

THE NEW ZEALAND ARTIST MAGAZINE

Series 4 Volume 3 Issue No.21
March April 2017
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DEMONSTRATIONS

- BRUSHES - HOW THEY ARE MEANT TO BE USED
- POLYCHROMO ILLUSTRATION

EXHIBITIONS AND EVENTS
ELEVEN PAGES IN OUR EXCITING
NEW CATEGORY

ARTISTS FORUM

Dougie Chowns
Sketchbook, part 12

PRODUCTS

INTERESTING NEW PRODUCTS FEATURED

FEATURED INSIDE:

- GILLIAN RECEVEUR • RICK RUBENS • ROGER MORRIS •
- SARAH KANE-MATEE • TAMMIE RIDDLE • VICKI AXTENS •



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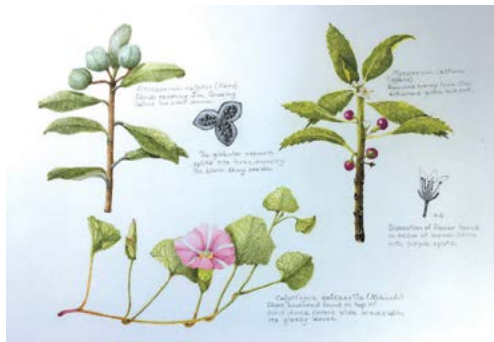


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WE GET TECHNICAL SO YOU CAN GET CREATIVE

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ROGER MORRIS Page 38



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The Team



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.

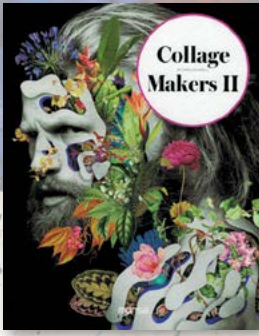


DOUGIE CHOWNS
CONTRIBUTING WRITER
A professional Bushey Artist for 63 years. Multi-media, drawing, painting, fabric printer, serigraphy and videographer. Artwork in Museums, Universities and private collections. Initiated Northtec Art Dept. Exhibited internationally from Northland since 1973.



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.

On the cover: 'Momona Woolshed - Rangitikei' - Tammie Riddle - Pg 65.



SUBSCRIBE AND WIN!

Subscribe today, and go in the draw to WIN -
COLLAGE MAKERS II

by **Carolina Amell.**

This book is generously sponsored by Gordon Harris Art and Graphic Store. The winner will be drawn on 20th March 2017, notified via email and announced on our facebook page. Judges draw is final and no correspondence will be entered into.

Book review on Pg 64.

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

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March/April 2017

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BACK ISSUES WHILE STOCKS LAST





a note from the studio...

Hello loyal readers, it's great to get a bumper issue out to you. 84 pages!!! Enjoy every page. We have a new section called **'Exhibitions and Events'** which is where we showcase what's happening around the country. No event is too small. We need input from all of you here, please. **Attend your local events, take photo's and names and write a short piece for us.** We cannot attend everything, so ask graciously that YOU be the agents for these events to make sure they get the publicity they deserve. Send your articles to info@thenzartist.co.nz. The editorial deadline for the next issue is 27th March 2017.

'Gallery News' takes on a slightly different role, and **here we need input again please.** Send us your experiences from when you visited famous galleries around the world. Send us your pics - let's include a bit of international flavour to your favourite magazine! Deadline and contact details as above.

We have two demonstrations in this issue - Gordon Harris shows us how to use those interesting brushes we see and young artist Daniel Jamieson demonstrates illustration using Fabre-Castell Polychromos.

We have three pages of new products available around the country and Dougie Chowns writes a 'tongue-in-cheek' article regarding refined turpentine, Gin and Vodka in the 'Artists Forum - Sketchbook'.

On page 10 we have an article that should be of interest to all artists and galleries and we ask for your opinion and ideas on this controversial issue. We look forward to your input. Send your comments to editor@thenzartist.co.nz.

To all who celebrate special days during March and April, peace and love to you!

Meg, Rob & Shona



THE TEAM		DISTRIBUTION & SUBSCRIPTIONS	
Publisher/Editor	Megan Lavin-McIsaac (meg@thenzartist.co.nz)	Shona Hancox	Tel: 09 434 0096 shona@thenzartist.co.nz
Financial Director	Robert McIsaac (rob@thenzartist.co.nz)	BULK ORDERS	
Associate Editor	Linda Hodnett (linda@thenzartist.co.nz)	Megan Lavin-McIsaac: meg@thenzartist.co.nz Tel: 022 641 9786 or 09 434 0096	
Advertising and Sales	advertising@thenzartist.co.nz	WEB PAGE	
Postal Address	2363 Whangarei Heads Road, RD4 Taurikura Whangarei 0174	CONTACTS	
ART	MegaType Publishing	subscriptions@thenzartist.co.nz • Tel: 09 434 0096 info@thenzartist.co.nz • Tel: 09 434 0096	
Layout & Design	Megan Lavin-McIsaac	PRINTING	
EDITORIAL CONTRIBUTORS	Douglas Chowns Evan Woodruffe Gillian Receveur Rick Rubens Roger Morris Sarah Kane-Matete Tammie Riddle Vicki Axtens Jacqui Buckley	PMP Limited 122 Kerrs Rd, Enterprise Park, Wiri 2104 PO Box 76 255, Manakau City 2241 Tel: 09 928 4200	
	Diane Costello Winsor & Newton Claudia Slaney Anita Hollis Jan Boyes Brian Morris Geoff Noble Sally Lush	ISSN 2324-495X (Print) ISSN 2436-2996 (Online)	



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I am delighted to see so much beautiful artwork from New Zealand in one great art magazine. The work that you feature is fresh, natural and genuine - so unlike a lot of the more 'modern' art you come across today.

I'm writing to propose whether I could be featured in your magazine. My art is inspired by Paleolithic rock art as well as more modern influences such as Impressionism and Expressionism, and more recently I have been focusing a lot on the wildlife of New Zealand and the threats that they face.

I must point out I am not a local; I in fact live half way around the world on the tiny, mostly fauna-free island of Malta (but originally from England), but that is the beauty of art; it can cross borders and time-zones much easier than we can.

I think that art has an important role to play in promoting awareness for such valuable causes, and would make a valuable addition to your magazine. In fact this is the driving force behind all of my work. I want to take a David Attenborough approach to promoting and educating; through awe inspiring images and insights! My art style reflects the fresh tones and bright, boldness of a lot of your artists, therefore I am in no doubt that my style would suit your magazine.

Kind Regards
Chloe Waterfield

Hi Chloe. I have sent you a questionnaire and look forward to hearing back from you.

**To our loyal readers,
We have had quite a few requests from international artists wanting to be featured. How do you feel about this? Should we include one offshore artist per issue, just to keep abreast of what's happening out there?
Please send your comments to The Editor: editor@thenzartist.co.nz. We look forward to hearing from you. Ed**

Did you know a new Gallery has just opened down here in South Taranaki? I only moved here on the 22nd Dec so very new myself and have yet to get to know all the other artists who are already here. But it seems to be a popular place for us to move to.

Thank you for a wonderful publication and all the hard work that goes into producing something like this. I know a lot of people have no idea of all the work that is involved. Give me a bit more time to get settled and I'll see if we cannot do something from this neck of the woods for you. It's a lovely spot.
Kind regards
Dora

**Hi Dora
Thanks for the information! Please send us contact details of this gallery, and we will get in touch. We need more of this sort of input, so please keep it up.
Ed.**

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

I have it on good authority that the cars on page 14 of Issue 20 are - on the left, a 1930 Alpha Romeo (possibly 6C 1750 GS) and the yellow car is a 1911 Brush Model F Runabout made in the USA. All horribly expensive but exquisite. Enjoyed the article.

Regards
Suzanne.

**Hi Suzanne
Thanks so much for investigating and letting us know. Much appreciated.
Ed.**

That's great news about your distributors and being sold in Whitcoulls, Paper Plus, etc. Congratulations! I know you have worked really hard to make this happen.

We of course are delighted to be involved in any future plans, such as your competitions. If you can send me the finer details when you're ready, we would love to be a sponsor.

I would like to write an article on the new canvases, stretchers bars, and panels we will be selling in the new year if you are okay with it? Look forward to hearing from you soon.

Regards,
Kalvin
The French Art Shop.

**Hi Kalvin
We are looking forward to receiving your article. We believe it will be of great interest to our readers. Thanks so much for your support!
Ed.**

On behalf of The One Tree Point Group I would like to thank you for kindly undertaking advertising and follow-up articles for our Group's first ever exhibition.

We truly appreciate your support and your very generous donation of advertising space, your contribution dramatically helped us develop and succeed with our OTP Art Group Exhibition. Without your involvement and generosity, we would not have been able to aim so high.

Thank you again for your generous and hopefully continued support.
Kind regards
Colin Coutts

**Hi Colin
We were absolutely delighted to get on board with you with your very first exhibition. Our continued support goes unquestioned.
Ed.**



COMING IN THE NEXT ISSUE:



CHEEKY CHALLENGE



CATEGORIES:

- Acrylic - 1st place and a highly commended.
- Oil - 1st place and a highly commended.
- Watercolour - 1st place and a highly commended.
- Pastel - 1st place and a highly commended.
- Drawing colour and graphite - 1st Place and a highly commended.
- Overall winner - selected from the 1st places in the categories above.

**Details to follow in
Issue 22, May June 2017
WATCH THIS SPACE!**

IN THE MEANTIME, TAKE NOTE OF THE 2017 PETERS DOIG MARLBOROUGH ART AWARDS - Below.

The Marlborough Art Society invite all artists to enter the

2017 Peters Doig Marlborough Art Awards

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ENTRIES TO BE RECEIVED BY SATURDAY, 8TH APRIL

OPENING PREVIEW & PRESENTATION OF AWARDS, 6-8PM, SATURDAY 13TH MAY

EXHIBITION SEASON: 14TH MAY TO 11TH JUNE

YEALANDS ESTATE MARLBOROUGH GALLERY, 204 HIGH STREET, BLENHEIM

Entry forms: email request to Jennifer Godden: goddens@xtra.co.nz or text 027 327 1332

The Fascination Lies in the Detail



Gillian Receveur has always loved art. She studied it in school and at teachers college but it wasn't until she retired from teaching that she could truly commit to her passion of art. A keen interest and love of plants and gardens led her to botanical painting. Gillian explains:



Vegetable Study.

Plants fascinate me, they inspire me by their form, habits, colour and composition. I enjoy looking at plants, the fine details. I love observation and getting completely absorbed in the piece I am working on.

Something I have always wanted to do is to paint one plant through all the four seasons as well as do a series of plants of one particular species.

I had started using watercolour pencils, but I mainly use Faber-Castell Polychromos coloured pencils. Prismacolour premier coloured pencils offer several colours useful to botanical work that are not available in any other range. Occasionally I use Caran d'Ache Pablos and Derwent Artists Pencils. Faber-Castell are oiled-based and hold a point well, an essential requirement for fine detailed work. Prismacolour are wax based but they mix well with the Faber-Castell as they are smooth and creamy. A disadvantage of using Prismacolour is that the point snaps off easily when in use but the colours are rich and blend well, they make an excellent companion with Faber-Castell. Not only are the pencils I use important for the definition in my drawings, a good pencil sharpener is also important so I can get a sharp point, which gives a clean, crisp, sharp edge to my drawings.

I have to like the particular plant I am going to draw. I draw ideas and preliminary drawings, prepare colour swatches into my sketchbook. Sometimes I take photos, especially

if a plant wilts easily. My fridge often contains flowers and foliage wrapped in tissue paper and sealed in a plastic bag as they last longer this way. I think it is special to capture the exact colours of the plants I am going to draw and recreate them.

Once I have studied the plant I am going to draw, I think about the composition and I transfer my sketches to drawing paper using graphite pencil. I put down the under colours and gradually build up the drawing, making sure there is no graphite before placing down coloured pencil as it will show through the coloured pencil. I then mark the light source. For me it is usually from the top left hand corner as I am right handed. I also keep the paper clean and cover areas I am not working on, keeping an eye on tonal differences.

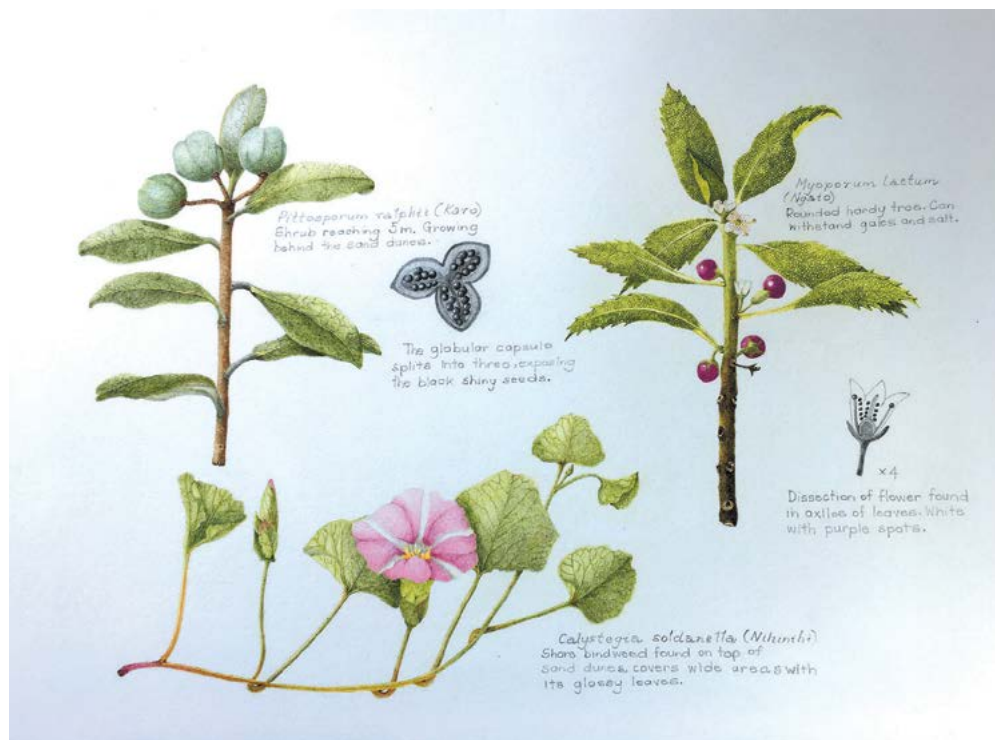
Art Societies

I am a member of the Keirunga Society of Arts and Crafts in Havelock North, former president and now committee member. Being a committee member of the governing body of the society now gives me contact with like-minded people, which is always a pleasure.

Two years ago I was accepted by the SBA Society of Botanical Artists Distance Learning Diploma Course in England. I started in 2015 and the course was to be for the duration of two years and three months, a real commitment. I had to keep a sketchbook, submit exercises and had eleven set assignments. I also had to write a 2500 word essay on a topic of my choice chosen



Sand Dune Study.



Native Plants Sketch Book.

from a list of either a botanist or botanical artist. Each assignment was marked by a tutor, I had three different tutors and marks were given in ten different areas. Plants drawn had to have the correct botanical name, labelled in Latin and then English. I am now working on my three diploma pieces that have to reach England by the beginning of March this year. I have two commissions, a Kowhai and a Pohutakawa which I am busy with and I would like to submit a piece to the Royal Horticultural Society in England.

I am proud of what I have achieved over the last two years. Each piece takes me about two months to complete and I have gained places in local exhibitions. A piece of my work has been accepted



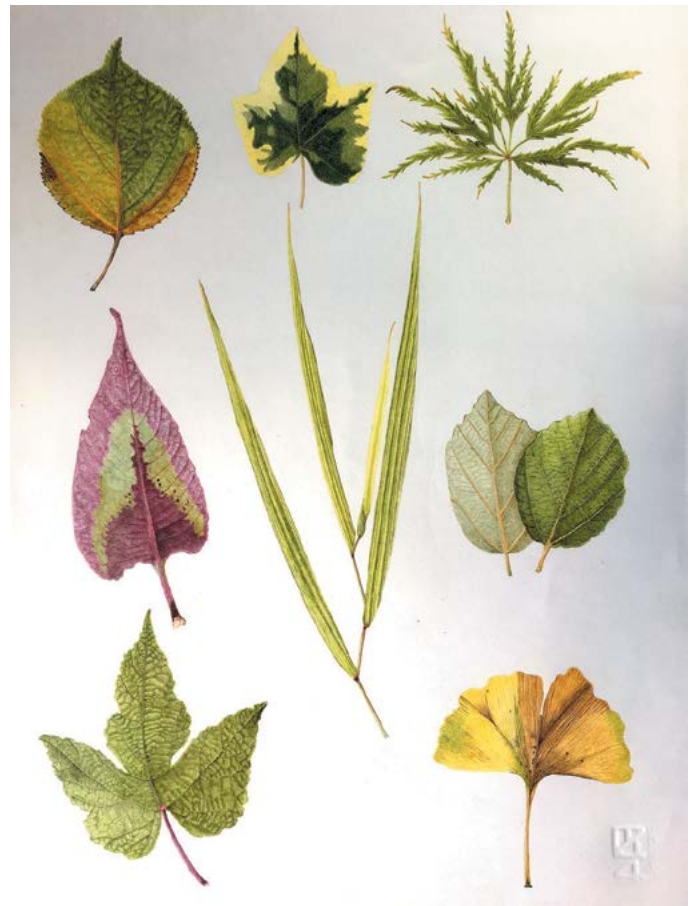
Mixed Study.



Aquilegia Flower Study.



Mixed Composition.



Leaf Study.



Kowhai Botanical.

for publication in a book, Spring 2018. I will graduate in April from the Art Workers Guild Hall in London with my Diploma. I had to be organised and remain focused and not lose sight of the end result. I call it the 'Four P's', Practise, Perseverance, Patience and Pleasure. I also continually practise a technique to make sure I am happy with the end result. I take constructive criticism and grow and learn from it.

Artists I admire and that inspire me are Marianne North, Pierre-Joseph Redoute, Rory McEwen. Also present day artists like Audrey Eagle and Terrie Reddish, their attention to detail, the colours. The pioneering spirit of Marianne North and Fanny Osborne also inspires me. All my art



Botanical Fuchsia.

pieces are produced on A3 Fabriano Classico 5 - 50% cotton watercolour paper.

The only advice I can offer to people either wanting to become an artist, or who already are, is to choose something that you love. Inspiration may come from going to galleries, gardens, flower shows, florists, reading art and gardening books/magazines. It is very important not to drop pencils as the lead breaks. Keep a sketch book and sketch regularly. Take lots of photos, you could even keep a clippings file. Because of the nature of botanical art the discipline is not for everyone, but it can be extremely rewarding. N



Announcing
A WORLDWIDE EXHIBITION
linking people to plants through botanical art
Submissions close 5pm 16th November 2017.
For more information go to
www.friendsabg.co.nz/en/botanical-art.html
or email botanicartnz@gmail.com

©2013 Joan McGann, Arizona Barrel Cactus (detail).

The DCC Initiative

It is a concern of many that young artists - indeed all serious professional, practicing artists - who make an income from the production and sale of artwork - should be viewed no less equal to any manufacturing supplier and a gallery as a point of sale, and on par to any retail outlet. For a manufacturer to supply on a sale or return basis sounds at first reasonable, but only if you are a massive sales conglomerate or conversely, a rank amateur or one who has other income.

Ask yourself how it works in the trade with suppliers like Colgate, a carpet supplier, high fashion or electrical appliances. In general retailers buy their stock and usually pay for it the month after it arrives. Stock of twenty or a hundred thousand is not unusual, even for an owner operator, and cash flow is essential to us all.

