by Jeremy Schmid of The Officers' Mess Café. Tickets are \$85, of which \$50 is a charitable donation.



*Trish Clarke - 'Round Up Aka Trifid Garden (13)' 2014. Photo Goina Thedinga.*



*Donna Turtle Sarten and Bernie Harfleet 'Feed The Kids Too' 2014. Photo - Goina Thedinga.*

Visitors to this year's exhibition can also enjoy "A New Light" evening experience. Over two nights, selected areas of the exhibition will be illuminated, including the historic landmarks and underground fort.

Renowned light and mixed media artists are showcasing a number of inspiring pieces, including a neon installation by Paul Hartigan. There will also be live music and fabulous food on offer. This promises to be a fantastic new edition to the NZ Sculpture OnShore programme. "A New Light" will be staged on Saturday 11th and Sunday 12th November from 6.30-10.30pm.

The extensive indoor gallery will once again feature a large selection of engaging smaller artworks, offering something for all budgets. The very popular Children's Sculpture Exhibition is returning to the historic underground fort, featuring the collaborative works of 18 Auckland schools. In addition, the Family Trail and Kidzone activity programme will be operating at weekends. So be sure to bring the kids along for a fabulous day out.

Check out the website for updates on artists, entertainment, programmes and tickets: [www.nzsculptureonshore.co.nz](http://www.nzsculptureonshore.co.nz). 



# CHRISTCHURCH Art Show

***The Christchurch Art Show 2016 opening night was a fantastic night out for everyone. Major sponsor wine partner, Lawson’s Dry Hills wonderful wine range was available to all with food partner Wangapeka Cheese making for a delectable duo with art as the main attraction.***

**All photography courtesy CMG Studios.**

The show looked fabulous and the artists were out to meet and greet and interact with all the guests. Spot prizes were won by the guests including Lawson’s Dry Hills wine and Wangapeka cheese, a dolphin spotting Akaroa cruise from Akaroa Dolphins, classes from Paint’ n’ sip Studio and subscriptions from NZ Artist Magazine.

Judge David Woodings and guest presenter Chris Lynch announced The Christchurch Art Show Art Award winner Kate Beatty. Kate took away the winner’s prize consisting of a prize package totaling \$2000. This includes the opportunity for the winning artist to exhibit at The Christchurch Art Show 2017 with a four panel exhibition package. Kate’s work a beautifully delicate juxtaposition of floral background with detailed wood pigeon in the fore ground entitled ‘Wood Pigeon’ was a show stopper. For the first time ever Kate Beatty The Christchurch Art Show Art Award winner was also the 2016 Lawson’s Dry Hills People’s Choice Award winner. We would like to congratulate Kate on her popular double win.

Following the opening on Thursday night the Christchurch revolving art show extravaganza enjoyed three days of art sales. There was “Art for Everyone” and there were more artists attending their exhibits than ever before. The atmosphere was relaxed and fun with much networking going on. Just approximately over 200 artists involved in the show with 115 having exhibits which they attended to interact with the public. Being available to interact with the public is a successful key to making valuable connections and selling artwork.

Just over 1200 works were sold at the art show. Overall sales were up 20% on 2015 figures with a similar rise of numbers for the public coming through the show. The Christchurch Art Show is on track to grow with each consecutive show and it is already looking forward to a great 2017 year. The Christchurch Art Show team would like to say a big “Thank you!” to everyone involved. The 2016 show was a fun event, a chance to meet and network with others, an amazing sight and a great addition to the Christchurch art scene. **N**



**Sue Lund chatting at her stall at The Christchurch Art Show 2016.**



**Organisers Hannah Buckby and Kate Morrison with double winner Kate Beatty at the show.**



**CMG Studios stand at the show.**

# MAKING AN ART OF ACCOMMODATION

*There is good reason for Lynn & Steve Whitford to say they are “Making an Art of Accommodation” at their combined Nelson businesses, Ascot Lodge & Gallery plus Ascot Encaustic Art Supplies, handily situated at Tahunanui Beach mid-way between Nelson city and Richmond.*

Here they combine their love of the arts and interaction with their clients, whether they be staying in the motel accommodation, visiting the Encaustic Art Gallery or attending one of their Encaustic Art Workshops. This was exemplified last year when they gave special accommodation rates to fellow visiting artists attending the Nelson Art Expo where Lynn was also exhibiting and had a successful show.


