

THE NEW ZEALAND ARTIST MAGAZINE

Series 4 Volume 6 Issue No.24
September October 2017
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DEMONSTRATIONS

• Acrylic Paste • Dendritic Skins

FOCUS ON

Gina Weigel
Geoff Noble

FEATURE
World War 2
Artists in the Pacific

**ARTISTS
FORUM**
Dougie Chowns
Sketchbook, part 15

FEATURED INSIDE:

• BIRGITT SHANNON • HENRIETTE BJERRING • LYN-MARIE HARRIS •
• MICHAEL SPRINGER • RACHEL WALKER • RUTH REID •



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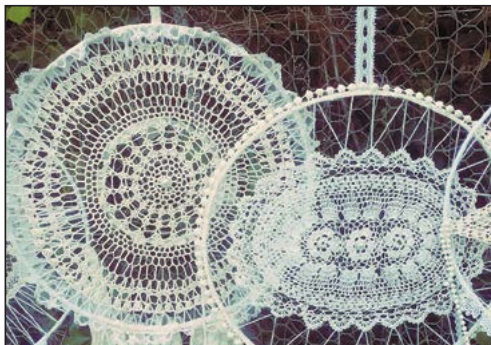
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The Team

On the cover: KINGFISHER/KOTARE - Rachel Walker - PG 54



MEGAN LAVIN-McISAAC
PUBLISHER/EDITOR
Writer, artist and graphic designer. Attended The National School of the Arts in Jhb. Has sold many paintings mainly in oil and watercolour, but also works with acrylic and pencil.



ROB McISAAC
FINANCIAL DIRECTOR
Rob has been involved in the management of various business for over 25 years, turning many from failure into profit. Rob manages our facebook page very efficiently.



DOUGIE CHOWNS
CONTRIBUTING WRITER
A professional Bushey Artist for 63 years. Award winning London sixties kid. 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.



KATHRYN MILLARD
CONTRIBUTING WRITER
Kathryn Samirah Millard. Award winning artist. Has a Diploma in painting from the City and Guilds of London Art School. Kathryn is the Northern Representative for PANZ (the Pastel Association of New Zealand).

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Book review on Pg 53.

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BACK ISSUES WHILE STOCKS LAST





a note from the studio...

Hello fellow artists and entrepreneurs.

This issue is absolutely chock-a-block with interesting people, items and travels. John Botton rejoins us after some months with his Professionally Speaking column on page 28 and we start a new column with Kathryn Millard, the Northern Representative for PANZ, called Pastel Pieces, on page 58. This will also be regularly featured as is Dougie Chowns Sketchbook in our Artists Forum, page 38.

The latest entries for the Cheeky Challenge are on page 4 and 5 and we learn about Sandra Morris and her Illustration School on page 10. There is a very interesting article by Gillian Vine regarding World War Two artists with brilliant artwork under duress.

We have two demonstrations for you in this issue, Acrylic Pastes as Painting Grounds by Evan Woodruffe on page 12 and Making and Using Acrylic Dendritic skins by Morag Stokes on page 50.

Jan Thomson once again shares her watercolour en plein-air travels in Australia and Wilson Lattey takes us to the Greek Islands for a brilliant pastel adventure inspired by Maxine Thompson, New Zealand Master Pastelist.

We need you to help us out a bit please, we need more Youth Artists coming through for publication. This pertains to children under 18 years. We like to spotlight an up and coming youth artist in each issue and unfortunately this issue has none. Should you come across someone that you feel is showing interest and talent, then please put their names and contact details forward to info@thenzartist.co.nz so we can get that ball rolling. Or better yet, get them to get in touch with us directly, contact details in the box below.

Please enjoy this issue and let us know if you have any suggestions for future articles.