Artists have to pay for materials to produce and interestingly, no trade terms exist. There are some discounts but nothing similar to what a builder might expect that exist for the self-employed artist. Artists can't say to suppliers "Give me the paint please, six tubes @ \$40 a tube and 2m of \$60 canvas, I will complete the painting and when I sell it I will pay you."

Most galleries are under financed. If they had to buy in stock as a retail outlet there would be even fewer galleries.

A useful model is a mixture of the antique shop - who buy-in and re-sell - and car hire who bill directly.

Dealer Art Galleries do buy-in stock as they cross over into the *Objet d' Art* and the antique dealership world, but not so with 'living artists' works, unless as second time around investments.

Thus we introduce the DCC Initiative, a rent to sell or buy concept.

How much profit the gallery makes is irrelevant, providing the artist gets what he wants for the artwork. The more the gallery makes, the better - it helps the artist's image and is healthy for the gallery's business.

Art is a money industry business. It's basic and money driven. So let's recognise that and stop pretending to be aesthetic or living under the misconception that artists must suffer. With art, a patron can spend a fortune on only one wall - as with Paul Getty - and like him its all to do with money and the artist is the last person to get any reimbursement for the work done.

Loaning works to grace a gallery is a public relations exercise, not a marketing policy *carte blanche*. No other business would operate this way - it's disaster ridden for the artist. So this idea is basically that the artist's work is hired to the gallery - e.g. if a TV company wishes an artwork to be shown in a film, they hire it - at an agreed cost. This is usual practice for TV and film companies.

This initiative works for the gallery as well as for the artist.

Think about hiring a car, the cost is paid via direct debit on a credit card, where extra cost of petrol or damage incurred, is directly debited from the same credit card.

1. The gallery approaches the artist and collects the artwork they want to sell. The artist's wholesale price is agreed.
2. The gallery agrees to a weekly or monthly automatic debit payment via credit card to be billed by the artist. This allows the artist to have a number of artworks out at various galleries guaranteeing a weekly or monthly income while retaining ownership





3. Should the artwork get damaged the artist will bill the gallery for full agreed payment.
4. The total paid in rentals will be deducted from the agreed wholesale price. The gallery will settle the balance with the artist. It must be noted that if the gallery sells the painting within 30 days of receiving the artwork, the gallery will pay no interest on their credit card. Also the gallery can sell the artwork for more than the agreed wholesale price, securing for themselves a higher margin.
5. If the gallery wishes to terminate the agreement, then the artwork is returned and the gallery is deemed to have hired the painting for the duration.
6. If the gallery goes into receivership the artwork is owned by the artist and is not gallery 'stock in hand'.
This initiative would work for the artist who gets some much needed cash-flow regularly and has less problem with late gallery payments or in some cases, no payment at all, as well as the gallery who now has financial

incentive to sell the work quickly, having already agreed to make a financial outlay.

Art Rentals for your home, business, shop, office or gallery.

Original artworks can cost a great deal of money for most people, companies and retail shops, buying in stock, including art galleries. With this initiative you no longer have to finance the whole amount. Artwork ready to hang on the wall may be hired by the day, week or month, directly from the artist or from a gallery - for no more than you pay for Broadband or Sky Television.

If the artwork is damaged, stolen or lost, it is deemed to have been sold and the full agreed value of the painting will be billed by the artist. When the hire cost equals the agreed artwork cost, the artwork become the customer's property.

These ideas give the gallery room for negotiation with their purchaser and the initiative relies on the skill of the sales person to negotiate a 'win-win' situation. N

We at The New Zealand Artist Magazine would like your feedback on the 'DCC Initiative'. Would it solve any problems you have come across before, and would galleries be persuaded it was a better system? Please email your view point to editor@thenzartist.co.nz, or write your view point in a letter and post it through to The Editor, 2363 Whangarei Heads Rd, RD4, Taurikura 0174. We look forward to your input.





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The Drawing Room in Christchurch has been locally owned and operated by Paul and Jackie Wyke since 1995. We now have a brand new location at 500 Colombo Street in Sydenham, on the corner of Carlyle and Colombo Streets, just over the overhead bridge.



See you soon!



A peek at the vast watercolour range instore.

The exciting new store is bright, spacious and brimming with artistic treats. Parking is plentiful and free of charge, making it simple for either a quick visit or a more leisurely shop.

Specialising in art products for complete novices and hobby artists through to professional product ranges for the other end of the market, the Drawing Room prides itself on providing a diverse range of artists materials, sourced both nationally and internationally.

Paint ranges include Winsor and Newton, Liquitex, Art Spectrum, Matisse, Daniel Smith and many more. If it's a painting surface you need, we have a great range of watercolour papers/pads, canvases and panels to choose from, along with a big selection of palettes, brushes and mediums.

We carry easels for every need - table top, studio, portable, and artist box easels.

The Newtons Chalk Finish Paint range is proving very popular and is the product to choose for projects around the home. Upcycle any tired pieces of furniture in your home with an en-trend colour from this range. The Newtons Chalk Finish Paint will go on almost any surface, and requires little to no preparation.

For paper enthusiasts, we have a beautiful selection of handmade papers, gift wrap and decorative card stock. And if you're looking for a gift - our new line of Art Blocks by contemporary New Zealand artists make the perfect present for that hard-to-buy-for person. Compliment it with a greeting card from one of our ranges - or buy a gift voucher to treat your friend/colleague to their own Drawing Room shopping experience.



We welcome on-line and telephone orders for out of town customers. A comprehensive and more user-friendly website is well underway and ready to be launched shortly: www.thedrawingroom.co.nz

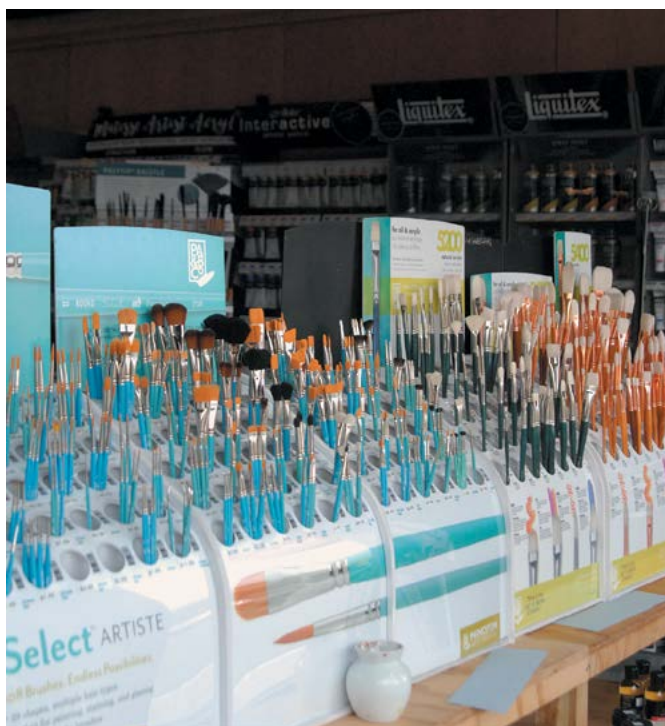
We also run instore workshops covering various skills and topics aimed at all artistic abilities. These fun, friendly workshops are ideal for socialising and learning the basics. They are also a great way to get your team or workplace together for a bit of bonding as a social outing - everybody is sure to walk away with some new skills and have had a good time. The classes are very popular, spaces fill quickly so keep a look out for ever changing classes and timetables.

We also have a designated Wedding Invitation stationery area, specialising in unique designer wedding stationery. We can custom design something for your special day, or our couples can select an invitation suite from our designer collection. We print and assemble on site and take great pride in our wedding stationery. For everything from save-the-date cards, through to placecards and seating plans, our girls can help pull your ideas together to create something truly beautiful, whatever your budget. We also have a range of easels and frames to hire for use at your wedding or event. Visit www.invitationstationery.co.nz to view a selection of some of the things we offer.


Our valued staff are welcoming, friendly and very knowledgeable. Always on hand and willing to go that extra mile to ensure every customer leaves having had great service.

Follow us on Facebook and check out our Pintrest boards for ideas and inspiration.

Feedback from customers is always positive and complimentary. All in all, a visit to The Drawing Room is a must do. It's a one stop haven for any artist or budding enthusiast. **N**



Oils, acrylics, watercolour, brushes, accessories, pencils, canvas - you name it, you'll find it here.



See you soon!

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WHAT ARE THESE BRUSH SHAPES FOR?

By Evan Woodruffe



Artists are always looking for new ways to make marks, and German brushmakers da Vinci work closely with artists to develop special tools to suit some very specific wishes. We have more brushes to choose from than ever before - 150 years ago artists used just one brush shape! So what do all these strange brush shapes get used for?



Gordon Harris stock some very unusual brushes for every brush technique!

Up until the mid-19th Century, the only shape used in European painting was the round brush. The round holds a good reservoir of colour, it can be pointed for detail or blunt for area work and blending. The Impressionists started using flat brushes, which up until then had been used for lettering, as they wanted a brush better suited to describing their world with dabbing marks and more gesture. Flat brushes became very popular, but later in the century a return to

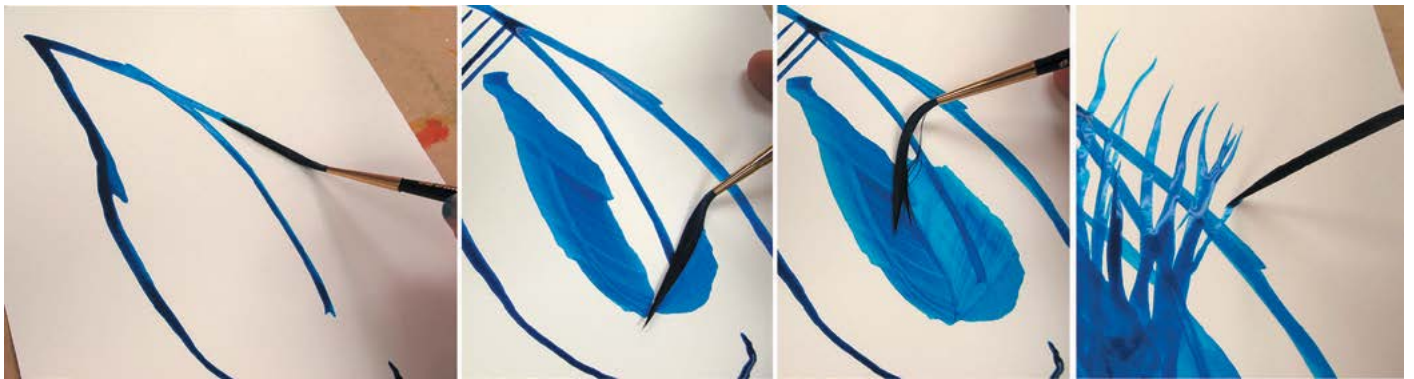
modelling flesh revealed a drawback with this shape – it left its square mark too readily when one was blending wet paint. Brushmakers reshaped the flat by pulling the centre forward and made what is known as a filbert or cat's tongue. The filbert is very versatile, perfect for blending, it can dab like a flat and draw like a round, and by twisting this way and that – exceptional at cutting in. Today, all brushes are variations on these three brush shapes.



Round brushes were the original painting shape, flats were introduced by the Impressionists, and filberts were developed for blending.

Filberts made from black sable became very popular in late 19th Century for portrait painting, where wet-in-wet blending of oilcolour (and nowadays using Golden OPEN Acrylic too) required a brush with a gentle response for softening, didn't disturb still wet layers underneath, yet was strong enough to manipulate tube colour. As black sables are used only on wet surfaces, they last a very long time,

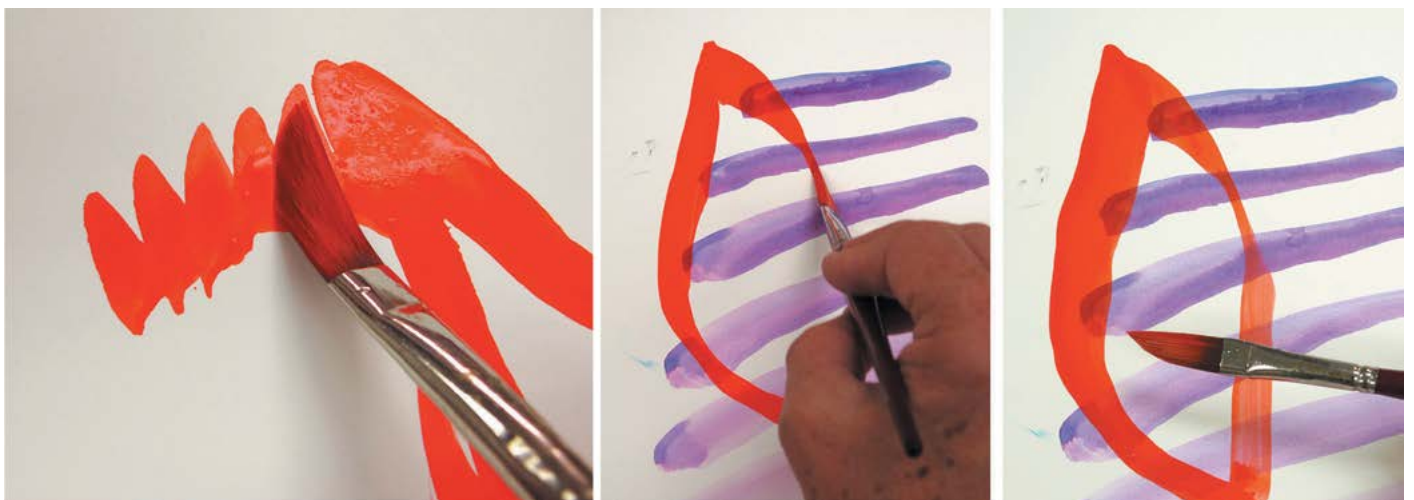
with correct cleaning of course! Brushes that were used by craftspeople have been adopted by artists in new ways. Pin-stripping brushes that were used to paint lines and flourishes on carriages are now employed for creating calligraphic movement and flicked foliage effects. These are sword-liners, dagger-strippers and rigger brushes.



The length of a rigger brush provides its unique abilities.

A Rigger brush is a very long round, and was originally for drawing long lines, but it can do so much more. The unique fibres of the Casaneo Rigger hold an incredible

amount of fluid, and the soft, floppy feel allows for easy curves, flicks, and wash that will add exciting calligraphic motion to watercolour, liquid acrylic and inks.



The asymmetrical sword brush can create some dynamic marks

The da Vinci Cosmotop-Spin Sword brush is a cross between a flat and a filbert, and produces unusual marks – it can be drawn towards you on both its edge and flat to create dynamic lines, and using its asymmetrical point can

easily cut in and shape areas. The unique Cosmotop-Spin fibres hold plenty of fluid, and their soft yet springy nature makes these brushes perfect for watercolour, fluid acrylic, and inks.



Wide flat brushes are called mottlers, and are used across all media.

Mottlers are wide, flat brushes used for a variety of applications across large areas, from the start of a painting to the finish. Mottlers made from bristle have the strength for priming, with the extra-thick da Vinci Traditional Gesso brush a standard for many. As well as wide area painting, soft synthetic mottlers like the da Vinci Hobby can be used for softening the texture left by stiff bristles in oilcolour by very, very gently passing it over the surface. Remove

paint as it collects on the brush edge so it remains soft and even. Top-Acryl mottlers are suited to fluid and heavy body acrylic painting, and their absorbent yet strong fibres lay down varnish as smooth as glass. Mottlers are so handy for any artist painting large – they're available in widths from 20mm to giant 500mm wide brushes! The hole in the top of the handle is a sign that these brushes are best hung up to dry.



Ultra-fine marks can be made one by one with fine brushes or all at once with a Vario Tip.

You can make marks finer than a pen with a brush – the Cosmotop-Spin goes all the way down to a size 10x0! Although very small, these brushes are finely shaped so that plenty of colour is held behind the point without releasing as a blob. And unlike a pen, even with a 10x0 brush, you can vary your line width by applying more or less pressure.



For making lots of fine marks, da Vinci developed their award-winning Vario-Tip. The main body is made from soft absorbent Cosmotop-Spin fibres to hold colour, while stiffer Top-Acryl fibres project irregularly from this, transferring the colour in a broken pattern to your surface. Vario-Tip brushes are excellent for painting grass, hair, or any similar repetitive mark with fluid colour.



Cleaning your brush with a special conditioning soap will make them last a long time

Brushes are your precious tools, like a chef's knives. The only way to save money on brushes is to look after them. Don't let the paint dry in the brush-head. Wipe the brush-head with a paper towel, removing the bulk of the colour, and, using da Vinci's special brush-cleaning soap and

warm water, work a lather from the ferrule to the tip of the hair, paying special attention to paint clinging between the ferrule and the visible hair. Work the lather from ferrule to tip, until the lather is clean, rinse to make sure all soap is rinsed from the brush head, shape it and lay it out to dry. **N**

Botanical Art Worldwide

Ngāi Tipu Taketake - Indigenous Flora
linking people to plants through botanical art

ANNOUNCING: A Worldwide Exhibition 2018 linking people to plants through botanical art

The Botanical Art Society of New Zealand (BASNZ) is pleased to call for submissions for the juried 'Nga Tipu Taketake' exhibition which will take place from March 30th - 1st July 2018. Submissions close 5pm 16th November 2017.

This inaugural worldwide event, which will take place in many countries simultaneously, will bring together artists, institutions, and the public to highlight the role contemporary botanical artists play in bringing attention to the need of safe-guarding our planet's botanical diversity.


Exhibition

Over a dozen participating countries have joined together to link people to plants through botanical art. Hundreds of artists around the world are seeking out plants native to their home countries, and capturing them in paint, pencil, and ink, to raise awareness of wild plant diversity. Each country will curate an exhibition of original botanical artworks to be hung in 2018, with a Worldwide Day of Botanical Art to be held May 18, 2018.

Events

Participating countries will provide digital slide shows of up to forty works, to be compiled with all other countries' images, and shown at each venue during the run of each exhibition. Video sharing of openings, lectures, demonstrations, webinars, and other events may be part of each exhibition, so visitors can learn more about the earth's floristic regions and botanical wealth.

Countries list information, February 2016

Australia, Bermuda, Brazil, Canada, Chile, Costa Rica, France, Germany, Italy, Japan, Netherlands, Russia, South Africa, South Korea, United Kingdom, United States. 

For more information go to
www.friendsabg.co.nz/en/botanical-art.html
or email botanicartnz@gmail.com



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News

CALEY HALL

GETS LISTED WITH MOSSGREEN-WEBB'S

Mossgreen-Webb's is New Zealand's only trans-Tasman fine art, multi-departmental auction house, specialising in single owner collections.



An extraordinary oil painting of the Milford Sound by New Zealand landscape artist Caley Hall, has been auctioned with the proceeds to go to the development of Earthrace Conservation's new vessel Earthrace-2

The painting which measures 1,420 x 2,460mm has been auctioned by respected Mossgreen-Webb's Auction House.

Caley says that he is proud to contribute to the cause of Earthrace Conservation and Captain Pete Bethune's efforts in developing

an incredible new 60 metre vessel Earthrace-2.

Earthrace-2 is a state-of-the-art Trimaran developed to work on Marine Conservation. There will also be a TV series based on her, and a worldwide outreach tour including New Zealand. Caley will be the first Artist in Residence on the vessel.

As this magazine went to print the auction hadn't happened yet, so we will report on the final outcome in the May June issue. Hearty congratulations Caley! **N**



ABOVE: The painting as it was listed on Mossgreen-webb's page.

FAR LEFT: An artists impression of Earthrace-2.

LEFT: Thumbs up! Caley and Pete Bethune from Greenpeace with the painting.



**Govett-Brewster
Art
Gallery**

News

Govett-Brewster Art Gallery/Len Lye Centre launches new documentary film programme



New Zealand's museum of contemporary art, the Govett-Brewster Art Gallery, has unveiled its expanded cinema programme for 2017 with a new partnership with the British Council of New Zealand.