With Lynn having built up a wealth of knowledge working with encaustic since 2000, which she discovered while working in the UK, the addition of a specialist encaustic art gallery seemed a natural addition to the business, allowing an outlet for Lynn’s works along with the opportunity to introduce people to what was at the time a little known art form.

Always keen to pass on her knowledge, Lynn has been running workshops for many years now, either on a one

to one basis or small groups, with both the Beginners and Advanced workshops running for 3 hours. Her reputation has grown to the degree where she has recently had clients from the UK, Europe and America stay to do workshops.

## Combo Deal

Many attendees have taken advantage of the Combo Deal where they stay on site in the quality self-contained accommodation plus taking a workshop where they get a special rate on their accommodation when booking direct. For more information contact them at [info@encausticart.co.nz](mailto:info@encausticart.co.nz) or phone at 0800 788 777.

Nelson is a great holiday destination at any time, so even if you cannot make it to visit during the upcoming Nelson Art Festival try and make it sometime in the near future and sample Lynn & Steve’s hospitality. 



# Finalists Announced 25th Annual Wallace Art Awards 2016

*The Wallace Arts Trust has announced the finalists for the 25th Annual Wallace Art Awards 2016. This year the Trust received 371 entries from which 88 entries have been selected as finalists.*

See the full list of finalists here:

<http://wallaceartstrust.org.nz/finalists-announced-25th-annual-wallace-art-awards-2016/>

The finalists have been selected by the 2016 judging panel, comprising of by prominent members of the arts sector' Andrew Clifford, Georgina Ralston, Philip Truttum, Richard Maloy and Sam Mitchell.

All finalists' works will shortly be delivered to the Pah Homestead, TSB Bank Wallace Arts Centre, when round two of judging will commence. The judges will select the Award Winners, and a proportion of the works will be shown as part of the Award Winners & Travelling Finalists exhibition, with the balance shown in the Salon des Refusés.

The Annual Wallace Art Awards aim to support, promote and expose New Zealand contemporary art and artists. Sir James Wallace established the Annual Wallace Art Awards 25 years ago. These Awards are now the longest surviving and largest annual art awards of their kind in New Zealand, with a value amounting to over \$200,000.

The exhibitions will be opened by one of the original judges for the first awards in 1992, Philippa Lady Tait. The opening will be at the Pah Homestead, TSB Bank Wallace Arts Centre, Monday 5 September 2016, in an invitation only ceremony. **N**

## EXHIBITION DATES

1. The Award Winners & Travelling Finalists exhibition will be exhibited at:
  - Pah Homestead, TSB Bank Wallace Arts Centre: 6 September – 13 November 2016.
  - Wallace Gallery Morrinsville: 30 November 2016 – 5 February 2017 (Opening: 3 December, 11am – 1pm)
  - Pataka Art + Museum: 26 February 2017 – 7 May 2017 (Opening: 26 February, 2pm)
2. The Salon des Refusés will be exhibited at the Pah Homestead from 6 September – 6 November 2016

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# AN INTRINSIC FORCE



*'Dancer' - Mixed media. Approximately 300mm.*

*Born an artist, Karen Patricia Taylor has always had a fascination with the human form which is often an integral element to her work. Driven by an intrinsic force where her creativity finds a happy balance within the flow of her artistic making, her work speaks of the feminine amongst a myriad of other creative explorations. Her early life was spent drawing and making, often copying faces from comics, "pages and pages of them" until this grew to include the human form.*

By the time she was in her late 20's she began to work with clay, primarily cut and altered slip cast objects. Slip cast objects are created when liquid clay (slip) is poured into plaster moulds and allowed to form a layer, the cast is left on the inside cavity of the mould and taken out and altered or added to as required.

Working as a tutor at the Potters Supplies shop in Paraparaumu, Taylor moved onto hand building and sculpting with the encouragement of another tutor. Needing to develop further, she decided to apply for study at the Whitireia Craft Design course (1993-1994), where she gained a wide variety of new technique and skill under the expert guidance of artists such as Peter Dekkers, Michael Tuffery, Owen Mapp and Wi Taipa. Unable to completely finish her degree due to single parent priorities and finances Taylor, as many artists do, continued to paint, draw and print while still working to support her family. Joining the Wellington Potters society in 2008 allowed her to rediscover her love of clay and experiment with other 3D media to explore form and fantasy.