Meg & Rob

MICHAEL SPRINGER

Page 42



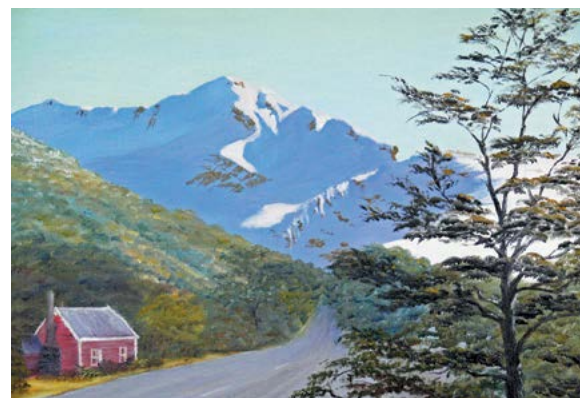
RACHEL WALKER

Page 54



RUTH REID

Page 62



THE TEAM

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

ART

Layout & Design MegaType Publishing

EDITORIAL

CONTRIBUTORS

Megan Lavin-McIsaac
 Douglas Chowns
 Evan Woodruffe
 Kathryn Millard
 Wilson Lattey
 Geoff Noble
 Sandra Morris
 John Botton
 Gina Weigel
 Rachel Walker
 Helen Marie O'Connell

Lesley Alexander
 Winsor & Newton
 Henriette Bjerring
 Morag Stokes
 Bari Duncan
 Gillian Vine
 Birgitt Shannon
 Michael Springer
 Ruth Reid
 Pearl Newman
 Richard Aslett

DISTRIBUTION & SUBSCRIPTIONS

Tel: 09 434 0096 subscriptions@thenzartist.co.nz

BULK ORDERS

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

WEB PAGE

CONTACTS

Subscriptions subscriptions@thenzartist.co.nz • Tel: 09 434 0096
Information info@thenzartist.co.nz • Tel: 09 434 0096

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Letters

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

Thank you so much for the article in your magazine for me - I have sold a few copies for the magazine, so that will be good advertising also. Hopefully you will call on me again to do something on art forum or at a later date a demonstration for the magazine.

I have had two appointments to demonstrate since the article has appeared.

Thanks again for this opportunity

Kind regards

Loretta Arthur

Thanks TNZAM for such a lovely article and the copies!
Sounds like you had an interesting time of it, with hospitals and travelling - yes, i've got this throat infection thing and upcoming surgery plus an exhibition to finish work for so I understand.
It was a great surprise to see it in the front and with such large images - thank you very much!

Many thanks and best regards,

Jo Pedersen

Thank you so much for publishing the article about Nemesh's exhibition at my gallery. I bought the copy and shared on our facebook and encouraging people to buy your magazine. For some reason I was unable to tag you on facebook but will try again. We have an opening of an exciting exhibition of two local artists with Maori theme art this Friday (moko paintings and wooden sculpture). Arohanoa who is a professional painter from the Mount traveled from Australia where she is currently living to have an exhibition in New Zealand and I feel privileged that she had chosen my gallery. It's so lovely to have an exhibition that is a combination of expensive art and culture. Have a nice week.

Best wishes,

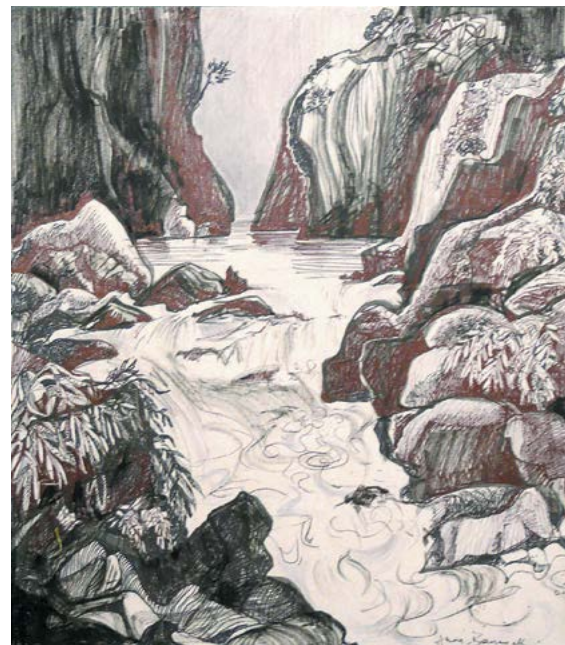
Mira Corbova



IN ERRATUM
Issue 23 - Pg 33 the correct name is Miriam RUBERL.
Apologies Miriam.
Pg 50 the correct name in the captions is Stephen Martyn WELCH. Apologies Stephen.



MORE EARLY ENTRIES ...



Anne Bannock - Pure and Precious.