Taking the Len Lye Centre Cinema into new territory, the Govett-Brewster welcomed the British Council's extensive film programme to New Plymouth through the John Grierson Documentary Touring Programme.

Recognising the pioneering work of documentary filmmaker John Grierson (1898-1972), the Council has partnered with The Grierson Trust to showcase British documentary making to international audiences.

Govett-Brewster curator Paul Brobbel says the Govett-Brewster is thrilled to bring this programme, free of charge, to its audiences in the Len Lye Centre Cinema.

"In doing so, it recognises the historic connection between Len Lye's (1901-1980) pioneering experimental cinema and John Grierson's acclaimed role as director of the British Post Office Film Unit.

"Lye's career as a filmmaker flourished in London during the 1930s through Grierson's vision, bringing Lye's avant-garde techniques into his stable of documentary filmmakers at the GPO Film Unit", says Brobbel.

"The working relationship between Lye and Grierson exemplifies the larger world of film we want to present in a cinema carrying the Len Lye name."

Govett-Brewster Art Gallery director Simon Rees: "Since the 1960s, Britain - through its outstanding cluster of state broadcasting and production agencies - has led

the world in long-form documentary making including works that test and blur the veracity and verite of the form"

"Britain has been similarly influential in the production and support of art film and artist's film (including the work of our own Len Lye). For those reasons we're glad to have an exemplary season of British documentary films screening in the Len Lye Centre Cinema," says Rees.



Image: Len Lye in his studio, 1930s. Courtesy of the Len Lye Foundation Collection, Govett-Brewster Art Gallery/Len Lye Centre.

To celebrate the programme's launch the Govett-Brewster and British Council presented, on 19th February, a special screening of British graffiti artist Banksy's 'Exit Through the Gift Shop: A Banksy Film', a former highlight of the John Grierson Touring Programme.

Films to follow in the programme include John Pilger's 'The War You Don't See'; Asif Kapadia's 'Senna'; and Bill Guttentag and Dan Sturman's 'Soundtrack for a Revolution'.

The programme screens in the Len Lye Centre cinema on the penultimate Sunday of each month (March through November), with individual films selected by the Govett-Brewster. The programme can be viewed and tickets reserved online. Tickets are free. [N](#)

Every second year, adventurous artists from across the world who are keen to work in tandem with others, gather in Whangarei to share and learn new skills.

They grow their art-practice whilst collaborating to produce wonderful, unexpected art-pieces in a sublime setting.

An opportunity to develop new friendships and engage with a world - wide network of craft-artists, provides the 70 participating artists a chance to explore new mediums and connect with some of the world's most creative minds. It provides a portal to new directions and extraordinary learning.

The seven-day marathon of creativity concludes with a well-attended 'no-reserve' auction of every artwork. Proceeds are used solely to pay expenses and seed the next event.

Collaborations is run by a charitable trust made up of local artists who donate their time to make this great event happen. The trust organises all aspects of the event and meets monthly to organise and discuss the various aspects of the event.

Each CollaborationNZ event ends with a no reserve auction of all the



A Biennial Art Event
Whangarei Heads / Aotearoa New Zealand

artwork, funds raised from the auction are used solely to pay expenses and organise the next event. The next auction will be held on 18th March 2017 at forum north Whangarei. You can preview the artworks from 11am to 1pm when the auction will start. This event is open to the public so be sure you attend for your chance to own some stunning original artwork at very reasonable prices.

A Public Open Day will be held on Wednesday 14th March 2017 between 10am and 3pm. Look out for the follow up article in the May June issue of TNZAM. [N](#)

My name is Rick Rubens. When I started creating unusual furniture from recycled materials I never dreamt it would lead to a full time career; least of all that I'd become an artist. Although I had to be persuaded that my work is art. Despite being creative all my life, having never studied in a creative field I could never come to terms with saying "I'm an artist". I still find it difficult.



Redesign Reuse Recreate

All my pieces are unique. They're one-offs using predominately reclaimed materials, leather to steel and most important of all, wood. When referring to reclaimed materials, this will often mean an existing piece of furniture (which I call the 'canvas') from yesteryear, but not always. Some creations are a combination of several separate pieces of furniture, whilst other works are made from materials that have never been furniture before.

My fervour for recycling started back in 1978 when the UK's refuse collectors went on strike for a month. Council sites soon became temporary unmanned transfer stations and people took advantage of this. Dumping unwanted furniture, ranging from old record players to cabinets; a future 'upcycler's' dream come true.

In my early teens, I acquired three pallets; I took one

apart using the planks to fill the gaps in the tops of the other two. I then positioned them in my bedroom covering them with reclaimed shaggy white rugs to form a split level floor effect - very 1970s. Furniture redesigning soon followed as with the 1950s sideboard for my first flat in 1988, below.

After leaving school at 16 in the UK, I studied engineering for three years. Although successfully graduating, I felt engineering wasn't for me, and after completing a retail management course I managed a shoe shop. I then moved on to new car sales for a family owned franchise dealership for the best part of two decades. In this time I still continued to do what I loved, renovating and furnishing houses. I particularly enjoyed designing and project managing the build of our own house.



My first piece for home in 1988 with tools stored in it. I had this up until recently, pictured here in 2013

When I reached forty, a new adventure beckoned. My wife, Juliane, was born in New Zealand, so down-under seemed like a great idea. Fancying a change from cars, I became a rural internet providers sales and marketing manager.

Fast forward to 2011, after completing the renovation of our house and large garden in New Zealand, I decided to throw myself behind my passion in a creative career. Rick Rubens Recreations was born, and I haven't had to do a day's work since. As Confucius said, "choose a job you love, and you will never have to work a day in your life!"

Recreation

What I love most about using old furniture and reclaimed materials, is the transformation from something that is unloved, often dull to look at and in some cases destined for land fill. I use a variety of different materials, oak, mahogany, pine, rimu, plywood, angle iron, aluminium, leather, vinyl, paint, wood stains, furniture wax and decorative wax, rope, fabric....to name a few. I believe in sustainability and reusing materials wherever possible. Wood is definitely my favourite material; a plain old piece of wood or an old bedframe can be made into something quite special. It can take on so many different appearances, has so many uses, can be easily recycled and given a brand new life. Working with real wood is a pleasure and very rewarding; being super tactile, it's great to run your hands over a well finished piece.

With some of my work you can still recognise the basic outline of the original 'canvas', whereas with others, the origins have completely disappeared and are unrecognisable. If I'm using an existing



The E-type Entertainment Cabinet.



Working on The E-type Entertainment Cabinet.



A home project...The Gallery Spa created from 80% recycled materials.



Fragments of Sydney above The AV Orp.



Internal shots of The E-type Entertainment Cabinet.

piece of furniture, it's not unusual for it to be completely dismantled, including glued joints, and rebuilt from scratch sometimes in a different configuration. I really enjoy attention to detail and the quality and the usefulness of my work is of the upmost importance to me. A financial business adviser once told me I shouldn't pay so much time getting it "just right" as it was not commercially viable. He might be right but there's no point doing it if it's not 100%.

I'm often asked where my ideas come from and people are surprised to hear that I don't actively look for inspiration. I'm not saying I don't look at what is being created by others but if it's been done already I try and avoid doing similar work. All my works are one-offs, so I'm certainly not looking for comparisons; however, I'm more than happy to take a compliment!

I work from my mind's eye and the same goes with my wall art. I rarely draw the work first, letting the materials available dictate to a certain extent what I'll do. The final outcome remains relatively fluid throughout the process, to accommodate challenges presented when using reclaimed materials and inspiration that comes along the way. A mistake often presents an opportunity to add a great feature not previously thought of.

Life Goals

What started as a hobby has become an important part of my life. If I'm not in my workshop come studio, I'm searching the internet, eBay and Trade Me for interesting materials, accessories and tools.

Away from my work, I was involved with my local civil defence until a year or so ago. I was previously on the board of directors for Hurunui Recycling, a local community owned, not for profit recycling organisation. Unfortunately, the business had to close leaving a much needed facility in the district. I am now a Trustee for The 3E Trust (Environment-Education-Employment), an organisation that provides funding to businesses who directly benefit the community and we're still looking for somebody that might be able to fill the gap left by Hurunui Recycling.

Currently I'm looking for places to sell my work in Auckland and exploring the possibility of selling in the UK, where there is a mature market place for my type of work. I want to grow my business, which will allow me to be more adventurous. I have some exciting ideas but I'm somewhat constrained by facilities available to me; I would like a state-of-the-art router table and the room to house it. The router has to be my favourite tool, I have five hand-held ones. They are such versatile tools, which can make the most interesting cuts, grooves and designs. They can turn a simple piece of wood into a stunning detailed piece of art.

An important part of my daily routine is a morning visit to Little Vintage Espresso Café in Amberley - great food and coffee. I work on my own and it's my social interaction for the day until my wife comes home from work. I'm really quite a people's person and having a laugh all day long is the only thing I miss from my

previous jobs. Instead my companion is now Radio NZ; I have radio headphones that double as sound protection from my loud tools.

I had my first solo exhibition in October 2015, which was a watershed for me as my work was well received as an art form. It gave me the confidence to promote my work as art. I sold work from the event, confirming I was going in the right direction. It showed me people appreciate the time, effort, and quality I put into each piece. Most pieces take over a week to produce and all too frequently I go well into a third one.

I sell my work from my website, www.rickrubens.co.nz and the id Gallery at The Mill in Waikuku in North Canterbury has a good selection to purchase at any one time. Recently I had a month long exhibition at the Selwyn Art Gallery and three other shorter events; including the Kaiapoi Arts Expo in July where I won Best Emerging Artist. I exhibited three pieces of furniture and two wall art works, including my first photographic installation called Fragments of Sydney.

I feel 2017 is going to be another good year and I'm looking forward to it! **N**



'Flattened', a wall hanging vintage radio.



Cromwell's Chest - Warts and All.



Oak and Crosses Entertainment Cabinet.



Before and after....Houdini's polished steel and oak Chest.

FELINE EMPATHY

Ailsa Martin-Buss finished school with a university entrance in art but her great enthusiasm and drive were interrupted by family circumstances. After receiving some rejections regarding exhibiting, her art career was put on a back burner. These back burner's flare to the front again though, and Ailsa is still painting whenever she can.



'A Winters Night'. 51 x 71mm. Oil on canvas.


With over 200 paintings under her belt, Ailsa enjoys painting animals, mainly cats and portraits. She has an illustrative style bordering in naive art which has a very appealing way of conveying a story. She creates fine works with some kind of message involved and loves to see her paintings hanging. Her colours are clean and bright and composition pleasing.

Earning her name 'The Crazy Cat Woman' with her charming understanding of feline habits and poses, Ailsa has won several awards for her work, even having a painting published on the back of a Readers Digest in June 1990.

At 84 years old, she is currently working on a painting depicting the rear of her house with the centre of interest being dogs chasing a cat. The possibilities of this work have excited her creativity and we look forward to seeing the finished result.

Ailsa is inspired by the likes of David Hockney, Mimi Vang Olsen and Ernst Kirchner, all of whom she feels are stylistic without being over-sentimental. She is also inspired by the environment and aspires to be different from any other artist she has seen. "I just want to be the best that I can be and be accepted as an artist."

She has learned not to be in a hurry to finish and to cultivate her unique style. Often painting in acrylic first, she finishes her paintings in oils as the slow drying qualities leave her room and time to improve her paintings. Ailsa prefers to use hogs hair brushes and Winsor & Newton acrylics and oils.

Star Radio keeps her company while she is working and she enjoys cryptic crosswords and historical novels. Her advice to new artists is not to be in a hurry to paint a masterpiece. "Take your time, it will come." 



'Cosy Cat'. 77 x 76mm. Oil on canvas.



'Golden Cats' (Diptych). 76 x 76mm. Oil on canvas.



'High Tea'. 102 x 76mm. Mixed media on canvas.



'Minnie and Marmalade'. 30 x 76mm. Oil and Acrylic on canvas.

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News



Artist Graeme Stevenson receives OAM Order of Australia Medal for his contributions to the Australian and Global Art Community.

Graeme Stevenson of Murwillumbah, New South Wales, has received the Order of Australia Medal on January 26th, 2017, for his ongoing contributions to the artistic community, not just in Australia but around the world. His company, Put Some Colour In Your Life, has been filming the talented artists of Australia,



Congratulations to you Graeme, from all at The New Zealand Artist Magazine.

New Zealand and the United States, and presenting them to a worldwide audience now for the past six years.

Beginning on the Gold Coast in 2010, Graeme created Put Some Colour In Your Life with the hopes of creating a video library of the artists of the world, to preserve for future generations. His efforts have not only led to the television series creating more than 200 episodes, while travelling from Australia to New Zealand and the United States, but have now been recognized nationally with his receiving of the OAM.

"It's a fantastic honor," said Graeme, a lifelong artist himself, "not just for me but for all artists. I started this journey hoping to bring a little colour to the world and preserve some of the great talents out there. To be recognized for that is tremendous. I almost can't believe it."

Tireless dedication

Graeme has spent the past six years working tirelessly to get the television series across the globe, partnering with companies such as Princeton Artist Brush Co., Royal Talens and Hydrocyl and a number of other major art brands across the world, to film incredible artists from Australia to New Zealand and the United States. With new film crews coming on board in the USA, U.K, Canada, India and a number of European countries, Put Some Colour In Your Life promises to become one of the biggest names in the global artistic community.

An artist from the age of twelve, Graeme has spent his life travelling the world with a paintbrush in hand. As some of the great artists he'd admired all his career began to pass, he realized it was time for a means of preserving their incredible talents and legacy so future generations might one day learn from masters of the arts. **N**

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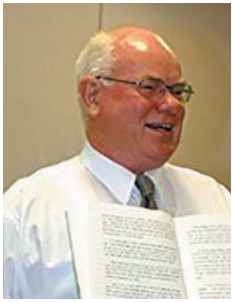
Interested?

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



Rope Sculpture Art

By Brian Morris



Brian Morris is the Principal of the New Zealand Institute of Business Studies. He works with all tutors to ensure a smooth flow of information and assistance between students and tutors. In conjunction with the registrar, administrators and support staff, he monitors learning outcome standards, course contents, helps develop new courses and deals with any course-related problems students may have.

Brian enjoys sharing with students everything he's learned from the thousands of books he has read and the heaps of seminars he has attended or spoken at. He has also met many interesting people in the 56 countries he has visited over the years.

He loves to answer any questions and is always available for a chat either on the phone: 0800 80 1994 (Monday to Friday), or via Skype.

“I want 10 metres each of these five ropes please.”
That was my conversation opener at the ship's chandlery.
“What kind of boat do you have, sir?”
“No boat. These are for my rope sculpture.”
Blank look.

I had a wide expanse of empty wall, which needed a feature. Not wanting wallpaper or a picture, deciding instead on a rope sculpture and I would make it. Wanting something fitting to New Zealand, a tui in a tree it would be. Making a rope sculpture is tricky.

First I dyed some of the rope various shades of green and brown.


Then I created the tui. Finally I built the tree he sits in with its foliage, flowers and berries.

Final touch was the fairy lights. Completely optional, it is a nice Christmas effect.

The whole sculpture took around 100 hours. I pinned the ropes to the wall with long map pins and fine brad nails.

Then I applied PVA glue judiciously. After the glue had set I removed the pins and nails.

Each step was carefully documented for my Amazon eBook 'How to make a wall sculpture with rope and string'. Code: b00b3oexoq. Note: two zeroes and some o letters.

Will rope sculptures become a new art form? Who would know, it's a fun medium. 



Societies, Clubs and Groups

MCL CONSTRUCTION 2017 ART HAWKE'S BAY EXHIBITION



Kia ora dairy by Jules Clarke.



Naked truth 1 by Jules Clarke.



Blush by Jules Clarke.

The Art Hawke's Bay committee is looking forward to the 2017 exhibition to be held from Friday 24 - Sunday 26 March in the Cheval Room at the Hawke's Bay Racing Centre. This annual exhibition brings together members of art groups throughout Hawke's Bay in one combined selected exhibition.

There are quite a few new developments this year. We are delighted that MCL Construction Ltd has agreed to be our naming rights sponsor for at least the next three years. They are a long standing Hawke's Bay company of 69 years with an interest in supporting both local artists and charities.

Another exciting addition is Cranford Hospice becoming this year's official charity and we look forward to fundraising for them, with an auction of donated works on the Sunday afternoon. Art Hawke's Bay's patron, David Trubridge, has

offered one of his lights for auction, and Jules Clarke, the selector for this year's exhibition, has offered a painting. A number of previous selectors and category winners are also being invited to donate works for the auction.

Jules will be running a Scholarship Workshop for two selected artists on Tuesday and Wednesday of exhibition week. One painting from each scholar will be offered for auction.

A second Workshop will be held on Saturday and this is open to a limited number of artists. There is a charge of \$100 per person and must be pre-booked. Observers are most welcome.

On the Sunday, Jules will give her Floor Talk starting at 10.30am. She will share her thoughts on the exhibition and answer questions as she makes her way around the works on display. This is a real chance to get up close to this excellent artist.

Afterwards there will be the opportunity to enjoy a BBQ lunch from 12-2pm in the grounds around the Cheval Room. This will be prepared by Raymond from BBQ Gourmet, at a very modest price. The Charity Auction will then start at 2pm.

In addition to the competition, two groups are being invited to exhibit their works. Art Hawke's Bay chairperson Hans Doevendans says, "We are again looking forward seeing to the special works displayed by local sculptors. Also for the first time we are inviting the art departments of local secondary school to each choose a work by a student for display. This is not part of the competition but will give these young people a chance to take part in a public exhibition. The Hastings Pop-Up Art shop is funding one of the young artists to attend Jules Clarke's Saturday workshop."

Opening night

Opening night starts at 5.30pm on Thursday 23 March, with tickets available at the door - \$15. All entries are for sale at the exhibition and afterwards through the website.

This year's theme is 'Simply Hawke's Bay'. The winners of the categories: Open, Water, The Land, People, Animals, Around Town and In the Garden, will be announced at opening night. The winners in each category will receive prizes from \$250 each. Additional prizes will be awarded for Best in Exhibition, People's Choice Award, a Special Prize and a Best of the Backroom Prize.

There is no entry charge. The exhibition is a non-profit event, funded mainly from local grant providers and sponsors. Art Hawke's Bay is very appreciative of their generous support.

More information at www.arthawkesbay.co.nz and on our Facebook page. 



Hutt Art

The vibrant Heart of the city's creative community

SUMMER SCHOOL

2017 got off to a great start with the Biennial Hutt Art Summer School, Running from the 7th to the 15th January.

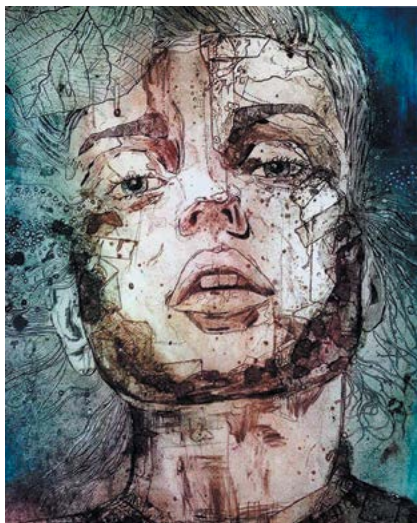
All participants had a fabulous experience and much thanks is extended to the workshop tutors Alfred Memelink, Jennifer Turnball, Tony Clarke, Jet James, Clare Smith & Carol Laubscher.

Jet James, a Queensland based artist, tutored a printmaking workshop and had this to say: "It was an amazing experience working alongside other artists, and to have the opportunity to share new techniques that will hopefully inspire new and original work is a humbling experience for me. I was so impressed by the Hutt Art Summer School. From the fantastic venue for artists to exhibit work, to the amazing workshop facilities that help artists develop their work, the Hutt Art Centre is a gift to all artists and the community".