Taylor lets her work inform her, in that she begins her work without an apparent goal in mind, "my inspiration comes from the things I notice in the world around me, from travel, from history, particularly the history of women, from anywhere really and it's often unconscious." By playing with the material, allowing it to morph into her objects at its own will, she finds in the made object connections which tell her of her own internal drives, i.e. after a trip to Italy a series of brooches were created in which she recognized elements of medieval jewellery; a trip which also



*'Ladies of the Tower' - Papier mache, approximately 200mm tall.*

inspired an interest in Paper Mache as a serious artistic medium. "On the other hand, inspiration for my twig figures just came from walking up the road and seeing a twig that looked like a little pair of legs, then I combined that idea with Paper Mache, using flax paper. As a wise man once said, 'One thing leads to another; and that leads to something else.'

Having a fondness for vessels, ready to receive, Taylor has a preference for pottery from antiquity as a true mix of form, embellishment and function. She endeavors to capture these elements in her own work, yet sometimes creates, as a contrast, vessels without function as if to highlight the quality which is missing thus giving an emphasis via the absence. She also likes to create impressions of women from history, "who have often been recorded as either very 'bad' or very 'good' depending on the political or religious persuasion of the writer. Generally though and very loosely, I just enjoy exploring aspects of the human condition through form and expression." Clay for Taylor is a collaboration, between the medium and herself, the form



*'Young Elizabeth with Lettice Knollys' - Raku clay, approximately 100mm and 150mm.*



*Summer - Porcelain.*



*Winter - Porcelain.*



*Autumn - Porcelain.*

growing outward with the guidance of her hand and thoughts, assisted by a favorite little diamond shaped spatula. "It's difficult to explain my personal creative process. It's something I've thought about and analyzed for my own understanding, but when it comes to producing a synopsis for others, it's so internal it's difficult to express."

Taylor keeps a visual diary where ideas are jotted into, but has a fluid process, remaining open to ideas as they present themselves whilst working. Rather than drawing, her creations are her preliminary ideas, triggering inspiration and direction. Preferring to work in silence and keeping a tidy studio, she has everything set up before beginning; an important part of her working cycle she needs to know exactly where she can put her hand to what she needs, so her focus can remain on the medium. In particular clay, which needs a focus where it has her attention and guidance rather than her own will posed upon it. Like it has a living mind of its own she allows the clay to become, formed from her movements, triggered by her underlying impulse and memory. Whereas an exact process such as plaster of paris moulds, need her

attention to detail and her embossing paper project requires her knowledge on surface texture at the forefront of her mind. "I believe it's when you get that union of discipline and responsiveness, or learned technique and natural ability that the best work happens."

She uses a lot of found or repurposed items for her experimental work but when it comes to her favourite medium her number one preference is Feeney's BRS for its strength and pliability. For her more refined work she uses Ciyworks Southern Ice porcelain which is also strong and results in a nice transparency. Her range of Paper Mache work is supported nicely with a range of harakeke (natural flax) paper from Pakahoe Papers in Whanganui. Taylor likes to remain active, exercising every day and keeping her house and garden in order. Reading and writing are an important part of her life and she is currently learning a second language, sporadically teaching English as a second language.

Taylor's inspirations are many, not wanting to single out any one artist she admires the all rounder, the innovators and the experimenters, those living on the outside of what is trending at the time of creation. Not impressed by the value placed on art through who



**Left, Below Left and Below:**  
*'A response to the refugee crisis in Europe'*  
- recent 3D structures in paper, plaster, print, and encaustic wax.




you know and how many credentials you have, she values art for art's sake not monetary value or popular opinion, her suggestion to readers, "that's a very big topic, and nicely addressed by the writer Jeanette Winterson in her speech at the Artist's Awards 2015." Her ambitions lie in creating a resource base to support her clay habit, saving for a kiln of her own. Jokingly she wishes for discovery and the chance to exhibit in Rome or Paris, but doesn't have any other plans but to go with the flow and keep creating and exploring her talents and skills. Her intentions are self-promotion with a view to enter the public arena via competitions. Feeling that her art could lead her anywhere her distractions are many, different mediums presenting themselves for exploration at unpredictable moments. Currently she is painting on the back of curved glass tiles, fascinated by light and magnification effect finding surprising and 'otherworldly' images in an unplanned reversal outcome. Her ever present clay vessels are awaiting a back yard pit firing alongside a series of air element porcelain bowls readied for her new kiln, and she continues to develop her Paper Mache and clay figurative works.