Andrea Robinson - It's Not Too Late.

Cheeky Challenge Sponsors



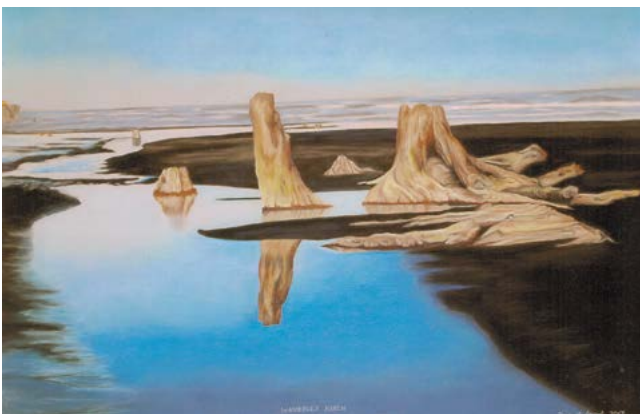
Jane Riley - Green Turtle Triptych.



Gaynor Nairn - Reotahi Bay.



Sue Graham - Waitahanui Wetlands.



Prue Hyland - Ancient Tree Stumps, Waverley Beach.



Dianne Badham - Virgin Valleys of Central Otago.



Terence Tinling - Orokawa.



Alan Wilkinson-Mackie - New Zealand Icons.

Perfect Circle



Birgitt Shannon has a lasting love of cooking, gardening, travelling and spending time with her husband and friends. More than that though, she is driven by her creative soul. Born in Geelong, Australia, she spent eleven years at the Geelong Fine Arts School – run by two artists.

Birgitt attended classes two nights a week during these eleven years, where she studied everything from art history to etching to life drawing. “We also had excursions to galleries in Melbourne and other towns twice a year and regular weekend workshops where we did things like sculpting and creating masks to wear at the end of year exhibition. I ended up attending for so long because the teachers kept coming up with such interesting things to create and I loved being with people who loved art as much as I did.”



‘Shellscape 3’ - acrylic, ink and shells on canvas. 200 x 250mm.



‘Shellscape 4’ - acrylic, ink and shells on canvas. 200 x 250mm.

Having drawn and painted since she was a young girl her dream was to be an artist. She exhibited a lot while she was at art school. However, as so often happens, family life and work began encroaching on her creative time until she stopped, for a long, dry thirteen years. She really believes that those thirteen years were the biggest mistake she made in her artistic career and is now totally focused on her artwork. “All of the years I wasn’t painting, there was an empty hole inside me and I couldn’t explain why. Now that I am painting full time I know it was the creative part of me that was unhappy.

“In 2012, I met my husband Gerry who was very impressed with the paintings I had hanging on my walls. He told me I should be painting full time and in 2013 he took me away from the ‘9 - 5’ office job I had been doing for 24 years and we moved to Katikati, New Zealand. Thanks to him and luckily for me, I am now a full-time artist.”

Birgitt says that being an artist is part and parcel of who she really is. “Being an artist is in my blood. It is what soothes my soul. I am hoping to be successful as an artist so I can continue painting full time and not have to get a part-time regular job. As well as exhibiting and selling my paintings, I have started selling gift cards and notebooks with my art on them. I am going to continue expanding the types of products I sell. They are being sold in galleries and gift shops in the Bay of Plenty and Waikato areas.”



‘Nature Collides’ - acrylic on canvas. 1120 x 1120mm.



'Kowhai' - acrylic on canvas. 250 x 200mm.



'Iris' - acrylic on board. 1200 x 815mm including frame.



'Kakabeak' - acrylic on board. 1200 x 815mm including frame.

"My creative soul drives itself. It makes me feel restless when I'm not creating and that reminds me it's time to get working. My inspiration comes from within me. I start painting and it's as if I go into a trance and my soul takes over. Sometimes I look at my work and wonder where it came from. People ask me where I get the ideas for my paintings but often I can't answer that because they evolve with me only having to think about whether what I'm doing looks good to me."

Birgitt is very proud of painting one of the 'Morrinsville Cows'. "My cow is outside the Morrinsville Museum. Painting a life-size fibreglass cow was so much fun and it is a thrill to have my work on public display." She was also

part of a Wallace Gallery Art Chat, where she gave a talk about her art in public for the first time. Needless to say, she couldn't stop her legs from shaking but it did go well and she was asked a lot of questions by the audience.