The next Summer School will be in 2019.



The Jet James workshop.



An original Jet James print.

Exhibition calendar

- The Exhibition Calendar is full of exciting shows in 2017.
- The year started with a show by Lower Hutt Photographer Ross de Rouffigniac, an exhibition of portraits with a difference.
- The Hutt Art Centre Annual exhibition ran a showcase of work by Hutt Art members in the second half of February.
- World Art Games 'WAG' Different Perspectives show, 8 - 19 March.
- The Mix Groups Annual Show 'Mixology', 22 March - 2 April.
- Morgan Ryan 'How to see Faeries', 22 March - 2 April.
- The Learning Connexion 'TLC' Annual Exhibition 'Beginnings', 4 April - 16 April.
- 'Wot a Buzz' Painters Group Exhibition, 19 - 30 April.
- Jan Mueller-Welschof 'Hexa-Gone-Crazy', 19 - 30 April.

Hutt Art Centre will be hosting an exhibition of works from Japan in May as part of an art exchange with Lower Hutt's sister city Minoh. See www.huttart.co.nz for updates.




Patron : David Trubridge

MCL Construction 2017 Art Hawke's Bay Exhibition

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Societies, Clubs and Groups

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CORONATION HALL

45 The Centre, Waipu

15th April 2017 (Easter Saturday) 9 a.m. - 4 p.m.

Entry by gold coin donation

Who are we?

We are a group of like-minded women who meet fortnightly on a Friday in the One Tree Point Yacht Club Hall.

What is our hobby/love?

Collectively as a group we have a love for all things pertaining to fibre, fabric, quilting, art quilting, fabric painting, innovative design techniques, and handwork as our common denominator.

What does it cost to join the group?

Our fee is \$5 per meeting to cover the cost of the hall hire. Who is eligible to join this group? Most of the members are drawn from the Bream Bay area however we do have members who live outside of Bream Bay.

Who do I contact if I wish to join?

For further information please contact Hilde Krollmann (e-mail hilde.krollmann@live.com) or Christine Donelley (e-mail cdonelley@gmail.com). 




CUSTOMS HOUSE GALLERY, OAMARU - HAVE-A-GO FREE ART WEEKEND



Oil painting satisfaction.

On the last weekend of January the North Otago Art Society held another 'Have-a-Go' weekend where anyone could try their hand at drawing, oil and acrylic painting, mono printing and pastels. It was exhausting for the committee with the steady stream of people, many of whom had never been in the gallery before, but well worth the effort. It

was great to witness the satisfaction when a design came to life in the printing room or a picture was drawn or painted. This was also a good introduction to our 'Absolute Beginners' evening painting classes which began on 2nd March. We are very grateful to the Waitaki District Council for the grant which enabled the 'Have-a-Go' weekend to happen. More pictures on Facebook under North Otago Art Society and on our website www.noartsociety.wixsite.com/mysite. 



Deep concentration.



Experimenting with printing ink.

Societies, Clubs and

PUSHING BOUNDARIES WORKSHOP

LABOUR WEEKEND
19 - 23 October
2017



Workshop participant Suzanne Williams' work produced in camera at the Auckland workshop.

Another Emerging Talent Scholarship will be awarded at the annual Australian/New Zealand Pushing Boundaries Workshop this year, according to organiser Ken Ball.

The inaugural scholarship was awarded to Australian art photographer Wendy Verity to attend the Auckland workshop last October. She has since gone on to find work in art photography and returns to New Zealand this October as one of four speakers at the workshop, to be held in Akaroa this year.

This year the scholarship will be awarded to a New Zealander.


"There is no formal application process", Mr Ball said. "I spotted last year's winner much earlier at one of my Hastings Creative workshops in Australia where she showed exceptional creativity and this year Diane Costello will select a NZ winner as she recognises talent in her roles as our Auckland based workshop organiser and as Arts Coordinator at the Waitakere Central Community Arts Council, situated at the Corban Estate Arts Centre as well as her numerous judging commitments.

"If anyone else feels they would like to be recognised, they can email some samples of their art, either as an artist or a photographer, to her at costellodd@gmail.com

"The workshop has become recognised because of its goal in merging art and photography.

"We get artists who want be photographers and photographers who want to be artists so the air is electric with creativity", Mr Ball said. "The creative photomedia concept is certainly popular.

"That is very evident in the large format book we produced on last year's workshop titled 'Pushing Boundaries' which can be viewed at <http://au.blurb.com/b/741373-pushing-boundaries>".

Brochures on the workshop are available in Australia from Ken Ball at impressionsplus@hotmail.com or Diane Costello in New Zealand at costellodd@gmail.com. 



Australian tutor Ken Ball at last year's workshop held in Auckland.

When artists and photographers meet, the creative juices start flowing



Image produced in camera by Glenys Cullimore.



Glenys Cullimore.

"I have just read the 2017 workshop brochure and it's very enticing and exciting so I will certainly save the date and hope I can be there. I wanted you all to know that I was very inspired by what I learnt from you all in last year's workshop and I'm looking forward to applying

the photographic techniques in my future paintings. Thank you so very much for sharing your knowledge so generously, I am excited."

Unsolicited testimony from Auckland artist Glenys Cullimore.

The annual Pushing Boundaries Creative Workshop is in beautiful Akaroa during the October Labour weekend. Speakers Ken Ball and Wendy Verity from Australia join Diane Costello and Murray Noble from New Zealand to lead the merging of creative arts.

To be part of the creative action, email Ken Ball at impressionsplus@hotmail.com asking for an obligation free brochure.

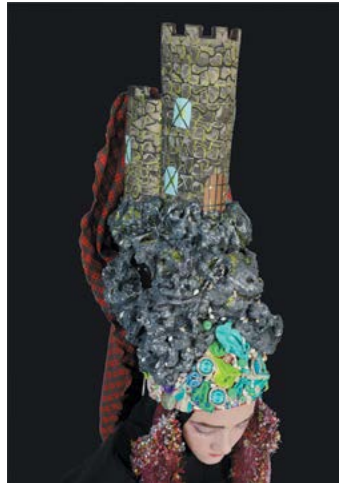
WAIPU MUSEUM ART 'N' TARTAN WEARABLE ART AWARDS 2017

CALLS FOR NEW ENTRIES

The word is out ... in the small town of Waipu in Northland, a dynamic and creative team of undercover workers are well underway.



Re-invent, Re-Cycle, Re-Use
Category: *Cross her Knott,*
Louise Sims & Penny Goodall.



Headgear and Sporrans Section:
A Spot of Scarlet Madness,
Gemma Morton-Jones.



Engine Room Category:
Resilience, Mark Stacey.



Engine Room Category:
Bloom, Tania Patterson.

The Annual Art 'n' Tartan Wearable Art Awards show is coming into sight once again to light up the stage with a kaleidoscope of inspirational artworks and an explosion of creativity to delight the audience.

Several years ago a small group of enthusiastic locals formed the Art 'n' Tartan Committee. They created the idea of a 'Tartan Week' celebration as part of the 'Winter in Waipu Festival' which acknowledges the town's Scottish heritage. Further ideas were shared and other roles were allocated to creative thinkers and the 'Waipu Museum Art 'n' Tartan Wearable Art Awards' was born. With credit to Pasty Montgomery for creating the name of the show and its logo 'let fancy take your flight', inviting designers imaginations to soar.

Today, Waipu village is definitely 'on the map'. It holds a wonderful reputation that draws many to its 'New Zealand's Best Small Historical Museum', its friendly cafés, its popular surf beach at the Waipu Cove and it's now iconic Wearable Art Awards show. With an increase of entries and a full house each year there are currently 50 enthusiastic volunteers involved in this well supported exciting community arts event.

Winter Festival

Waipu now celebrates over the month of July where residents and visitors join 'In Tartan', a celebration of Heritage. A series of fun events acknowledges all things Scottish. The Winter Festival commemorates the 1792 repeal of the notorious Act of Proscription that, for forty years after the famous Battle of Culloden, prohibited the Scots from wearing tartan. The Wearable Art Awards is the finalé to this month of celebrations.

Helen Francis

This year the show sees the return of Helen Francis, the original director of the show. Helen is a passionate creative visionary. With her directorship, a high standard theatrical extravaganza show is created. Designers/creators have a real opportunity to be innovative and be in the spotlight on a dual runway stage to give full exposure to their artworks.

With seven innovative categories for contestants to choose from, there will be inspiration for all creators. The show for the first time introduces an exciting blacklight category - 'Dream World - Weird and Wonderful' that will activate your senses, encouraging movement, surprise, illusion and fantasy. This is a category that previous designers have requested, so the team wait in anticipation for a new injection of creativity.

Other categories to enter are - 'Go Mad in Plaid', 'Scottish people in the world' - the 'Scottish Diaspora Tapestry', 'Our place in Aotearoa - myth, legend, culture and story', 'Beam me up Scottie - entrepreneurs of the future', 'Business House', 'Masquerade Millinery Mayhem' and 'Snazzy Sporrans'.

Pick up this creative exciting challenge and be part of Art 'n' Tartan Wearable Art Awards 2017

For entry form, conditions of entry and contestant information go to www.waipumuseum.com or call into the Waipu Museum, 36 The Centre, Waipu to pick up an Entry Form

Tickets for the show will be available from the 23 May Waipu Museum Art 'n' Tartan Wearable Art Awards, Celtic Barn, 21/22 July 2017 Ph: 09 432 0746. [N](#)

Societies, Clubs and Groups

WELLINGTON ART CLUB

Wellington Art

By the Wellington Art Club - for Wellington artists



Mary Mitchell creating the Palettes Murals.



Phil Dickson and Charles Blades attaching the mural.



The end result.



The prize winning mural.



Pg 62 Issue 17 carries the article.

Wellington Art club member Mary Mitchell designed and painted a lovely new mural for the front of our club rooms at 27 Chelsea st, Miramar. The mural depicts a palette with tubes of paint, brushes and squirts of paint on it.

It was painted onto a piece of marine ply that was then attached to the weatherboard.

Mary had a little help with the lettering from fellow artist Judy Langham.

Last year The NZ Artist Magazine published an article about the community mural we created for the Miramar Community centre wall.

Since then we have been fortunate enough to win first prize for the Resene community mural section with a prize of \$1000 of their products. **N**



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2016 was a big year for Rob and Feona Haakman. On the 3rd December, they married in a 'Viking Style' wedding and on the 5th December, they took over guardianship of Ochre Art Supplies.

"We like to say guardianship rather than ownership as we want to respect what has been created, and help it to grow further," states Feona.

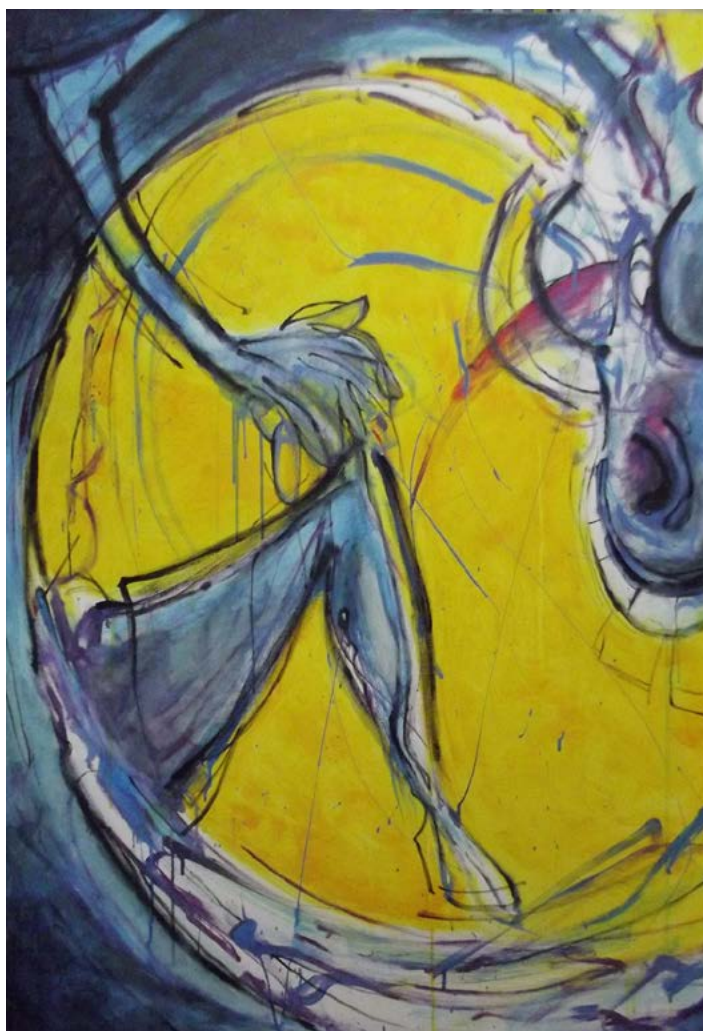
The creation of Ochre Arts was the work of Martin Clement, who built up the business 10 years ago from scratch. He developed it into being a top supplier of art materials for the professional, student, teacher, hobbyist and educational institutions, with an extensive range of oil, acrylic, watercolour paints and mediums, pastels, pencils, charcoal, art pens, canvases, brushes, inks, calligraphy supplies, pads, sketch diaries, high-quality fine art papers, foam boards, craft and construction card. They are also suppliers of quality easels, clays, books, art accessories and specialist products at competitive prices. Not only do they service the Palmerston North community, they also cater to those further afield through a delivery service.

Filling Martin's shoes as to the personal service that is required of such a store has fallen to Rob. Rob is a talented artist and has been on a steep learning curve, to achieve the wide range of product knowledge needed for the variety of products available. He has done an admirable job to date but is still learning and researching about products on the market.



From left to right: Rob, Feona, Martin and Maria, seated.

One recent purchase has been the Splash



'King of the Dancing Horses'. 1000 x 1500mm. Acrylic. Painting by Rob Haakman.

Art easels. These have been designed by an Australian artist (Lisa Paris) who wanted an easel that would be easy to assemble and transport. The easels will retail for \$42.50, but currently they are on special for \$33. Ochre is the only supplier in New Zealand for these easels. For more information about these great easels see: <https://www.facebook.com/Splash-Table-Top-Easel-393754464098903/?ref=bookmarks>



Splash Table Top Art Easel.

Feona and Rob have taken to visiting the local art scenes, societies, and art centres. Rob says: "We want to become familiar with art people in the local area, from Palmerston North to Kapiti and all the way to Whanganui." Taking the shop on the road to meet people is only the first step, the couple also want to encourage local artists through an 'Artist of the month' scheme, where an artist's work is displayed in store and will thereafter, come to the store for either a discussion session or to work in store.



The main view of the store.

Both Rob and Feona are artists in their own right. Rob comes from a punk rock background, making comics, zines, gigposters, record covers and of course playing in bands. He has incorporated all this into his painting style, using linework reminiscent of Ronald Searle and Ralph Steadman combined with a textured colour aesthetic. He has been exhibiting since the early 1990s in NZ, and Australia. His work is hanging on walls in homes in both countries as well as Europe and the USA. As a longtime practicing artist, he jokes that he "hopes to get it right someday". His current series is called 'Home and Hosed'

and the work in progress can be viewed at: <https://www.facebook.com/robhaakmanarts/?ref=ts>

Feona is an amateur photographer who started photography around 2010 when she realised there was no time or space to work on her other art work. Feona says: "I have discovered photography is better suited to limited space while still being a very joyously time consuming form of art". She has submitted at a few exhibitions which has seen her work displayed in the USA, although still sees herself in the infancy of developing as an artist in this particular field.



'Shoes': An excellent example of talented Feona's photography.

Rob and Feona look forward to meeting many people, both existing customers and the customers they have not yet met, all the while they will be enjoying their guardianship of this very popular store. **N**


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**New Zealand
Portrait Gallery**
Te Pukenga Whakaata



News



THE ADAM PORTRAITURE AWARD

*Entries for the 2018 Award will open July 2017 and close
December 2017.*

Our aim is to present portraits of our peoples who, from various cultural or political standpoints, have shaped our country's development or influenced the way we think about ourselves. Our collection is growing as portraits are donated and sponsored.

The New Zealand Portrait Gallery was registered as a charitable Trust in 1990. It was the brainchild of Bill and Judy Williams with the encouragement of the former Prime Minister Sir John Marshall. Their sterling efforts and those of dedicated volunteers have seen the Gallery grow into an institution with its own professional staff, the long leasehold of a heritage building as its Gallery space - Shed 11 - and a strong and effective Board of Trustees. **N**



André Brönnimann's portrait of the three 'spiritual sisters' from Taranaki, Te Rawanake Robinson-Coles, Inahaa Te Urutahi Waikerepuru and Ria Wihapi-Waikerepuru is the 2016 Adam Portraiture Award Winner of \$20,000.



Logan Moffat's 'Stitch' is 2016's runner up and winner of \$2,500 thanks to the Adam Foundation.



WHAREPUKE/DALTON TRUST KERIKERI ARTIST IN RESIDENCE 2017

We are pleased to announce that applications are now open for our funded Artist Residency. This new opportunity is sponsored by the Kerikeri Dalton Trust and Wharepuke Subtropical Accommodation.

The funded artist residency is valued at \$5,500.00 and in 2017 will be awarded to a New Zealand based artist to make work on-site for the Wharepuke Sculpture Park.

Proposed works must be suitable for outdoor display (though may be ephemeral by design). Works can be 3D or 2D, sculpture, installation, sound, video etc.

ARTIST RECEIVES

- 4-week residency - between May 1st and November 30th 2017 - Wharepuke will negotiate with the accepted artist to fix the exact dates.
- Artists fee \$3,500.00
- Accommodation (valued at \$2000.00) - self-contained one bed cottage set within 5 acres of award winning subtropical garden - partners welcome
- Exhibition at Art at Wharepuke gallery during residency

- working drawings/maquette/other related work etc.
- artist's floor talk and/or slide presentation

- Opening exhibition reception provided by Art at Wharepuke

ARTIST PROVIDES

- A work made on-site for Wharepuke Sculpture Park
- Artist's floor talk and/or slide presentation to local community
- Interaction with sculpture park visitors - Artists should be prepared to engage with visitors to the sculpture park where appropriate
- Any specialist equipment for sound, video installation pieces
- Specialist tools necessary for your work

**DEADLINE FOR APPLICATIONS IS FRIDAY APRIL 7
2017 by 5 pm**

Further details and application at <http://art-park.co.nz/> **N**

BOOK REVIEW

Grace Joel

An Impressionist Portrait

Author: Joel L. Schiff

Book review by Shona Hancox.



NZ\$45.00

ISBN 978 1 877578 86 1

Full colour paperback, 270 x 200 mm, 176 pages.

Dr Joel L. Schiff's lifelong interest in art led to him taking up the brush himself in recent years. He first encountered the work of Grace Joel 1981 at the Auckland City Art Gallery. The interest sparked and grew to an obsession over the decades. This book on her life and work is the result.

Dunedin-born artist Grace Joel (1864-1924) exhibited to acclaim in London and Paris, yet she and her art are relatively unknown today. Joel excelled at portraiture and mother and child studies, and was skilled in portraying the nude.

Author Joel (no relation) Schiff has pulled together from the words of her contemporaries, various newspaper accounts, scraps in other historical archives and close study of her extant paintings, a portrayal of this talented woman that is as intimate and engaging as her work. He also sets Grace Joel and her work in the times in which she lived, and the artistic communities of which she was a part.

I found this book to be not only informative but seriously engaging and enthralling. It is well written in a style that you just don't want to put down. Who knew that in the late 1800's early 1900's, there could be a woman with such talent who is still today, relatively unknown.

**Tell us where Grace Joel was born and in what year and go in the draw to win this beautiful book.
email comp@thenzartist.co.nz
Ends 20th April 2017.**



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Najaden passing Torbjørnskjæ in southern Oslofjord. Watercolour. 740 x 520mm.