### Overcoming the obstacles

Although previously overcoming self doubt and a lack of understanding about the world works, Taylor feels fortunate to have her innate abilities and motivation, where her imagination runs rampant, yet

finds a place for translation in a concrete form, always most proud of the object she has just finished. Her rewarding moments lie in the memory of her time spent in Whitireia studying, her peer group surprising and spurring her on with their admiration of her work, as well as her recent success at the WaiArt sale in Carterton and her time spent up on the Kapiti Coast. Learning from mistakes as creative opportunities offer a chance for her to change her attitude, "Instead of thinking, Oh no it's ruined, I think Hmmm, that's happened, how can I incorporate it. There are times of course when I have to let it go and start again, but it's worth exploring the potential before I do." Having faith in her work and not being afraid to put it out there gives her a solid anchor to take off from.

Taylor is involved with the Wellington Potters group and is also a member of WaiArt, a non-profit group which provides an exhibition platform for Wairarapa Artists. These organisations keep Taylor in touch with and informed about the art community. Wellington Potters has many resources from moulds to kilns, running course throughout the year. Connecting monthly with WaiArt is a meeting place for like-minded people, giving members an opportunity to share and discuss relevant issues and events. She has had some work in the Flax Gallery in Greytown which has since been sold.

Her tips for new artists, "Don't compare your work to others, feed your creativity through exploration, be open to new ideas and feedback, but do what feels right for you." 

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# Intrinsic Imagination

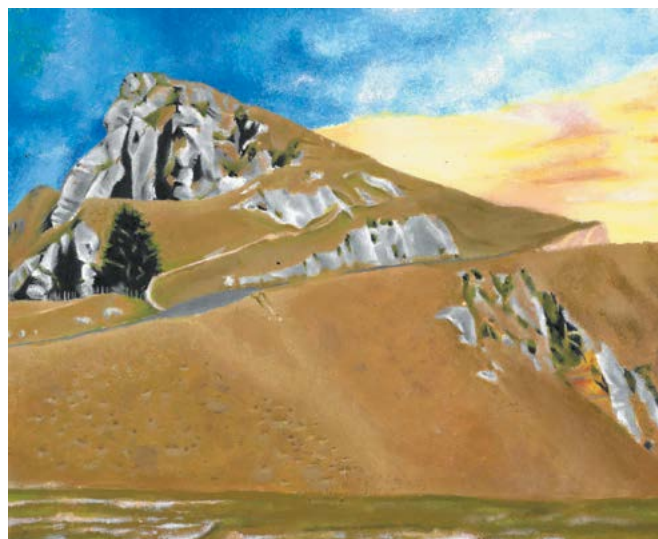
By Thomas Pakoti

*Drawing and sketching was a huge part of my childhood. From the typical beginnings of a kid drawing on walls and furniture, it continued to drawing at my mum's desk while she worked on 'Paint' (a desktop application) on our old family computer. Sometimes, just at home sketching on scrap pieces of paper, I always - and with ease - tuned in to the calling of my imagination and found time to do something creative.*

I can't remember a time when art was not an intrinsic part of my life. I have always had a love for art and an eye for detail. Some may see a scene in real life and quickly dismiss it. To bring forth and capture this scene as an image on paper or canvas brings me joy and heightens a sense of challenge in me that calls on my senses and feelings. I try to capture that feeling in each piece.

My family and friends are very supportive of this love. Even as a kid when I would finish an art piece, the first person I would go to for a personal opinion and critique was my mother. When she would react with wide eyes and jaw on the floor, as opposed to the classic fake smile while saying "woow", I would know that I have created something amazing which inspired me to continue. As I got older I slowly noticed my artistic ability improving and developing. When I was nine I remember begging my mother to buy the cleanest looking artbook I saw in a store along with few pencils and it wasn't a surprise to find a 'Kid's Art Pack' and paints in most of my gifts at every Christmas and birthday, from extremely helpful and encouraging family members.