Being a member of the Waikato Arts Society, Tauranga Society of Artists and a Friend of Creative Tauranga has included her in many group exhibitions as well as other projects. "Creative Tauranga organised a Pop-Up Park on a site where a building had been demolished in Tauranga. I was one of four artists commissioned to paint a 3.5m x 5m concrete pillar which meant painting from a scaffold in public. It was a great experience", she says.

"I like painting bodies because of the endless number



'Waters Edge 1' - acrylic on canvas. 610 x 610mm.



'Waters Edge 6' - acrylic on canvas. 610 x 610mm.



'Evening Flutter' - acrylic and feathers on canvas. 400 x 300mm.



'Rose Circles' - acrylic on canvas. 600 x 460mm.

of positions they can be placed in and how each position can tell a story of its own. I am also enjoying painting native flowers like the kowhai and kakabeak, which I had never seen before moving to New Zealand. I think they're amazing."

Sometimes she sees things that inspire a new direction. "When I first saw the cross-section of a ponga trunk I was excited by the patterns inside it. That and the fact the trunk is round and fits in with my love of painting circles has meant these patterns are regularly featuring in my work. I paint circles because for me they are organic, represent the female, eternity and the never-ending cycle of life.

Acrylic Technique

Preferring to paint in acrylic, Birgitt uses a technique called 'scumbling' which involves rubbing layers of paint on top of each other making a swift drying time necessary. She often starts by painting a canvas or board with one colour. When it is dry, she paints on a running layer of colour, places paper on top and then lifts it off. Then she stands back and looks at it, trying to find shapes in the resulting patterns, usually finding circles first. Then her 'auto-pilot' takes over and creates works that her conscious mind wouldn't even have thought of.

She has no preferred brand of paint, however, she was recently a joint 'people's choice' winner at ArtsPost Gallery where she won a voucher from Gordon Harris and was most impressed with their range and quality of products. She has been prolific in her attitude to getting herself out into the public eye and takes every opportunity to further her career. "During the NZ Mural Competition and Arts Festival in Katikati last year, which I was asked to be a part of, I painted two large flower pots in the main street and not even rain and pools of water under my feet stopped me painting.

"I will be exhibiting with four talented artist friends at Harry Maddox Jeweller, as part of this year's NZ Mural Contest and Arts Festival. I am also starting on a series of paintings for another solo exhibition, which is exciting because I can't wait to see what I come up with next".

Birgitt has been making movies about her art, having one from her Art Chat at the Wallace Gallery, another is the unveiling of her cow in Morrinsville, yet another of her solo exhibition at The Little Blue House in Katikati which can be found on You Tube. She also started writing articles for ARTBop, a Tauranga based online magazine, last year and is writing a book that she hopes to have published this year. For new artists Birgitt says: "Just keep painting and get yourself out there by contacting galleries and using social media".

Her work can be seen on www.artbybirgitt.com as well as at Macandmor Gallery - Tauranga, The Wallace Gallery - Morrinsville, ArtsPost - Hamilton, Waihi Beach Gallery - Waihi Beach, The Talisman Hotel Restaurant - Katikati and Katikati Medical Centre. This list is always changing but you can keep up with her on her website and Facebook www.facebook.com/artbybirgittnz. She has sold dozens of works in New Zealand and Australia and has a painting hanging in the Invertebrate Paleontology Collections and Research facility at the Natural History Museum of Los Angeles, USA. [N](#)



'Circles of Water Caress' - acrylic on canvas. 1220 x 920mm including frame.