The hospital ship 'Gerusalemme' embarking released allied prisoners of war at Hainan, China. 1946. Oil on canvas. 910 x 610mm.



Running her easting down, the Pamir in the Southern Ocean running before a gale. Oil on canvas. 1050 x 760mm.

I consider myself an illustrator. For me visual artists are in two main categories: artists with a capital 'A', being those who are brave, clever, and who attempt to change the way we look at things: artists such as the impressionists and avant-garde abstract artists. Some turn out some extraordinary work which is beyond me. The other category are the small 'a's who are really illustrators, like me. I just don't have the courage to produce abstract or experimental art and I would feel dishonest if I did. It is enough of a challenge just to capture the moods of the sea and ships on canvas. Excepting genuine primitive artists, I believe that any competent artist must have mastered representation before attempting abstract work and I do not consider myself there yet.

ROGER MORRIS



Marine painting has its own demands. A bit like specializing in representing horses, one gets hauled over the coals if you get something wrong. Painting all ships, and particularly sailing ships demands a thorough technical knowledge which, I think I have. My technical expertise is inclusive of historical vessels as I specialise in maritime history and have published four books on the subject. A glance at the galleries on my website will show that the majority of my work is historical.

My father was a very good artist and made his name in advertising. Among many other well-known symbols at the time, he designed the BOAC Speed-bird and the P.& O. Funnel. My mother was a very competent portrait artist. I learned a great deal from my parents and always enjoyed illustrating scenes and events while at school and at sea.

Until I was 14 years old we lived in a large house right on the bank of the River Thames; real 'Wind in the Willows' territory. At six years old after proving I could swim well I

was allowed to use the family boats and the river became my playground. Little wonder with having an older brother at sea in the Royal Naval Volunteer Reserve, I resolved to pursue a career at sea and became a Deck Officer in the Merchant Service.

I married Kathleen in 1957 and we had our first child Roland, in January 58. In '59, life being not easy in the UK, we decided to come to New Zealand and I joined The Union Steamship Co. sailing from Glasgow in one of the company's new ships. The company insisted I join another ship the day that Kathleen and young Roland were due to arrive in New Zealand on the 'Gothic', a Shaw Saville ship, so I resigned from the Union Company. Later I signed up with the Tasman Steam Shipping Co. in the ship Viti which ran frozen beans and peas from Tasmania around the Australian coast during the summer months, then doing oceanographic survey work for the D.S.I.R. (Department of Scientific Research) around the NZ coast during winter. The arrival of our second child,

Clare, obliged me to leave the sea and find employment ashore, working for a while modelling and painting display models, before being accepted for the One Year Course for Adult Teacher Training.

To be quite honest my greatest motivation to use what skills I had as an artist was to make more money. With the growing family, finally two boys and four girls, teaching pay did not suffice. Although I thoroughly enjoyed teaching, I had no intention of pursuing that career in my later life and no wish for promotion to such positions as First Assistant or Principal. So around 1965, in desperation, I came up with the idea of supplementing my income by combining my limited artistic skills and knowledge of shipping, to paint small watercolours of ships which came into Auckland.

One Saturday morning, armed with a few examples depicting the Shaw Saville ship 'Cedric', I went on board that vessel while she was berthed at Queen's Wharf and hung out in the Officer's Bar around noon when I knew most deck officers and engineers would come off duty and head for the bar, their watering hole. Blow me down, I sold all the paintings and got commissions for 14 more!

I have always had an interest in sailing ships and when, after two years at The Thames Nautical Training College H.M.S. Worcester, had it been possible I would have gone into sail. At the Down Town Gallery and the launch of a book called 'Sail Change' I had an exhibition of the paintings used to illustrate the book. Nearly all the paintings sold and the exhibition attracted the attention of Captain Paul Leppington, who was at that time master of the Bounty Replica, which had been built in Whangarei. He noted that I seemed to know my way around sailing vessels and invited me to help on a coastal trip in Bounty. Of course I jumped at the chance.

After that voyage I was offered the position of 1st Officer which I accepted, leaving my employment with Coastal Shipping. At this time all the children were off our hands except for the youngest, Rebecca. We had sold our house in Auckland and bought a 47 ft yacht and lived aboard, berthing her in the Town Basin in Whangarei to be close to 'Bounty'. In 1984 I became Master of Bounty and, with the aid of a very fine crew, we sailed her to Los Angeles via Tahiti and Honolulu.

Determined to try to make our main living from artwork and writing, I began work on the second book, 'Pacific Sail'

The New Zealand Artist Magazine



The American Export Lines C-2 Freighter 'Exiria'. Oil on canvas. 915 x 600mm.



Auckland slipways and scows in 1911. Watercolour. 740 x 530mm.



Archibald Russell becalmed. Oil on canvas. 900 x 630mm.



View of old Auckland from the level of the masthead of a ship looking south-west over Queen's Wharf towards St. Mary's Bay and Ponsonby, circa 1904. Watercolour. 730 x 530mm.



The Tall Ship's Parade, October 2013. Oil on canvas. 1010 x 750mm.



The Thames Nautical Training College H.M.S. Worcester, the Cutty Sark and the yawl Katrine, 1951/2. Oil on board. 800 x 600mm.

an illustrated history of European sailing ships in the Pacific, combining technical detail and historical interest. Since leaving the *Bounty*, apart from a few years part time lecturing in Transport Design History, for the Art Department at Massey University, I have made my living from painting in oil and watercolour. It has been a bit 'feast and famine' but Kathleen is a great housekeeper and makes things go around in thin times. I have always wanted a big studio but never achieved one. Living in an apartment in Remuera I work in a small space, with no natural light and this can present problems getting tones right despite very good artificial daylight lighting.

Writing books

During these years I wrote a companion book to 'Pacific Sail' titled 'Atlantic Sail' (1992) and last year published 'Auckland Waterfront... The port in Edwardian Times' which is a compilation of 38 paintings of the Edwardian Auckland waterfront accompanied by comments of historical interest. For the last four years Captain Paul Leppington and myself have been co-authoring a manual of seamanship in modern large sailing vessels of the traditional type. We intend it to be recognized by the Marine Institute as a basis for instruction for qualifications in sail. The book is a huge project and will require hundreds of diagrams and illustrations and is intended not just to be a dry manual but an interesting and attractive book.

Back when I was teaching I resolved to reach a stage of competency in painting which would support Kathleen and me into our old age. I had seen old codgers in retirement whose only interest was knocking a golf ball around, or something similar. I am now 81 and still work full time - most of the time. When working on a painting I often put in an 8 hour day and enjoy getting lost in the work.

Since beginning to work full time painting oils and watercolours, I have completed and sold hundreds of works in oil and watercolour: most have been commissions, many from overseas, including an illustration for National Geographic. After the Downtown Gallery closed I have used just the International Art Centre in Parnell, Auckland, always keeping a few paintings with them to exhibit. During the 1980s and 90s I completed a series of murals for the NZ Fleet Air Arm exhibit at MOTAT.

A commission I have recently finished is a large oil for a client in the Chatham Islands. It depicts the arrival of the French whaling ship 'Jean Bart' off Waitangi in the Chatham's in 1838 and includes Maori waka. The painting demanded a high degree of technical knowledge of the whaling industry of that period and research into the waka present at the time. The prow carving of the large waka is in the Rouen Museum, and has been depicted in detail in the foreground. This work involved a trip to

the Chatham's to get the landscape right. This is the work I really enjoy; it is challenging, involves research and one always learns something new.

My favourite marine artist would have to be Charles Robert Patterson, he gets it right and I have tried to emulate the way he handles the sea, without much success. There are plenty of other artists I like including most of the impressionists, but two others spring to mind; Turner and Utrillo. I do not know what it is about the latter but I can always recognize his work and it always holds me.

The beauty about my work is that my pieces travel so far: they have ended up in Spain, U.K., Norway, Canada, U.S.A., Sweden, France, Australia, South Africa and Mauritius. Heaven knows where the hundreds of ship portraits, which I turned out in the sixties and seventies, have gone.

If I was to offer any advice to any artists wanting to make their way in the world it would be to keep trying and practice. Just as you would if you were learning to play an instrument. If you have not developed the skills, and try to pass off abstract work as fine art, you are cheating yourself and your viewers. ■

RIGHT TOP: *The Norwegian Pilot Boat 'Fritchjof' approaching a Barque to put a Pilot on Board. Oil on canvas. 1.040 x 760mm.*

RIGHT MIDDLE: *The Aberdeen White Star ship Ulcoats bringing immigrants to Auckland on June 16th, 1865. Oil on board. 800 x 600mm.*

RIGHT BOTTOM: *Queen's Wharf, Auckland, 1904/5. Watercolour. 745 x 545mm.*

BELOW: *The barque Clan Macleod leaving Auckland, New Zealand. Oil on board. 800x 600mm.*



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Photo by Dougie Chowns.

Artists Forum

Sketch Club



with Douglas Chowns

Cereal grain, Juniper berries vs pine sap VODKA AND GIN VERSUS REFINED TURPS

I was more than a little shocked when buying a small bottle of refined turpentine. WOW! It's gone up since 1968!

Although well known for watercolour I do enjoy working in oil on a rugged, rough toothed hemp canvas when I can get it. Sorry but acrylic paint simply does nothing for me, hence the Oil Painting thoughts in this issue with the turps thrown in for good measure.

Born in the village of Bushey in Hertfordshire England, first aroused to art by the smell of Lucie Kemp-Welch at the Margaret Frobishure studio, I love the smell of the pine tree sap we know as Turpentine. Even the word is beautiful to me. You may also have realised from the pieces written over the last year or so, that I am a bit Victorian in my love of palette, choice of colours and the 'ritual' of Painting in Oil as against Oil Painting. You may find me of a different approach to many talented younger artists today, enjoying traditional quality art materials, a painterly smell of Linseed, Turpentine and the ritual to go through in my work. A good friend and neighbour, watercolourist, the late Betty Birchnal Delph, one day walked in with friends saying "this is what a painters studio should smell like." She was old school as well.

It stems from when and where the skills developed from those who I was privileged to meet or work for from about 1954. My serious art education was at lunchtimes in the Bond and Bruton Street galleries as the studio boy, tagging along with experienced artists, to whom I was originally dog's body, at the Mayfair advertising agency. It's difficult to talk about one's life in an orchard without talking about the apples. One of our directors, Pleydell-Bouverie actually Earl of Radnor I discovered last month, but just Mr. Bouverie to me, owned a vast collection of serious art in his home



ABOVE and ABOVE LEFT: Kemp-Welsh.

LEFT and BELOW: Lucy Kemp-Welsh's studio in Bushey, Hertfordshire, UK.



in Longford, Wiltshire where chance lead me to his grave last July. A friend I visited happened to play the organ in the church where he is buried, only metres down the road. What an amazing group of advertising people from the top down, how fortunate I was to be included in my teens as the studio boy. All our secretaries were debutantes, the fashion executive Joan Arney - later Mrs. Palin - says a great deal about financial respect for top women in the London fashion business ex Vogue or Harpers Magazine. Others



The Earl of Radnor, who died on August 11 2008, aged 80, was the owner of Longford Castle in Wiltshire; he preserved and enhanced his inheritance, and was a knowledgeable custodian of an exceptional collection of Old Master paintings.



Anna Pavlova by Sir John Lavery.

were Marcelle, a stunning mature ex French Resistance fighter and brilliant fashion artist, the man who taught me the most and the best of British war time forgers, Tom Jones, who prepared Odette Churchills German passes and papers, Harry Blacker, a devotee of FHK Henrion and Laszlo Maholy Nagy. The copy writers were all known poets: Peter Porter, Marchand Smith, Edward Lucie-smith and Oliver Barnard. Ted Hughes Poet Laureate husband of Sylvia Plath visited our attics while courting dear Assia Wevill. These are now only memories for which I am very grateful; they were all very nice to me, the Creative Director to be. What an opportunity. Hopfully I have done them credit. How the tone changed when Sattchi & Sattchi bought the company.



Assia Wevill.

So what has Gin and Vodka got to do with that on a hot afternoon? Not a lot really. We all drank Macon or Medoc at home, and guzzled Beaujolais at work in the afternoons. No matter how much I personally like to sniff Refined Turpentine, the cost is \$70 a litre. Gin and Vodka are only \$25 to \$40 a litre. Refined Turpentine is amazingly double the price, I find that extraordinary.

At the back of my mind I have it that Mallord Turner used Gin. It is said to work equally well, however can I live without the sniff? No way! Horrors, one company advertises 'low odour Turpentine' to me that's like roast beef with tasteless mustard. So what solution should I try?

I think I will try Vodka right away, as I enjoy a Bloody Mary after feeding my dog, Leah, nightly. Could the occasional bottle go on the art materials expenses list I wonder? One should combine lifestyle with work. Certainly Vodka was mixed with watercolour painting water, when in sub zero temperatures, as a kind of anti



Joseph Mallord William Turner , self-portrait, oil on canvas, circa 1799

freeze - maybe try it out and report back - please do. Gin seems to work best.

Life is too short, have fun

Life has to be fun, as does painting and writing this Artist Forum - otherwise don't do it: "Dougie, life is too short. One must remember not to drink your paint mix old son - the linseed could really stuff up the gut."

An oil painting is really very close to being common Lino that always brings to mind dingy toilet floors, rather than the magnificent works in the Monastario El Escorial in Spain. Maybe we should contemplate Titian and his experimentation with the Flemish use of oil paint on wood panels, then on linen canvas using his usual pigment colour, local venetian turpentine, varnish, wax and binders etc, all easily located in his day. I suspect that paintings could be rolled up, shipped by sea, then on wagon or donkey to El Escorial in the middle of Spain, this may be why we favour our modern continued use of a canvas support as the norm.

The artist in Italy could supply large works at a distance for the first time, impossible with a wall or a massive wood panel. But enough of that - Vodka, better Gin, sounds like an interesting painting medium and a little distilled turpentine spilt on my painting rag or on my beard, makes for an intriguing combination, like Vicks Vapour Rub, also containing refined turpentine which may keep the head clear as well. I will report on the sensation and the work achieved in a later editorial along with your comments please.

Perhaps I am sounding flippant because I have recently seen the 'Glasgow Boys' exhibition in Kelvin Grove, Glasgow and a film of Joseph Boyes lecturing, also Georgia O'Keefe at the Tate Modern in London. Meanwhile I hope you enjoy the thoughts and wanderings of a long time practicing creative, and find my random thoughts helpful, maybe informative or amusing. Art has been my passion and life, not as an interested viewer but as a 'player'. Life among the artists where the 'doing' brings quite a different perspective to those who merely look, write or talk.

Remember don't drink from your dippers - Slainte!
Happy Easter! ■



Dougie Chowns at the Georgia O'Keefe exhibition at the Tate Modern in London.

News

DERIVAN®

Congratulations to Derivan who won second place for 'Creative Product of the Year' at the annual 'Creativeworld Expo 2017' held over the weekend of the 28 January 2017 in Frankfurt, Germany!

Derivan Liquid Pencil won the prestigious prize.



Liquid Pencil is an innovative new product that allows you to create authentic graphite pencil effects and pencil sketches using a liquid. It has been formulated to be easily thinned with water or MM9 Acrylic Painting Medium (to maintain permanency) and allow for the softest of colours to be applied with a brush, nib, or other art tools. With a creamy consistency, and a different rheology (flow of liquid matter), artists now have a wider scope for creating sketches.

Due to a precisely balanced formulation another great benefit of the Permanent liquid pencil is that it will 'burnish up' in a similar manner to traditional graphite but it will not smudge.

The Rewettable formula will also allow you to remove areas using water in a similar manner to watercolour techniques. A standard eraser can also be used but while it will remove some of the colour it will not erase back to clean paper. Another advantage to using Derivan Liquid Pencil is that large areas can be built up and covered quickly and easily. This product can be also completely compatible with the traditional solid form of graphite. ■



**NELSON
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BILLBOARD PROJECT 2016 - 'Maungarongo'

The theme of 'Maungarongo' (abiding peace) together with the collaboration of four artists, super sponsors and a great venue made for an awesome outdoor project for the Nelson Arts Festival 2016.

By Geoff Noble



Miriam Hansen working on her billboard.



A bag full of Liquitex Acrylic thanks to the generous sponsorship of Liquitex.

The sun graced us for most of the 12 day project at Founders Park where visual artists Simon Hunter, Mark Faavae, Miriam Hansen, and I (Geoff Noble) created large paintings in the public eye, based on the theme and to celebrate 50 years of nuclear free New Zealand.

Miriam Hansen

Miriam centred her painting around the peace activist Owen Wilkes. Laying out stencils, Miriam spray painted a beautiful portrait over flowers capturing both Owens humble presence and his personal passion for bee keeping. Maintaining a minimal pallet, Miriam showcased her technique and style, engaging the public and sharing her knowledge on both Owen and the peace movement and her amazing artistic practice.

Simon Hunter

Simon's mixed media painting was a visual conversation about Parihaka. His interest in this subject comes from family lineage connected to the land there. Simon has a passion for the land and his painting reflected that by creating both a topographical map and side profile of Taranaki National Park, where both peaks from the map and side profile meet in the middle which created a wonderfully soft tension in the painting. Once Simon had finished the printing process on the map, he then stencilled the mountain and floating feather, washing them out with green liquitex ink, engaging both the public and local media.

EXHIBITIONS & EVENTS

Mark Faavae

Mark worked on gesturally painting out the idea of 'Maungarongo'. In his Samoan translation of the theme, he is talking about a peaceful Pacific through the language of Siapo and traditional Tatau. Mark's work has the sense of loose, fast and expressive flow, yet is extremely well planned and executed. The public were in awe of his bright, bold painting, which reflected both Mark as an Artist and his people and culture.


Geoff Noble

I chose to talk about the choices we make to create a peaceful New Zealand. With hands stretched out, I place a New Zealand landscape in them, to really emphasise the point that what happens in our country is in our hands. The background is sprayed out with liquitex spray paint, fusing various different techniques to create an organic explosion. I drew and painted my hands, cradling the land, emphasising the forshorted view to give a sense of vast open space. Working in the public eye was great, I loved talking with the public and media about the project and working 'maungrongo' into my own art practise.

We were all lucky enough to have great sponsorship from the Nelson Arts Festival, Liquitex, The NZ Artist Magazine and Founders brewery who looked after us with great food and beer. It was wonderful to use a top shelf product like Liquitex that is so versatile and intermixable and added an almost strange and delightful cohesion to the project. After spending so much time alone in the studio working, it was also great to work with other artists, all the artists involved expressed that they thoroughly enjoyed this.

Overall the project was a total success with everybody creating amazing paintings whilst sharing with the public their practise and knowledge on how and why they do what they do. We finished with an exhibition at the Nelson City Framers gallery with a wee siorée and sales of the works.

Many thanks to our sponsors and all the people who came down for a beer and chat over the festival period. Also especially to Liquitex, The NZ Artist Magazine and Nelson Arts festival for helping us make this project happen.

Stoked!!!! 

Right from the top:

'Owen Wilkes' by Miriam Hansen.

'Parihaka' by Simon Hunter.

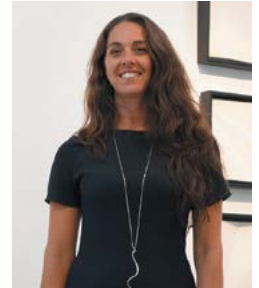
'Maungarongo' by Mark Faavae.

'Peaceful New Zealand' by Geoff Noble.





'Periphery', opened at Railway Street Studios in Newmarket, Auckland on 2nd February. This exhibition showcased jewellery, Oamaru stone sculpture, wood cut prints and paintings by multi-talented artist, Julie Moselen.