I think my family overall are more creative than most. All my siblings have taken up art and have framed pieces of art hanging around our home. However, I think my interest in sketching and painting stemmed from the age of nine, seeing my eldest brother, as a high school student,



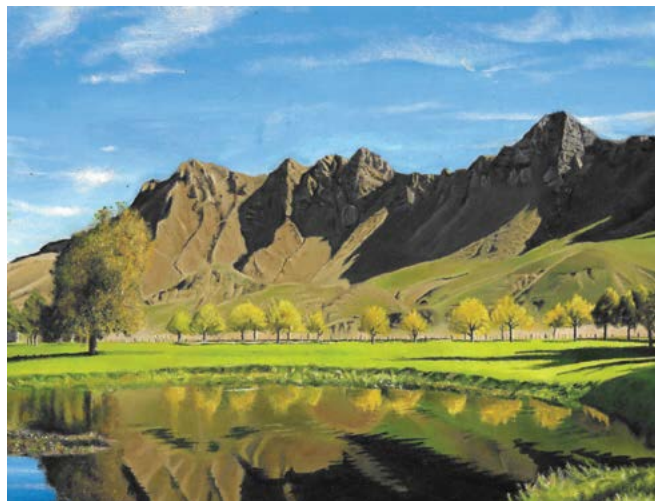
*'Painting of Te Mata Peak (road view)' - Acrylic Paint.  
215 x 270mm.*

doing his level 2 and 3 Art portfolios late at night. I would look through my brother's art books and fully admire what he was able to produce. He was extremely talented at sketching and painting and seeing him produce these wonderful and amazing pieces helped me to see what level of art I would like to achieve. It also inspired me and got me excited for what was to come when I started high school. My brother was also very encouraging in all my work and didn't hold back on giving his honest opinion, good or bad, on all the art pieces I produced.

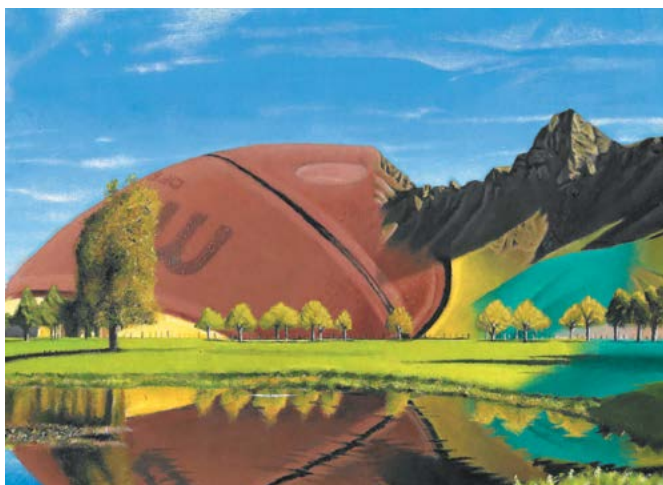
Growing up, my comfort zone in terms of what to draw was typically portraits of famous movie stars, musicians, cartoon characters and my idols at the time. When I started St Johns College in Hastings I was introduced to different mediums and styles of art. As a junior we were asked to sketch and paint landscapes and still life objects, which I personally dreaded but didn't do too badly. Along with being introduced to different skills, styles and subjects I was also introduced to one of the best art teachers in all of Hawkes Bay, Mr Dickson. Mr Dickson has played a huge part in my development through his relaxed style of teaching and has taught me confidence and trust as an artist, by challenging my work in a fun and enjoyable way. His encouragement helps in my art's progression, and he also opened my eyes to the wide world of art. I am now a year twelve college student, and for the whole of my