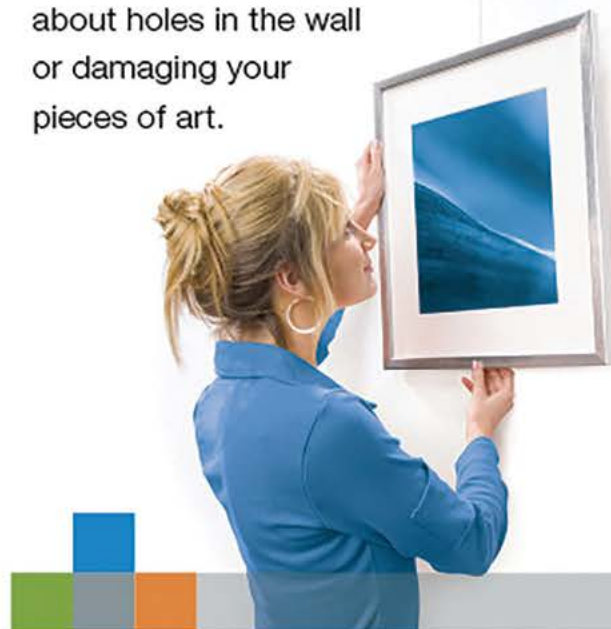


'Circles of Skyward Stretch' - acrylic on canvas. 1220 x 920mm including frame.



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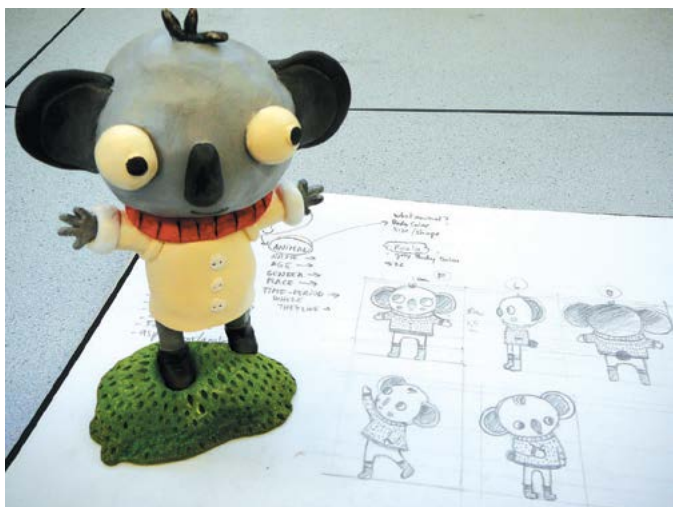
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SANDRA MORRIS ILLUSTRATION AGENCY and illustration school



After twenty plus years working as a designer with various educational book publishers and writing and illustrating her own NZ picture books, Sandra Morris established the 'Sandra Morris Illustration Agency' in 2004. She now represents over fifty local and a handful of international illustrators, promoting their illustration skills in NZ and globally.



Character Development - Gabriela Salgueiro Acevedo.

“I love discovering new talent and nurturing and guiding artists into a career of picture book illustrating. It’s wonderful when major publishing companies such as Walker Books and Scholastic take on board a new discovery of mine and continue to work with them and develop their skills.

One of my major discoveries is Brian Lovelock whose delightful illustrations for the ‘Roadworks, Demolition and Construction’ books by Sally Sutton, (published by Walker Books) have sold thousands of copies worldwide and won numerous awards. Brian’s work continues to develop and he uses composition and texture effects so well. He also shows a wonderful understanding of colour and pattern.”

After tutoring in illustration at Massey University, Sandra then went on to establish the Illustration School where she runs weekend workshops in Childrens Book Illustration through Selwyn Community Education.

These workshops focus on:

Character Development

Here students are taken through various drawing exercises to understand changing facial expressions, how to move their character and keep it consistent through a number of situations. The second day is spent creating their character as a 3D model. Not only is this therapeutic after an intense day of drawing but is handy for further 2D work on their character.

Storyboarding and making a ‘dummy book’

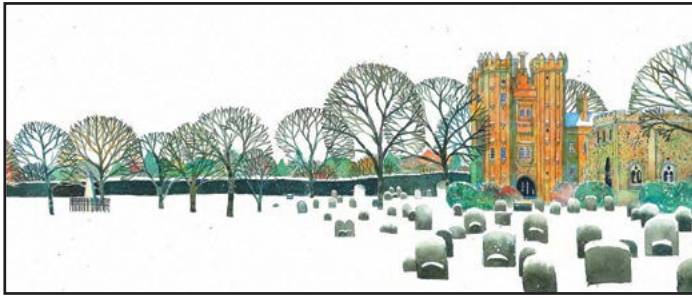
Focus is on learning the techniques of controlling pace, emotions, page turners, and composition. Students work on a mock up of their book.