Julie's work has developed through extensive exploration and experimentation with materials. She trained at the prestigious Birmingham School of Jewellery, well known for its emphasis on applying a contemporary twist to fine jewellery techniques. The sterling silver pieces in *Periphery* range from classical, clean lined earrings to sculptural wearable art necklaces. Julie's jewellery background is also evident in the recently finished large Oamaru stone sculpture commissioned by the Kumeu Arts Centre where she has been an integral part of the development over the last decade. Several smaller Oamaru stone sculptures feature in this exhibition.

Printmaking is another of Julie's disciplines. She has spent five years exploring the intricacies of printmaking, pushing the boundaries to the point where she usually pulls just one successful print per wood cut, before she moves to her next 'plate'. Restless and always defying the parameters of every medium, each work feeds into the next. The learning and development process continues. And that's the way she likes it.

Recent work.

Her most recent works are steel sculptures, also showcased here at Railway Street Studios. They are another way of exploring her obsession about the relationship between light and space. The play of light across a surface, the highlights of edges and the shadows created by shape and form has long been a fascination to Moselen. *Periphery* looks at the boundaries between the physical light and shadow and the ethereal light and shadow. "We often look past the shadows not seeing their true beauty. Take a moment to linger amongst the shadows, then turn to the light with wisdom and knowledge," she invites.

Julie grew up in the very remote, rugged West Penwith of Cornwall surrounded by the work of the Newlyn School and the more contemporary St Ives artists. "These artists continue to inspire my work," she explains, "in particular that of Barbara Hepworth. The raw textures, forms and linear qualities of my work reference local antiquities of pagan times as well as the rugged Cornish coastline shaped by the dramatic Atlantic Ocean."



'Divine Light I'. Steel.



'Frequency II' original wood cut print.

Patron's own words

Being inspired seems to resonate both with Julie and her ardent fans who describe 'Periphery' in their own words, "A very thoughtful, cohesive showcase of your talents and passions - an inspiring exhibition!"

"What a great, cohesive show over several mediums. Great to see your work progressing. And awesome to see so many people. Well done."

"Beautiful work! Loved the whole show. You are truly inspiring."

"You're amazing Julie! Bo, Jared and I had an excellent time trying to work out just how you managed to be so clever at so many different mediums. Inspirational."

Julie successfully explores how diverse the language of art is while maintaining a conversation between mediums. There is evidence of crossovers in both disciplines and materials. Her multidisciplinary practice demonstrates the options are boundless. Visit railwaystreetstudios.co.nz. [N](#)



'Truth and Honesty'; Oamaru Stone.



'Parts of a whole' in Oamaru stone, in situ at Kumeu Arts Centre with Julie Moselen.



Photos from the Opening.

LEFT: 'Wrap neckpiece' in sterling silver.

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Art Beat

Whangarei's biggest Interactive arts festival's 21st Birthday.

The New Zealand Artist Magazine took a well deserved break and spent Northland's Anniversary weekend travelling to local shows that we can access. Saturday saw us at Art Beat's 21st Anniversary day, where we met new people, heard excellent beats and spent our pennies. Contact Creative Northland if you want to be a part of this in 2018.

On Sunday we visited One Tree Point's first collaborative exhibition. This was a vibrant bunch and the event is intended to be a recurring one, hopefully growing every year. Contact Colin Coutts (call us for his number: 09 434 0096) if you'd like to be part of this in 2018.

All in all an exciting weekend. Here are the pictures to tell the story, with the One Tree Point Exhibition on the facing page. **N**



Oamaru Stone Carving.



Te Puhi Rudolph with his Palm Art.



Lynn Gray, Heather Pawson and Jacqui Broad from the Kamo Art Club.



Talented Nathan Calver entertained with his music.



Mozaic art by Sue Wallace.



Deep concentration in carving.



Big, bold, beautiful work by Rodrigo Rozas.

IF THERE ARE EVENTS IN YOUR AREA, PLEASE VISIT THEM, TAKE PHOTOS AND SEND US THE STORY. WE NEED TO KNOW WHAT'S HAPPENING AROUND THE COUNTRY - BE OUR AGENTS - INFO@THENZARTIST.CO.NZ

EXHIBITIONS & EVENTS

ONE TREE POINT

The diversely talented group, growing fast, from One Tree Point who enjoyed a very successful first exhibition. It was lovely to meet you all and we look forward to next year!



Colin and Anne Coutts.



Don Coutts.



Wanda Beehre.



Peter Davies.



Margaret Meier.



Helen Sumbler.



Hilde Krollman.



Maree Guthrie.



Claire Nicholls.



Gillian Corban.



Christina Maassen.



Come and watch glass blowers in action in Keith's Studio at the Town Basin, Whangarei. If you want to attend a workshop, contact Keith.

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Glass blowing scholarships are available for students applying to study for a Certificate or Diploma of Art and Creativity at The Learning Connexion. For conditions and application, please see www.tlc.ac.nz/enrolment/scholarships/

IF THERE ARE EVENTS IN YOUR AREA, PLEASE VISIT THEM, TAKE PHOTOS AND SEND US THE STORY. BE OUR AGENTS - INFO@THENZARTIST.CO.NZ

Whangarei Heads Arts Trail

EASTER 2017

Saturday 15 and Sun 16 April

**Visit over 40 Artists
showing
paintings, jewellery,
ceramics, sculpture,
glass,
prints, textiles, metal
and wood work.**

Our \$5 Guide map will keep you on
The Trail (includes raffle entry)
available prior to event from:
**Tuatarra Design Store, 29 Bank
St, Whangarei,
iSite Visitor Information Centres,
Whangarei
and Community Venues on the
day**



'Like' us on Facebook and check out our website for more info
www.whangareiheadsartstrail.org.nz - email: wh.artstrail@yahoo.com

Whangarei Heads Arts Trail 2017 is promising to be the best yet with over 40 Artists registered so far. This year we have 32 amazing local artists and 12 fabulous guest artists who will be sharing studios or showing their work at our community venues. The work on offer will be in a multitude of different styles and media to suit every taste. Some of our guest artists include Trish Clarke, famous locally for her Dobbie Canopy in the Town Basin Sculpture Park and Wendy Naepflin's imaginative and colourful flax art will also be returning to The Trail. Aldo Coetzee, a talented spray painter, will be joining us for the first time and showing his large and incredible works. We are delighted to welcome back Adrienne Dietrich as a guest.

Make sure that you buy your Trail Map containing your ticket for the raffle, the prizes of which will include a valuable Voucher which can be used to buy any work of art from our participating artists and a one year subscription to 'The New Zealand Artist Magazine'. Ensure that you do not miss out on the opportunity to win a prize and the map will keep you informed about the many attractions along the way!

There will be a number of places to eat along The Trail, including the extremely popular Top Sail team outside the McLeod Bay Hall and Kauri Villas on the Owhiwa Road.

For more information:
www.whangareiheadsartstrail.org.nz



Allen Jowitt



My love of fire drew me to kilns and clay when I was a teenager back in 1969 at Maoribank near Upper Hutt. Bob and Jo Munro, who were building their pottery at Akatarawa, were wonderful enthusiastic mentors. I drifted north in my early twenties and discovered Great Barrier Island where I established Schooner Bay Pottery and potted full time for five years.

We moved to the Tapu Valley on the Coromandel around 1980. I entered a new phase working with figured kauri making furniture as Square Kauri Construction. I moved to Parua Bay early 2000s where I purchased a gas kiln and re-awoke to the joy of clay and fire. I'm back in the Leach tradition making high-fired domestic stoneware and porcelain with celadon, copper red and ash glazes - designed to be functional and enjoyed in daily use.

Square Kauri lives on in a small way too - I have a small range of wooden boards for bread or serving made from recycled kauri, matai, African mahogany and English oak.

See Allen's work on the Whangarei Heads Art Trail.

Raewyn Judkins

Raewyn took up oil painting three years ago following a period of artistic experimentation using Acrylic paints. She is primarily concerned with society and how we all relate within it. The attitudes we carry with us, how they are engendered, how we feel, are all a basis for the questions she asks of herself and others.

It has been said that "Raewyn has a singular and unique way of seeing the world. Her paintings, almost entirely figurative, show a world of stoicism, quiet devotion, mute suffering and people just going about their business."

Raewyn's art works are an expression of who she is and what she cares about in the world around her.

Raewyn works from a shared Studio in Whangarei's Town Basin.

Contact details : 021 366 253 or raz.art@xtra.co.nz

See Raewyn's work on the Whangarei Heads Art Trail.



Thomas Lauterbach

For more than 30 years, I have lived and worked as an artist in the Eastern Bay of Islands. The focus of my work for most of that time became the world of the Maori people.

My wife and I have lived at Mt Tiger road since 2014 and we absolutely love the spectacular Whangarei Heads area. I was strongly influenced by my close friend, artist Friedensreich Hundertwasser and his principles and vision as an ecologist, philosopher, architect and artist.

During the years of my studies of fine art in Germany, I painted cows, predominantly large scale canvases. My fascination for these beautiful animals has not diminished here in New Zealand and I often portray cows as part of our New Zealand identity.

I have also a range of low-priced prints of some of my paintings as well as postcards available at my studio. Please visit my website: www.maoriimages.org

See Thomas' work on the Whangarei Heads Art Trail.



Julia Newland



I have been painting for around eight years using a variety of mediums. Although I have worked through a number themes in the past, my current body of work considers children and their fairness of place in the world.

My aim is to present in paint a glimpse of their resilience and strength.

Although this theme takes on current relevance in light of violence in the World, the stoicism of children is constantly around us. This is evidenced in children sleeping in cars and garages or simply the silent eyes of a child passed in the street.

I look forward to sharing this work in the upcoming Whangarei Heads Art Trail.

See Julia's work on the Whangarei Heads Art Trail.

Justine D'Anvers

Over the past few years I have taken a dive inwards with my painting, deconstructing and critiquing myself and the stories I have told. I am part of an art group that feeds, challenges and critiques my thought process which in turn feeds my painting practise. My experience of painting is now more an exploration with an unknown destination rather than an organised tour with a clear itinerary.

I often get up at 4am to fit painting into my life around our three kids, my husband, administration for our family business and household duties. I commandeered part of our shed for my studio, continually zigzagging my way back there in spite of convincing distractions.

My 4am shifts, the percentage of my thought allocated to painting, and the rigorous enquiry and critique from peers, give me confidence to say that these days I am more than a hobbyist painter. It seems that the more layers of paint I apply to canvas, the more layers I have unravelled off myself, slowly revealing myself to myself, and knowing more about who I am and how I fit into the world.

See Justine's work on the Whangarei Heads Art Trail.



Kenneth E. Adams



My formative years were spent living on a farm. Childhood in the countryside fostered a remarkable sense of freedom, days were spent playing outdoors, immersed in extraordinarily beautiful landscapes, 'lorded' over by vast, ever-changing skies - these experiences became my core artistic values. I am an artist by serendipity, owing as much to painting as I do to photography.

An Elam Honours Graduate in

painting, the passion of my teachers, Selwyn Wilson, Garth Tapper, and Colin McCahon for the Italian Renaissance and French artists of the 18th, 19th and early 20th centuries became my guide. Earlier Northland landscapes were shot in series, later to become panoramic images. With an opportunity to work in France, my work has taken on a new identity, landscapes are metamorphosed by shifting viewpoints, dramatic light and everywhere people. While these works appear to be photographs they are composite images, constructed using photographic and computer technology, paradigms of time and place. My photographs are studio printed in limited editions. For details please visit: www.kennethadams.com; or my blog: www.vistaarcadia.tumblr.com.

See Kenneth's work on the Whangarei Heads Art Trail.

Gaynor Nairn



I moved to the Whangarei Heads in mid 2015 and quickly became obsessed with the unusual horizons of the Heads and throughout

Northland. I started serious watercolour painting around 2000 but I've never been without a pen and notebook in my pocket.

I've received tutoring at many polytechnic short courses and more recently with Jackie Pearson, Pauline Hailwood and Kimbra Taylor in the Wellington area. For me watercolour best catches the variances of light, the seasons and times of day. It is a never ending challenge.

See Gaynor's work on the Whangarei Heads Art Trail.

Maike Barteldres



The first artistic act is to walk along the beach and pick the right pebble. I believe that stone is not a dead material but animated, though at a very slow pace. When working with a pebble, I have respect for the enormous space of time it took for the rock to form and then to be shaped by the elements.

I am interested in nature and the marks humans have left on it. Visibly man-made, a wall in a woodland, iron railings on a beach, cave paintings. I add my marks to stones and see what response I get.

I moved to New Zealand five years ago. There is a lot of nature here and very few people who have interfered with it. While in the UK there was human evidence everywhere, in NZ nature has the tendency to take over again. I am curious to find out how these differences will express themselves in my work.

There are certainly enough pebbles here for me.

See Maike's work on the Whangarei Heads Art Trail.

Shelly Linehan



Born and raised in Northland I now live in Whangarei Heads. I'm a landscape and fine art photographer specializing in impressionist photography.

In 2009 I participated in a workshop that taught us how to break all the rules of traditional photography and showed us how to produce unique images that capture emotion through the use of colours, shapes and light. I was overwhelmed by what I was creating with these camera techniques. I knew then that impressionist photography was going to be the unique style that I would pursue. This led to me successfully exhibiting my work at the Yvonne Rust Gallery and selling six pieces of impressionist work.

Along side impressionist photography I love to photograph the breath-taking mountains in the south and stunning beaches in the north. I am an active member of the Photographic Society of New Zealand holding Licentiate status (LPSNZ) which shows nationally recognized, "proficiency of a high order in photography". www.shelmarcphotography.co.nz

See Shelly's work on the Whangarei Heads Art Trail.

Shona Firman

Shona Firman was born 1940 in Whangarei. Her cast glass work has a wide range of influence and a reflection of our affinity with the sea and things Pacific. The patterns are individually carved into the wax and tell a story.



"As a child I can remember removing the bark from our tomato tree to make a canoe. Since then I've lived on a yacht, sailed and researched the seafaring culture of the South Pacific. My sculptures reflect the histories of distant cultures, united by their relationship with the ocean. They pay homage to my Celtic heritage and the culture of New Zealand. They convey the idea of migration, narrative, and transportation of cultural beliefs and traditions.

"Glass with its colour, transparency and reflection is an ideal medium to express the essence of water and the spiritual nature of these vessels. The lost wax casting process allows time to contemplate the development of the form and to push the technical boundaries".

See Shona's work on the Whangarei Heads Art Trail.

Sharon Thompson

Sharon has lived at Whangarei Heads for many years. In that time she has worked in a textile business, pursued a Bachelor of Visual Applied Arts in multi-media and had a teaching career in Screen printing, Design/Drawing & Creative Art wear to fashion students.



"Art 'Collaborionz' at Whangarei Heads is an Art Event I am proud to say I am part of as a resource artist. I get to work with talented artists from around the world who are inspiring to say the least."

"Textile design & screen printing is my strong point and passion. This started in 1991 at the 'Fibre, Fabric, and Design Fashion Course'. A lot of my inspiration comes from patterns I see in nature, colour & form. I really enjoy placing my drawings into print & pushing the boundaries of what can be printed besides fabrics. My identity plays an important role as well to represent my design work, which reflects 'NZ Cultural Design'."

See Sharon's work on the Whangarei Heads Art Trail.

Sheila Blackburn

I began working with clay many years ago as an Art teacher in England. For me it represents a medium that gives visual and tactile pleasure both in the making and in the appreciation of the finished work. My



work has developed through experimentation and the often painful process of trial and error. I work mostly with paperclay which I make myself. I use this for Raku, pit firing, slip casting and stoneware glazed work. Every new piece is a journey of discovery. My work has a wide variety of surface finishes including burnishing or terra sigillata, glaze and occasionally paint.

In producing Raku and pit fired ware I try to embrace the philosophy of Wabi - Sabi. which tells us to embrace imperfection, and seek beauty in the marks that show the journey of the works through fire and life. Often work does not come out as expected and it is important to accept the finish for what it is and not to condemn it for not being as 'expected'.

See Sheila's work on the Whangarei Heads Art Trail.

Justin Culina

I studied Glass Production and Design at UCOL, Wanganui, 2002. The lure of Northland brought about my return to Whangarei in 2008, where I set up shop, first in town and now in Parua Bay. I am located on a ridge overlooking the sea. Through the use of colour and form, I create glass that is my own unique take of ancient techniques like cane roll ups, murine, incalmo, filigree and latticino. Also, I am continually fascinated by the way minerals react with each other in the presence of extreme heat and pressure. Capturing the beautiful liquid forms and stunning colors that glass has to offer is my constant challenge.



My work is represented by art galleries throughout New Zealand and is in private collections in the US, Canada, and Australia. I am a member of NZ Society of Artists in Glass and the Glass Art Society (International). I have been encouraged by receiving awards for my work.

See Justin's work on the Whangarei Heads Art Trail.

HATCHED

Sunday 16 April 2017

These new works are a collaboration between The Little Gallery's artists and Auckland-based artist Gary Brooks, who has become well-known for creating beautiful concrete orbs.

Gary Brooks' orbs are some of The Little Gallery's most popular artworks. Each orb is individually

hand-cast in concrete, and inlaid with gold or silver leaf or shimmering paint, giving them a beautiful iridescent

quality. Their forms have been likened to cracked eggs, and no two are alike. Produced in a range of colours and patterns, they are universally appreciated as both beautiful art objects and functional home décor pieces.

For 'Hatched,' Gary has provided The Little Gallery's artists with plain concrete orbs and they have responded by creating unique orbs in their own distinctive styles of painting and art-making.



The Little
GALLERY

228 Main Road, Tairua, 3508

ARTIST DEMONSTRATION EVENING - THE LITTLE GALLERY AUCKLAND

Shop 30-32, Ground Floor, Victoria Park Market,
210 Victoria St West, Auckland.
Thursday 16th March, from 5pm.

The demonstration aims to bridge the sometimes mystifying gap between the finished artwork, and the ideas and techniques that led to its creation. Our artists welcome any questions you might have for them!

KIRSTY BLACK is an abstract painter living in Maraetai, Auckland. Her practice is concerned with investigating how the intangible and immaterial can be conveyed visually through formal painting elements like colour, form and composition. Her distinctive style bounces between the geological and the playful - rock formations may allude to colourful rough-cut gems or gumdrops.

JO DALGETY is an abstract landscape painter living in central Auckland. Her practice is landscapes, but is all about the people who have lived and left; their memories, bones and detritus. She is interested in land and how it holds memories, like a skin across bones.

KERON SMITH is a mixed media artist living in Auckland. Using techniques informed by her work as a restoration artist, Keron creates artworks that incorporate the colours, shapes, and feelings of the experience of living in the city environment.



MERCURY BAY ART ESCAPE

228 Main Road, Tairua, 3508

Fri 3 Mar 2017 (7:30 AM) - Sun 12 Mar 2017 (4:00 PM)

The Little Gallery's original branch in Tairua is a major participant in the Mercury Bay Art Escape held annually in March. This popular tour enables art enthusiasts to meet artists and

visit open studios and exhibitions across the Coromandel Peninsula.

For more information regarding the Mercury Bay Art Escape, visit their website: <http://www.mercurybay-artescape.com>

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Sarah Kane-Matete

By Anita Hollis



Sarah Kane-Matete was born in Pasig Manila, Philippines and was raised in Nuhaka & Mahia, found on the east coastline of the North Island of NZ. Sarah says, "I was born from a bloodline of creatives". She lived and breathed art at home and at school, always knowing she would be an artist right from a very young age. Growing up in the countryside surrounded by nature allowed a simpler life, encouraging her creative mind to flow.



When Sarah was in high school, her passion for drawing and painting continued which led her into her tertiary years where she graduated in 2009 with a BA in Contemporary Māori Visual art and Design.

While working towards her BA, Sarah was also busy growing a wonderful family with her husband Vaughan becoming a busy lady flitting between her two passions in life. 2016 became her year to focus more on her career in art. Sarah's children had developed more independence which allowed her more time to grow her small business at her home studio in Gisborne, working as a multimedia artist in tā moko, Filipino tattoo and painting.