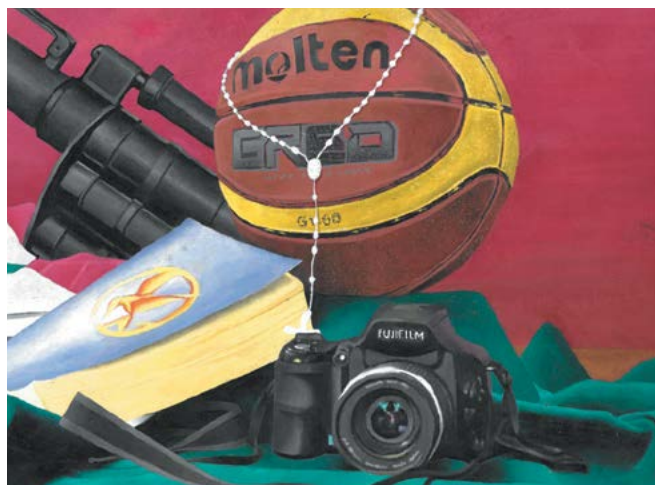
'Students Iconic Objects (angle 1)' - Acrylic Paint. 210 x 297mm.



'Painting of Te Mata Peak Landscape (view 1)' - Acrylic Paint. 210 x 295 mm. \*\*\*



'Still life and Landscape Painting of Te Mata Peak from Tukituki river' - Acrylic Paint. 200 x 285mm.



'Students Iconic Objects (angle 2)' - Acrylic paint. 210 x 297mm.

high school life, art has been my favourite subject by far, not only because art is something I've grown up doing but because my teacher has a way of helping his student unlock their true imagination and creativity in the most enjoyable way.

Just recently I decided to publish one of my acrylic paintings of Te Mata Peak and was encouraged by the overnight response of people and businesses from around Hawke's Bay wishing to purchase my piece. From these

surprising reactions, I have recently decided that art is my true passion and something I would love to pursue after high school. The support has only grown since posting that landscape painting. Support from family, friends, teachers and sometimes complete strangers has helped me to continue with what I love doing, even when it gets difficult and not so enjoyable. In the future I would love to have my own business selling art work and travelling the world to feast on the works of great artists. [N](#)





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# SCHOOL

# ART



## ST DOMINIC'S COLLEGE

By Sheila Boddington

*Students at St. Dominic's Catholic College in Henderson have a reputation for producing Art of an exceptionally high standard.*

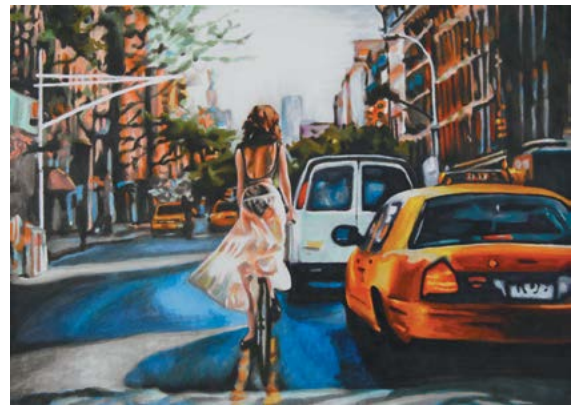
Having had students work displayed in Top Art and top students at Elam and various other tertiary institutions around Auckland, the college can be proud of the contribution they have made to the new generation of artists in New Zealand. At a West Auckland cluster meeting the question was asked "How do they do it?" So what is the secret? Compared to other schools, the Art facilities are nothing special; in fact they have changed little since the College first opened its doors in Henderson in 1967. It is what goes on inside the classroom that makes the difference.

Students' work from all year groups is proudly displayed for all to see and the slightly cramped rooms are full of cheerful, confident chatter. Students have one rule – be proud of your work. Never be ashamed to say "My work is really good!" This takes training and the students are asked to assess their own work from the time they set foot into the art room in Year 7. By the time they are seniors they know whether or not an artwork is the best they can do, and the best they can do is always celebrated! Senior students are not allocated a topic but instead asked to explore an idea that they feel passionate about. This leads to a wide range of topics and techniques being used by different students.

Art students actually ask to come back to school for the afternoon when the school day is over and during the school holidays. They are sometimes surprised that teachers need a break. However, the art rooms are open every day until 5.30, and opened and manned by at least one art teacher for at least two days each school holiday. The



*Yejin Kim (Level 2: Year 12).*



*Grace Masters (Level 2: Year 12).*



*Weng Lam (Level 2: Year 12).*



*Yidi Wang (Level 3: Year 13).*



Sophie Webb (Level 2: Year 12).



Wednesday Ladyman-Miller (Level 3: Year 13).