The wonderful thing about living in a beautiful place such as Gisborne, is you truly appreciate the simple living, which she also says is her paradise.

Family is most important to Sarah, she says her young family are lucky to share their living space with their matriarch who is Vaughan's 95 year old Nan Elsie. Content with living and appreciating the things so many take for granted; Fresh air, water, clean food, sun and the love of doing the things they are passionate about through their creative practices. Sarah explains how life doesn't have to be complicated, just making a living and living itself is special.

Sarah struggled to name only a few artists that bring her inspiration. A founding member of the Gisborne based collective 'Wā Hine', she says these strong Māori women are a huge inspiration to her, they are about celebrating womanhood. "An artist's life can be very isolating, so it is important to know and be amongst your supportive community," Sarah says. "Each of the artists in this collective practice in different mediums and all have their own inspiring stories and gifts to offer, which gage the community, raising awareness on several different topics in one way, shape or form particularly that of honouring the past to shape the betterment of the future".

What Sarah loves about art is how artists are the voice of our land and ancestors. Artists have the ability to raise awareness and stir emotions within, as well as create conversation between people who may never meet or ever

speak if it weren't for art. She says how she loves that through her art she can exchange stories with the world through something she is so passionate about and that her children are part of the journey.

Strong Heritage

It is so clear Sarah comes from a strong bloodline of Māori and Philippines, she has such a huge sense of her indigenous heritage and people are so important to her. Wā Hine have become a beautiful support group in both Sarah's personal life and in her art career. She feels blessed to share her creative journey with such inspiring artists who she considers her sisters. The Mark of the Four Waves tribe - Takak Ng Apat Na Alon Tribe based in LA have connected Sarah back to her Filipino heritage and indigenous tattoo. They have become an extended family to Sarah and have inspired her to continue her journey of identity and practice in Filipino Tattoo, Sarah is honoured to begin the first chapter here in New Zealand.

Sarah's favourite medium first of all is heavy canvas with water and acrylic paints. However, at the moment her main medium is drawing and tattooing. She always loves to try new mediums and loves trying new things, the lists are very long of what she has already tapped into. Her most favourite ones she has discovered are the Molotow acrylic paint pens, Atelier acrylic paint and Intenze tattoo ink. An artist of colour, Sarah says these brands all radiate such beautiful tone in colours and so far, have stood the test of time.

As Sarah and Vaughan's work involves sharing energy with people and travel, sometimes the quiet of nature is a great way to relax when she has been busily working away



on her next project. If she isn't getting into the surrounding beauty she is blessed with in Gisborne, she is listening to her diverse play list of music with Soul, Reggae and meditation being her favourite.

The busy life of an artist can sometimes take over, so to spend time with their children is priority. They are involved in surf lifesaving in the Summer and play football in Winter.

We all know how extra curriculum activities involve a huge amount of time, especially with more than one set of games and training to attend. However, Sarah also loves gardening and is passionate about health and well-being.





Most of her time out of the studio is spent nurturing her beautiful family, which she says is time well spent.

Determined Success

In the short time Sarah has spent running a small business as an artist, she has had some amazing accomplishments, having held many exhibitions, the most earliest into her career was only two years after she graduated. Many artists take years to get to a level where they feel comfortable displaying their hard earned work to the public. Sarah's work resonates to so many and it brings people together. This has been a huge blessing and journey that fast forwarded her career to places only some artists will reach. In 2011 - 'Matariki' Moko Ake Studio and Gallery in Wellington held an exhibition. Sarah regularly exhibits at the Gifted Sands annual summer exhibition in Mahia with the most recent in 2016. Sarah exhibited with the international Imago Mundi Luciano Benetton Collection exhibition and features in the NZ Kiwi Consciousness Contemporary Artists of NZ book which has just recently been published. There were a couple more in between but her most recent was in 2017, 'Whitingia' Tupara Gallery and Studio in Gisborne.

The Nick Tupara Studio and Gallery in Gisborne and



Karanga Ink Gallery and Studio in Auckland currently hold some of her work and Sarah's art has gone to the UK, Australia, Hawaii, London, Canada, Italy and Alaska.

If Sarah was to offer any advice to new artists, or people trying to make it in the tough art world, she says, "pursuing an art career involves 110% self-belief, be sure to hold close the things that fuel your fire, surround yourself with people on the same journey, allow space for growth and continue to broaden your horizon. But most importantly, do not give up!" ^N



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Illustration Demonstration

By Daniel Jamieson

We asked Daniel Jamieson to show us step by step how he approaches and completes a Polychomo illustration. We will be seeing more of Daniel in a future edition.



Step one

Drafting:

I start out doing a sketch on a A4 piece of paper working out the composition and use reference to guide me.

Step two

Initial sketch:

I then go onto bockingford paper and sketch this again making sure it is not too dark to erase later.



Step three

Rough colour:

I place down rough colour to erase and replace the line.



Step four

Colour development:

Then layer on some colours further. adding in more patches of where the different colours go. I start adding in browns and grays. I also lay down a Grey in the tree branch.

Step five

More Tones:

I first go ahead and darken this colour up also thinking about tone. I make sure the colours are all mixing right and keep working on the first and second owl. I add a dark sepia to make the colours more darker in places where there is shadow.




Step six

Getting to the background:

I keep working on the owls intill I am happy enough to add in my background. I will keep going back if I catch something that needs changing with the owls. Remember it's about the layering systems.

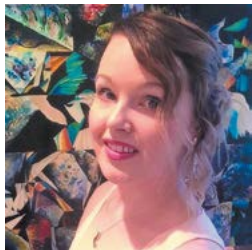
Step seven

Background:

Now it just working on the background. I lay down layers or green and brown in patches one by one mixing them together with a Prismacolour colour blender. From here I am happy with the results. I can always go back and add a few little changes here and there. 



Outside the cube



Tammie is a 28 year old, as she says 'part time artist'. However, I believe there is no such thing, as in her busy days at her five days a week job, working in the electrical industry, she cannot wait to get home to her passion, her most favourite thing to do, art.

By Anita Hollis



'Summer in Paradise Valley - Rangitikei'. Acrylic on Board.



'Something in the Water - Pohangina River'. Acrylic on Board. 630 x 280mm.

Artists don't have to work full time in their studio to be an 'artist'. Tammie says she believes she has artist etched into her bones, as if she is working on the weekend or too busy during the week to get into the studio, she is like a bear with a sore head, and we know what they do.

When the question, 'What are your hobbies in your spare time' came up Tammie really struggled to answer this, she says it took her a very long time to come up with a response, as her only true hobby is being in the studio, art is her life.

Tammie was home schooled from the age of three, it was not until her parents suggested in 2009 that she should enrol in classes held by the Feilding District Art Society, a class that had eight other students, her being the youngest. This is where Rita Easter introduced her to the influences of Braque and the style of Cubism. Rita was a well-known artist for her renditions of Rangitikei cliffs and landscapes and dislocated birds using cubism. She took Tammie under her wing and passed on a wealth of knowledge and continued to work closely with Tammie after the classes had finished. She encouraged her to join the New Zealand Academy of Fine Arts, as the next step to be taken and to make sure that she continued to regularly submit work.

Rita was Tammie's main inspiration and she relates how she loves how her work stands out from across the room in galleries. This creates a bit of uncertainty in her as sometimes she worries her work is too different, but Tammie has learned different is good, her work is distinctive.



'Stitches of Dawn - Rangitikei Hill from Mangaweka to Vinigar Hill and Beyond'. Acrylic on Board. 1270 x 650mm.

Other artists Tammie admires are the New Zealand artists Rita Angus and Colin McCahon as well as the overseas works of Renoir, Braque & Feininger.

Tammie says how she loves the emotion, passion and culture that you can create in art, the story you can tell. She loves walking into a gallery and seeing the reaction of people looking at the works. How people keep coming back to look at these paintings again and again. Tammie feels she throws her whole soul into every piece that she creates. The experience and story are the most important things she wants the viewer to feel when they see a piece of her work. Her art has allowed her to find the truth and love within her soul and then throw this passion at



'Through the Trees - Rangitikei River': Acrylic on board. 330 x 330mm.



Commission from 2016 'Blue Autumn - Pohangina Valley': Acrylic on Board. 600 x 600mm.



Cover pic. 'Momona Woolshed - Rangitikei'. Acrylic on board. 330 x 330mm.



'Nightcall - NZ Ruru/Morepork': Acrylic on Board. 300 x 300mm.

every painting. This art leaves a trail of storytelling, pain, imagination and beauty that is never forgotten. Cubism lines create fields of distance, unity of embraces that gives each work an atmosphere that sets them apart.

Cubism is not a simple straightforward process. Tammie spends a long time preparing her work, she begins with drawing the shape of her future work, drawing quickly and lightly, until she is happy with where the different viewpoints sit on the page, this can take four or five times playing around before she is happy with how it sits. She then completes a more detailed drawing with graphite and says sometimes this is where she knows if the painting is going to be straightforward or challenging and require a lot more work.



'Through the Trees - Rangitikei River'. Acrylic on board. 330 x 330mm.



'Messenger in the Night - NZ Ruru/Morepork'. Acrylic on Board.



'A Dream to Hold - Rangitikei & Manawatu'. Acrylic on Board. 620 x 620mm.

Tammie explains how with cubism it is very easy to make your painting too busy, and how important it is to her that she leaves enough space for people to rest their eyes, you don't want your future clients to get a headache!

Once this process has been completed, now comes the fun part, transferring the graphite image onto the prepped board. The prepped board will always have at least 5 layers of gesso and have been sanded back to be super smooth. She says she is quite fussy on the quality of what she paints on, either 300gsm Arches water colour paper or hard board. Canvas is a big no-go for her, as to create a picture with crisp lines is near on impossible.

Tammie always starts with the sky, painting as loosely and freely as possible, then adding the cubism over the top of the layer. She then divides the areas up and works her way towards the landscape and birds until the painting is completed.

Tammie says: "As for advice, there are a few things that come to mind. Most important of all, always photograph your work, using high quality shots if you can, as when you have sold your pieces, photos are the only thing you have left to show



'Lonely Skies - Pohangina Valley'. Acrylic on Board. 430 x 430mm

your achievements. Another important piece of advice, which I think you all can relate to, be prepared for a drought! Just because your work isn't selling it doesn't mean it never will, so keep working and completing pieces, as one day you will need them.

Last but not least, if you ever have your heart broken, get straight to your studio; the creativity you can find from within you from a broken heart can be astounding".

I am sure there are not many New Zealand artists that can say their work has been auctioned off for charity, Tammie is one that can. She has a beautiful piece 'Art House at Waters Edge' mounted proudly in the Wellington Ronald MacDonald House.

She has also had a piece 'Bared to you' auctioned. The painting was part of an exhibition called 'Oil on Canvas' for the Clean Energy Action, as part of the national effort to raise awareness about the problems created by increased fossil fuel extraction in our most treasured places. Over 60% of profits from sale of work was donated.

The Art Lounge NZ, Tauranga are holding an exhibition of her work from the 10th of February to the 9th of March 2017 and also carry a selection of Tammie's work full time. She is currently showing other pieces through solo exhibitions and also sells her artwork through her home studio in the Rangitikei and welcomes commissioned works.

She has been lucky enough to have people buy her work from the UK, Sweden, Australia & New Zealand. 



Opening Tammie Rose Riddle exhibition 'The Place We Live'



'Windswept - NZ Falcon': Graphite on Watercolour Paper.



Working in the studio.



'Romantic Desolation on the Border Line': Graphite on Watercolour Paper.

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Indigo

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One of the oldest blue pigments, Indigo was originally created by using plants which share the genus *Indigofera*. The most widely distributed was made from the Indian plant *Indigo Tinctoria*, hence the name Indigo (Indian ink). The plant was cut and packed into large vats where it macerated and fermented. The dark precipitate was then skimmed, strained, pressed and dried into cakes which formed the basis of Indigo pigment.

Indigo can be traced all over the world, and as far back as the ancient Mayan civilisation, where it was used in pottery and frescoes. Traces of Indigo blue can be found on Roman parade shields and Egyptian cloths. It was also the basis of standard Chinese blue ink, and when it was discovered that it was non-corrosive, was used in Indian and Persian manuscripts. Once the trade of Indigo was well established in Europe, it permeated European culture and can be found today in the British cathedrals Exeter and Salisbury.

Blues have always been one of the most expensive pigments in the art world. In comparison to its mineral counter parts, Lapis Lazuli and Cobalt, Indigo was much cheaper, and artists such as Rembrandt and Frans Hals used it in their paintings.

In 1878, German chemist Von Baeyer discovered how to synthesis Indigo. Following this discovery, the commerce of natural Indigo declined and high quality synthetic Indigo is now used for pigments. Bengal Indigo, however, which was considered of the highest grade, continued to be widely used in the textile industry.

In 1997 when the Shakespeare Globe theatre was reconstructed in London, Indigo was used in its original Indian pigment form to paint the heavens of the theatre.

Indigo is available in W&N Professional Water Colour ranges, Cotman Water Colour and Artists Oil.





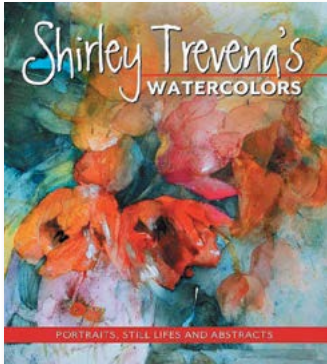
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BOOK REVIEW



Collage Makers II

By Carolina Amell

ISBN: 9788416500345
Publisher: Monsa

The art of Collage is much more than cut and paste, is a refined technique that shows a particular vision of the world. It is a true creative tool.

'Collage Makers' brought us closer to the wide world of collage and its different artists and now we extend this fantastic world with 'Collage Makers II'. Artists like Ernesto Artillo, Lola Dupré, Damien Blottiere, Pablo Thecuadro, Rocío Montoya - show us their techniques and explain to us the way they normally work in their exclusive and unrepeatable creations due to the raw materials used, magazines, pieces of wood, photographs, news papers, everyday objects, etc.

This book is full of photos to get you thinking about a whole new way of not only art but also a new view of the world in which modern art has evolved.

Book supplied by and available at Gordon Harris for \$69.99



'Dining Out': 609 x 1219mm. Oil on canvas.

Vicki Axtens



I have always had an interest and love of art, particularly painting.

I remember vividly as a child, forever with a sketch book in my hand. My parents were always replacing my felt tip pens, pencils and eventually buying watercolour paints and loads of paint by number sets.

I left school at 18 years old and then worked in an office for four years. I married at 22 and went on to have our children. Not long after I realised I missed the creative side of my life and still needed to have a pencil or paint brush in my hand. It almost just feels a part of you. So with a six month old baby in my arms, I set out to buy my first set of oil paints, table easel and a lovely little canvas pad. Seven years later, in 2004, I had my website developed, which was also the year I had my first solo exhibition.

Living in a rural area near Rotorua and Taupo, there is always natural beauty all around me. Therefore this is where I focus on my subject matter. It is very inspiring to live surrounded in such beauty. I particularly love the end of

the day - twilight - for taking photos. The warm light is just beautiful and intensifies the colours of the flora and fauna so much.

I have learnt from many artist's over the years, many different things about painting, whether it be a new colour mixture, or a way to look at a painting differently, even how to approach a subject. One of my great loves is Bouguereau, a well known 19th century amazing French artist. I fell in love with his paintings of women and children, his execution of painting fabrics, the attention to detail is fascinating. Above all, I love the way he was a master at capturing the light on a human body. A contemporary artist I fully admire is Richard Schmid, who released a book back in 1998

called 'Alla Prima - Everything I Know About Painting', which, upon discovering back in 2004, basically became my bible for the next ten years. He is very straightforward and direct, he simplifies painting beautifully. Of course his paintings are an inspiration in themselves.

I held a solo exhibition over the Labour Weekend 2016 at Kinloch, Taupo, which was held at 3Art Gallery. There were at least 16 new works up for sale. This was a project I had been wanting to do for a while and was very excited about. The paintings in the exhibition were all completed in the year prior to the exhibition and painted specifically for the event.

Although now selling around New Zealand and internationally, my proudest accomplishments have been in my own back yard, so to speak. Having had a painting selected for the Lake Taupo Open Art Awards in 1999, which was my first foray into having work in the public arena. Then going on to hold my first solo exhibition in Taupo, at the Taupo Museum in 2004 with great success. The same year the Taupo District Council released the community guide for the Taupo area and my painting was selected for the front cover. The following year the Taupo Museum held an exhibition of oil paintings by leading New Zealand landscape artists for which I was also selected. In 2007 the Taupo Museum held another exhibition titled 'Our Land' representing some of New Zealand's top artists for which I was selected to submit a painting. I was artist in residence for a few years at a local gallery in Taupo called Artenz. I have also been privileged to and enjoyed attending some of the most fantastic international art workshops and courses, particularly in Italy and America.

I love the freedom of being able to go into my studio every morning and work to see where my painting will end up at the The New Zealand Artist Magazine



'Twilight'. 609 x 1219mm. Oil on canvas.



'Evening Rest'. 609 x 762mm. Oil on canvas.

end of that day. There is something to be said about sitting in front of a large white canvas with an idea in your head, then over the next few days watching an image emerge, to take shape into something that can be admired for years to come. It never ceases to amaze or excite me. Teaching adult painting classes in my studio is very rewarding, passing on knowledge to others and being around like minded people, gives me great pleasure.

The biggest challenge I have had to overcome would have to be personally, juggling raising a family with trying to maintain a career, it is always a struggle to get the balance right. When the kids were little I had to unpack and pack away my paints every time, as the house we lived in was not big enough to allow the space one needs for painting. When we moved a few years later, we were able to afford one of those little one room cabins to rent, which sat next to the house and was about 2 x 4 metres. It was my own space and so much appreciated. Now I have the beauty of a built in studio in our new house, which can accommodate around eight artists in a class environment, with proper

lighting, south facing, drying rack, sink and airconditioned - boy what a difference!

I now paint pretty much exclusively native New Zealand flora and fauna in my own style which I have developed over time. I love the subject matter and cannot see this abating

any time soon. The next painting is always forming in my head before the last one is finished.

I start with taking photos with a Canon digital camera which has a great depth of field. When I have photos I am satisfied with, they are loaded onto my computer, cropping



'Season's End' 1219 x 1524mm. Oil on canvas.

them to build a composition if needed. Printing them out at home I then sketch out the idea, sometimes combining the use of two or three photos. Once the general idea of the painting is in my head, I choose a canvas which will best suit the composition. Most of the time I make sure I have half a dozen canvases of different sizes in the studio to choose from.

From there, I paint a layer of acrylic background paint usually in a warm red/brown over the entire canvas. Then I lightly sketch with paint, outlining the general composition. I like to build layers making the painting nice and rich. Once these layers are completed I work on the detailed areas, working of course from dark to light. My number one focus is on light. Once the painting is finished it gets sprayed with a retouch varnish.

As for what I like to paint with, I would choose the professional range of Art Spectrum Oils. I like this brand because it is made in Australia, and they have some wonderful intense colours you do not find elsewhere, as opposed to using the Northern Hemisphere brands where I personally find their colours a lot different, more muted. I do prefer to use non-toxic cleaners and low odour thinners rather than turpentine.

I work only in oils, as I discovered after trying everything else that I kept returning back to them. I like the buttery texture of oils, and the way they are very forgiving. Sometimes I think I'm just a true traditionalist after studying the masters back in high school. The very

first set of paints I bought, as mentioned before, were oils. I did watercolours for a wee while, I tried acrylics, even gouache but none of these made an impression on me like oils. My favourite combination is painting with oils on Belgian Linen canvas, oh what joy!

My Italian easel would have to be my favourite piece of equipment, spending hundreds on it years ago and it was definitely money well spent. It has a beautiful mechanism and the largest canvas I have had on it is 1.5 x 2.1 metres!