Sarah Ryan (Level 3: Year 13).



aim is to make the art rooms a place where students want to be. Girls who attend these days often ask if they can bring a friend. As long as the friend brings work to do and adds to the productivity of the day, this is accepted.

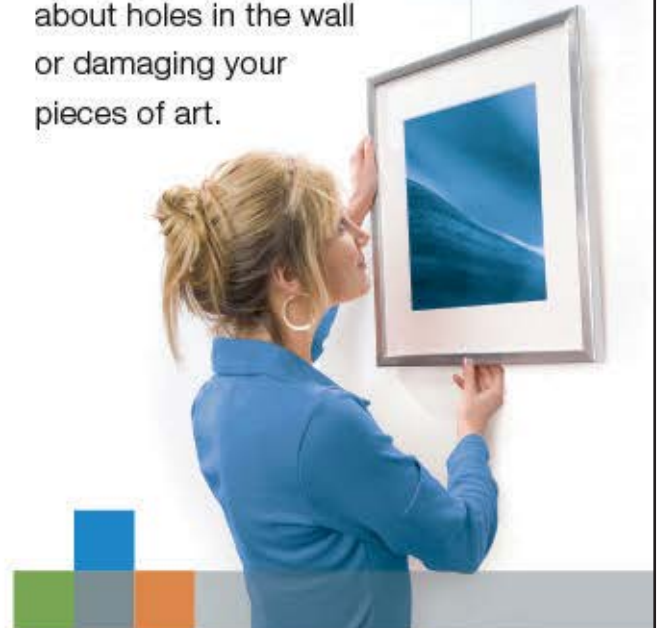
During the July break, students from two other schools joined our holiday class with their St. Dominic's friends and they all worked on their art together. Three other St. Dominic's students completed Biology assignments while their friends painted. The work accomplished by the end of the day was excellent.

So what is the secret? Confident, happy and content young artists who are self-motivated and proud to say "I do really good art!" 



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We recommend using Watercolor Ground straight from the container. It has a thick, brushable consistency. Use a soft-haired synthetic brush for a smooth finish or a hog bristle brush for a more textured finish. Since the ground is pigmented with Titanium White pigment, one coat will cover most surfaces; very absorbent surfaces such as unfinished soft wood may require two coats, allowing the first coat to cure before adding the second. Wash brushes immediately after use.



### Curing

Let Watercolor Ground dry and cure for at least 24 hours. This allows it to attain the right degree of absorption.

### Painting

Daniel Smith Watercolor Ground works beautifully with watercolors and thinned acrylics. Because it creates a surface more absorbent than paper, you will want to use less water with your paint. Experiment and see what works best for you. It also works beautifully with Daniel Smith Masking Fluid.

### Finishing

As with all watercolors, your work on Daniel Smith Watercolor Ground will need to be fixed if it will not be framed behind glass. Use your spray varnish at room temperature in a well-ventilated area. **N**

## OBSESSION WITH YINMN

By Anne Quito

Seven years ago, chemistry researchers accidentally created a brilliant new blue pigment, while testing the electronic properties of chemical compounds. This month, the vivid substance - called YInMn, after the elements yttrium, indium and manganese that compose it - is finally commercially available as paint. Some artists and conservators have already started experimenting with it.

YInMn was created by Oregon State University chemistry professor Mas Subramanian and his students in 2009, the byproduct of heating mixed manganese oxide and other substances in a 2,000°F furnace. They were testing materials for applications in circuit boards and semiconductors when one of their samples came out a vivid blue.

"It was serendipity, actually; a happy, accidental discovery," Subramanian said in a blog post that November. "We were exploring manganese oxides for some interesting electronic properties they have,

What does the name YInMn come from? Send your answer to [comp@thenzartist.co.nz](mailto:comp@thenzartist.co.nz) to be in to win one of five free tubes of this amazing new colour!\*

\*First five correct emails get a tube. Ends October 31st 2016.

something that can be both ferroelectric and ferromagnetic at the same time. Our work had nothing to do with looking for a pigment." But after stumbling upon YInMn, Subramanian quickly recognized its potential value. **N**



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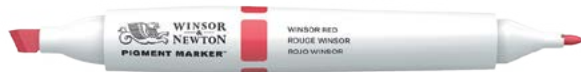
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