When not in the studio, I spend a lot of time at our daughters dance studio where she teaches or is preparing for her final dance exams. I also travel to Auckland a fair bit to catch up with our son at university. I am a keen gardener and have landscaped our home garden from scratch over the past six years. During spring and summer you will find me outside during the cooler times of the day, and in the studio when it is hot. During winter I am an avid skier. My husband and I only live and hour and half away from the ski slopes! I am currently also trying to learn the Italian language and often listen to lessons while painting.

Galleries that hold my work currently are the Queenstown Gallery of Fine Art and The Kiwi Art House, Wellington and I have been lucky enough to have my work end up in England, Australia, USA and Mexico. **N**



'A Fresh Start': 406 x 508mm. Oil on canvas.



Teaching in the studio.



Hard at work, lost in the zone.



'Dawn': 1016 x 1016mm. Oil on canvas.



'Just In Time For Christmas': 508 x 1016mm. Oil on canvas.



'Friends': 304 x 304mm. Oil on canvas.

KAITLYN RIETER



I have wanted to be an artist for as long as I can remember. My passion for art has led me through countless art classes over the last several years. Art became a major part of my life when I started high school. I saw the artwork by other artists hanging on the walls of our student gallery and it deeply inspired me. I really wanted my artwork to stand out from others and create an impact on viewers. About 2 years ago, I was welcomed into the school's Advanced Placement art department, which has really pushed me out of my comfort zone, allowed me to experiment with new mediums, and added more depth and soul into in each piece I create.

Experimenting with different textures in each piece allows me to create a more interesting feel. My preferred mediums are acrylic paint, watercolor, and pens. This year, I have been trying to experiment more with alternative mediums and new topics. I am also inspired by lines and how they can be incorporated into my artwork to add more visual interest. Most of my artwork is personal with the intention of creating a meaningful response or a personal story. The major focuses throughout my portfolio of work are portraits or parts of the body, such as hands and eyes. My

friends are often used as subjects, with details added from inspiration found in quotes from novels or some of my favorite songs. The objective of my art is

to produce different meanings for each viewer and evoke a variety of emotions, which is accomplished partly by using specific color schemes and facial expressions within each piece. My preferred palettes are typically cool colors, including blues, greens, and purples. Utilizing a monochromatic palette in various pieces also helps to draw out the emotions of the work.

Through the next few months, I will

be completing a 12 piece concentration which is focused on my personal experiences. It is an evolution of bad to good experiences, including my relationships with my family, music, and a peek into both positive and toxic relationships with people. Each memory and experience will be depicted as tattoos on numerous figures, showing how these memories and experiences have a permanent effect on me. These pieces will also explore different color palettes and how they are able to change meanings and feelings of each individual piece of work. The subjects in this concentration will be very vague, so viewers can make their own interpretation of each piece and make it personal to them. This is a very personal art set that I hope will impact people in their own way, in addition to expressing my personal story.



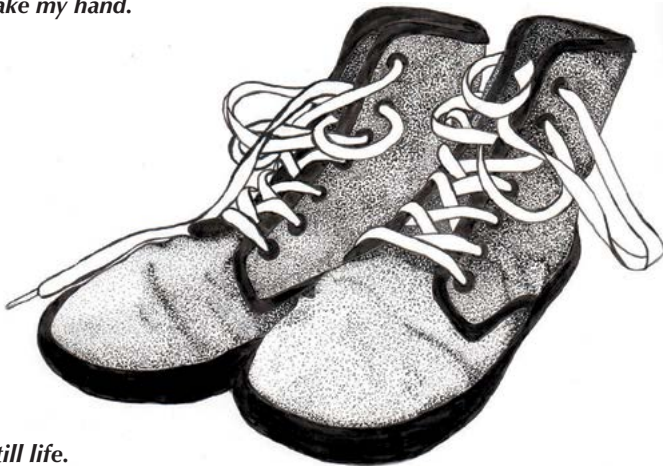
Later this year, I will be attending university with a focus of study in fine art. Once I complete university, my goal is to open up my own businesses to sell my own artwork and help other artists get their names into the world. My dream is also to open a chain of tattoo parlors and introduce my artwork this way. I wish for my passion for tattooing and art to combine so I can leave a permanent impact on others. Art has always been very important to me and my goal is to show people that art can change lives. N



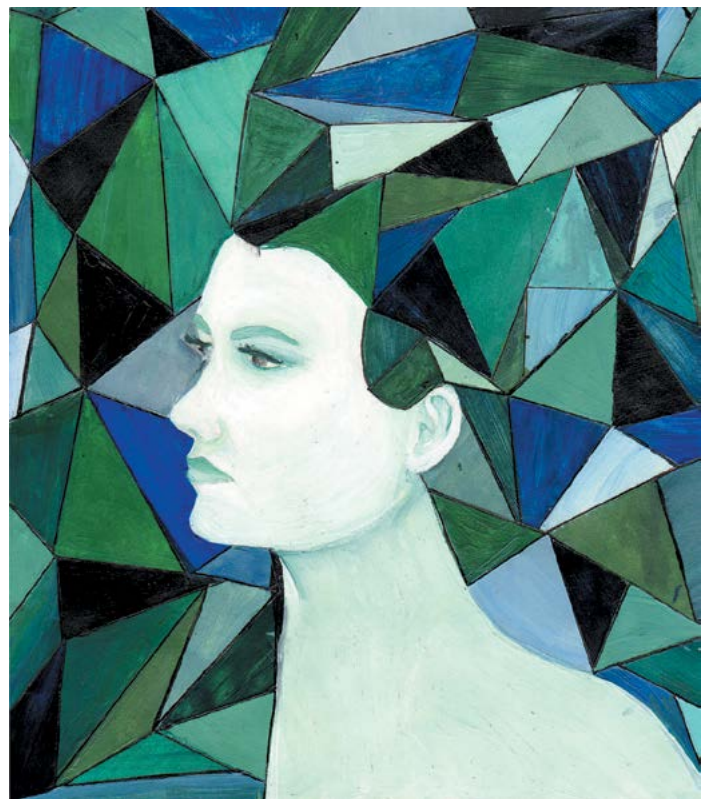
Skeleton study.



Take my hand.



Still life.



Self portrait.



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The St Peter's Art Department is thriving with over 300 students studying a wide range of Art disciplines including Drawing, Painting, Printmaking, Design, Sculpture and Photography in both NCEA and IB (International Baccalaureate).

St Peter's is one of New Zealand's leading Independent, Anglican, co-educational, day and boarding secondary schools for Years 7 to 13 students. The School is located on 100 acres of ground, surrounded by school-owned farmland alongside the Waikato River. The school's motto 'Structa Saxo' is Latin and translates to "Built on a Rock".

Philosophy

"All students are welcomed into the Art Department whatever their ability. We nurture individual students, developing them through their interests and strengths to ensure success at all levels. Each student works on personal projects which develop technical and thinking skills. Art is about personal creativity and innovation which can be then taken into the wider world." **Jacqui Buckley**
Head Of Faculty Tech/Art



Jubilee Sculpture

In 2011 Chel Chan designed a sculpture to celebrate the St Peter's School 75th Jubilee. This was cast at A & G Price Foundry.

Junior Art

The focus in junior art is to develop basic skills of Visual Art, nurture creativity and create fun, meaningful experiences in all of the Art disciplines. A traditional base is integrated with contemporary practices and ideas to give meaning for our young students. By the end of Year 10 students are well prepared for NCEA and IB Visual Art pathways.



Alice Duncan Yr 7 Printmaking.



Marija Miletic Yr 9 Pencil.

Senior Art

St Peter's offers design at Yr11 to Yr13 and Visual Art at Yr11 and Yr12. Yr12 Visual Art has the components of Drawing, Painting, Printmaking and Sculpture. At Yr13 each of these subjects is stand alone. Photography is offered at Yr12 and Yr13. We also have dual qualification pathways of NCEA and International Baccalaureate.



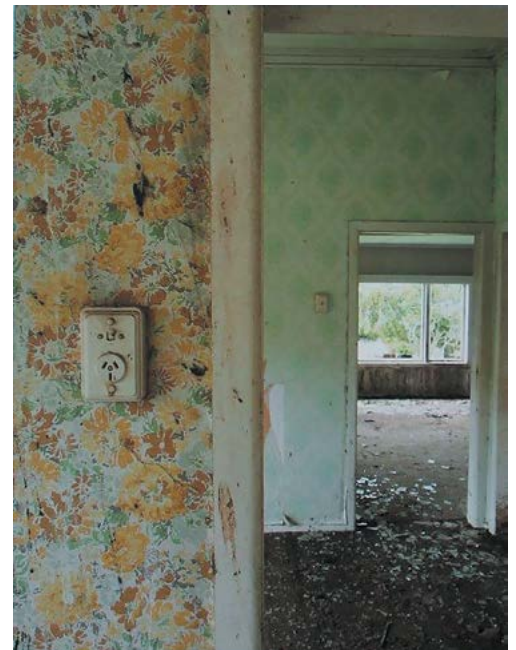
Sam Timmings Yr 13 National Youth Awards overall winner - 'Telepathy'. Sam was awarded a scholarship in NCEA L3 Painting.

National Youth Art Award

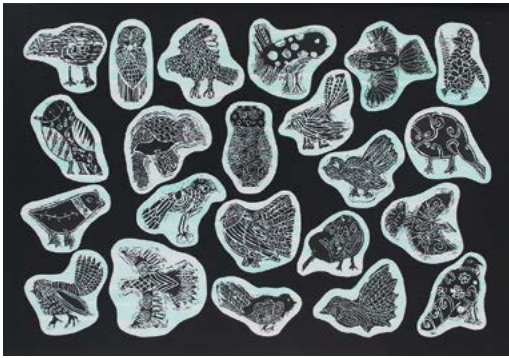
At the National Youth Art Award exhibition opening and presentation of awards Friday 5th August at Artpost three of our students were honoured with top awards.

- Sam Timmings Yr 13 won the Midland MRI Grand Prize of \$2000. This includes a Creative Development Prize offered by the Wallace Gallery in Morrinsville. He will also receive a written review, studio visit and critique of his work. Some work will be included in a group show within their Main Gallery in 2017.
- Emma Cook Yr 13 won the Waikato Young Artist Award (15-18 yrs) of \$500, including a one month Exhibition at the Wallace Community Gallery in 2017.
- Jamie Smith Yr 12 won the Printmaking Award of \$500.

We were delighted to have 25 from a total of 59 student art works accepted for the National Youth Art Awards in Photography, Printmaking and Painting. This is an outstanding result for St Peters as the award is open to all art students aged 15-27 across NZ. Our students are therefore competing with the best of the best. [N](#)



Emma Cook Yr 13 Photography National Youth Awards winner.



Yr 7 Printmaking.



Laura Bell Yr 10 Mask.



Naomi Hirayama Yr 11.



Kee Bark Yr 13 IB.



Georgia Storey Yr 10 mask.



Simran Saini Yr 13 The Vanity of Empathy.



Sophie Walton Yr 11.



Libby Silson Yr 10 Mask.



Brittney Stead Yr 12 Photography.



Scott Fairbairn Yr 13 Photography.



Nicole Coxon Yr 12 Photography.



Indiya Shallue Yr 12 Photography.



Sara Steffert Yr 11.



Pimmy Saengsiripongpun Yr 10.



Abigail Denton Yr 13.



Charlotte Crofskey Yr 7.

News

EXHIBITION 2017

Under Kaipara Skies

By Sally Lush

The ninth curated exhibition of sculpture by emerging and established NZ and international artists is set to open with a gala preview on Saturday 3 December at Kaipara Coast Sculpture Gardens in Auckland.

Each year a completely new selection of work is displayed in the gardens meaning each time visitors come they will have a new experience.

This year we are privileged to feature the work of two international artists on display.

Karl Chilcott, flew in from Sweden to create an artwork on site using local found stone and Eucalyptus wood.

He created a 'Garden of Stones', a contemplative space to draw attention to the need for nature to be appreciated and respected.

Karl is one of 40 artists who have created sculptural works that are informed by the site near the Kaipara Harbour, north of Auckland. The works reflect and explore the natural beauty, the flora and fauna, threats to the environment, the history of the land, colonisation and socio-political issues relating to this area, New Zealand and where New Zealand fits in the global arena.

Sonja van Kerkhoff is resident in Holland and her work for Kaipara, The Truisms explores the play of language between Maori and English as seen in her garden signage, some may read the texts as contemplative and others as provocative. Purchasers of the works will have the destination of the works recorded on a website so the artist and public can see how widely the messages get dispersed.

There is also work featured by artists Blair Fraser from Sandspit, Sharonagh Montrose and Vivienne Thomson from Waiheke Island, Jeff Thomson from Helensville, Bev Goodwin from Orakei, Margaret



Samuel Coldicutt hanging Lace shades by Rose Petterson from Oakura Taranaki.



Blair Fraser from Sandspit positioning the line of hooked fish in his installation Pisces Memorandum.



Margaret Johnston from Nelson hanging her work In your face made from 690 knitted recycled plastic bags.



Karl Chilcott Garden of stones with David and Don Bayly positioning the stones.



Sonja van Kerkhoff The Truisms.

Johnston from Nelson, Katherine Batchelor from Whangarei, Rose Petterson from Oakura Taranaki, John Mulholland from Warkworth, Aaron Frater from Wellington, Rebecca Rose from Titirangi. I have further information and images of their work which is available on request.

Against the backdrop of the Kaipara Harbour, a 1km trail winds through a secluded valley displaying the beauty of iconic New Zealand landscapes. More than 40 sculptures by emerging and established New Zealand and international artists are revealed at every turn. **N**

EXHIBITION ON SHOW UNTIL END OCTOBER 2017. Open 7 days 9am to 5pm. Last admissions 4pm. Closed Christmas Day and Anzac Morning. Adults \$12, Children (5 to 13) \$6, under 5 free.

ART PRODUCTS

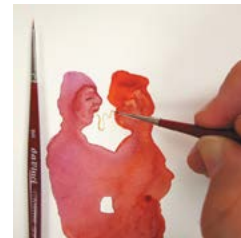
Da Vinci Casaneo Pinstripers

Traditionally used for painting long straight lines on vehicles, pinstriping brushes are today being used to create movement and lively shapes in watercolour, liquid acrylic and ink. The unique Casaneo fibres hold an incredible amount of fluid, and the soft, floppy feel allows for easy curves, flicks, and wash that will add exciting calligraphic motion to your shapes. Casaneo Pinstripers come in rigger, sword, and dagger shapes. Available at Gordon Harris. [N](#)



Da Vinci Cosmotop-Spin Round 10/0

The unusually shaped sword brush produces unusual marks – it can be drawn towards you on both its edge and flat to create dynamic lines, and using its asymmetrical point can easily cut in and shape areas. The unique Cosmotop-Spin fibres hold plenty of fluid, and their soft yet springy nature makes these brushes perfect for watercolour, fluid acrylic, and inks. The sword brush compliments the existing round, flat, mottler, rigger, filbert and Vario-Tip shapes in this popular range. Available at Gordon Harris. [N](#)



Da Vinci Cosmotop-Spin Sword Brush

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FREDRIX BLACK CANVAS PAD

Great for student or artists who want to paint studies in a pad format.

Each pad contains 10 sheets, primed and ready to paint. The canvas sheets are sturdy enough to be mounted when dry. Fredrix Black Canvas Pads contain genuine 7oz artist canvas, primed with black acrylic gesso and ready for use with any medium. Black canvas provides an excellent background for paintings with deep colour palettes as well as woodcut prints. Available in three sizes at Gordon Harris. [N](#)



FREDRIX PRO DIXIE CANVAS KIT

Fredrix Pro Dixie Stretch-it-yourself canvas kit. Available in three sizes. This DIY canvas kit features world-famous Dixie 12 oz cotton duck, which is double-coated with acrylic titanium gesso to reach a primed weight of 17.5oz. The versatile surface with substantial tooth is great for both oil and acrylic painting.

Included in the kit is the Fredrix Clever Lever which eliminates the need for pliers.

The specially grooved stretcher bars and corner braces allow the canvas to easily square which results in a tightly stretched canvas every time. Available from Gordon Harris.



The products on this page are available at Gordon Harris in Auckland, Wellington and Christchurch.

ART PRODUCTS

Seawhite of Brighton

Seawhite of Brighton is our newest range of art papers and represents the best of British art materials which were only recently introduced to New Zealand. While the range of papers on offer is diverse, the range we have opted for includes a black cloth covered landscape pad with 140gsm paper, their All-Media Cartridge Pad, Bristol Board Pad, Watercolour Journal and Marker Pads. Also new is two ranges of handmade ethnic papers which contain natural elements for lovely textural effects at very reasonable prices.

We knew we'd made the right decision to extend into the Seawhite range, when a local customer who until recently lived in the UK commented that she was delighted to see the papers here, as they were her favourite brand in the UK.

There are other papers in the range, which we are happy to order in on request. [N](#)

Available at Impressions Art Shop in Nelson.



Conte a Paris Pierre Noire Sketching Pencil.

The Conté à Paris "Pierre Noire" pencil is a soft lead with a black that is dense, deep, indelible and matt. It is much appreciated for its use on all types of supports : sketch pad, kraft paper, linen canvas...

It is recommended for nudes, landscapes, laying rapid sketches. Use with a sharpened lead, the drawing is lively and accurate. With a half-worn lead, the work is more spontaneous and free.

Graduations : H, HB, B, 2B, 3B

For more information check out this video at the YouTube Conte a Paris Channel.

<https://www.youtube.com/watch?v=yat4B86wyRI>.



JASART AQUA BRUSH

The Jasart Aqua Brush is a refillable multipurpose brush. Fill with water to blend or with inks to create water colour effects.

- Light weight & portable- eliminates the need to carry water bottles.
- Soft white synthetic bristles
- Removable cap prevents excess water leakage and protects the brush when not in use
- Clear barrel will show true colour if ink added
- Available in 3 sizes, from your local fine art materials stockist.



ART PRODUCTS

Sennelier la petite Aquarelle Watercolour set

Sennelier La Petite Watercolour is the little sister of 'L'Aquarelle' professional range, and is a colourful, fine quality watercolour manufactured in France. The pigments have been specifically selected for their quality and the binding agent is reinforced glycerin to allow a smoother application of colour.



'La Petite Aquarelle' travel boxes are handy and come with an innovative elastic strap. Artists will love these boxes because they can be held effortlessly in the palm of the hand.

The radiance of the colour and the spontaneity of the box makes it such a pleasure to use. **N**

Seawhite Gallery Frames



Seawhite Gallery Frames from England come in a classic wooden frame in a natural or black finish.

Finally, there is no need to pay huge prices to frame and protect your art work.



These inexpensive frames are backed with a 1.8cm board, it allows for easy and instant mounting by simply clipping in paper or canvas, and will suit and enhance any image you wish to frame. It comes with a clear perspex sheet to protect your work. **N**

Liquid Drawing Gum

Sennelier Liquid Drawing Gum is a masking fluid for watercolour that can be applied with a fine applicator. Previously artists used a brush which were often ruined or the incredible nib. The liquid has been slightly tinted blue to be easily seen against a white background.

Colour can then be applied following a drying period of a few minutes. Once the paint is dry,

Peel the gum away from the masked areas.

With the applicator you will no longer need to clean your brush immediately after use. **N**



Grafix Incredible Art Board

Grafix Incredible Art Board is great for stretching watercolor paper — it won't bend, buckle, or warp. It also provides a long-lasting smooth surface for mounting paper, prints, and photos.

The feather-light material is very durable and water resistant, and it accepts repeated stapling and taping. Incredible Art Board will not buckle, bend or warp and both sides of the board are equally usable. It measures 1/2" thick. **N**



The products on this page are available at The French Art Shop in Auckland and Wellington.

Classified Adverts

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