Illustration Techniques

A weekend of experimenting with various techniques such as: graphite pencil and powder, colour pencil and embossing tool, pastels, pastel powder and frisket, pen and ink, pen/pencil and wash, watercolour and effects and gouache.



‘Yak & Gnu’ - Cat Chapman. Published by Walker Books.

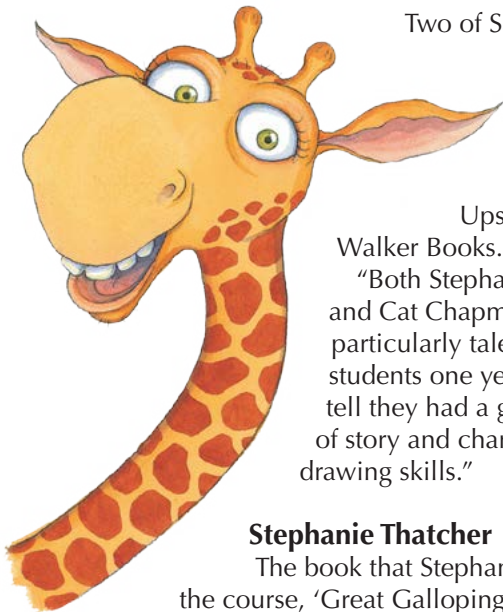


ABOVE: Hadleigh Deanery from 'Fearing the Kyng' - Brian Lovelock. Published by Foundation Press.

BELOW: 'Great Galloping Galoot' - Stephanie Thatcher. Published by Scholastic NZ.



'Best Mum in the World' - Cat Chapman. Published by Upstart Press



Two of Sandra's students have gone on to become regular book illustrators for companies such as Scholastic, Upstart Press and Walker Books. "Both Stephanie Thatcher and Cat Chapman were in a particularly talented group of students one year and you could tell they had a great understanding of story and character and strong drawing skills."

Stephanie Thatcher

The book that Stephanie worked on in the course, 'Great Galloping Galoot' was taken up by Scholastic and published a year or two later.

Stephanie has just finished the story and artwork for her sixth book with Scholastic.


She has written and illustrated books for Duck Creek Press as well.

Cat Chapman

Cat Chapman was offered her first illustration job with Walker Books just after attending Sandra's workshops and subsequently illustrated more books with them - most recently 'The Camping Book' by Sally Sutton and the hilarious 'Yak and Gnu' by Juliet MacIvor. Cat has also illustrated books for Upstart Press and Scholastic.

Imagination

"The main focus in my classes is to enjoy working with story and character and having fun. The general trend for some time now in childrens publishing has been a real focus on character and less on detailed settings. Students are amazed at what they can draw out of their imaginations about their character and once they are shown the basics of changing facial expressions and body expression they have the tools to work further on their own projects in their own time."

Sandra's illustration school also runs workshops in Botanical drawing and painting and nature journaling. 



'Little Hoiho' - Stephanie Thatcher. Published by Scholastic NZ.

illustration school

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ACRYLIC PASTES AS PAINTING GROUNDS

*A demonstration by Evan Woodruffe, sponsored by
Gordon Harris Art and Graphic Store.*



Most painters use gesso to prepare their surface, which is an excellent preparation for painting... but if you're an acrylic painter, there are so many more surfaces to choose from! These days, you can choose from a wide range of qualities for their ground: absorbent or non-absorbent,

hard or soft, smooth or rough or something in between. The wide range of acrylic pastes available has radically expanded our surface options, which in turn alters the appearance of our painted images. Here are a few of the most popular.



Golden Molding Paste supplies a smooth, hard, non-absorbent, flexible ground for both acrylic and oilpainting techniques. It has a pale cool grey colour which is easily tinted with acrylic paint. Spreading it with a large palette knife will give you a surface ideal for subtractive

techniques (especially with Golden OPEN Acrylic), while applying it with a stiff brush provides texture with softened ridges. Molding Paste is great for oilcolour as well as acrylic, if you want a textured ground.



Golden Light Molding Paste provides a soft, absorbent, flexible ground that takes staining from liquid acrylic beautifully, and its slight grainy texture holds heavy body acrylic well. Light Molding Paste holds sharp peaks and

ridges, and is great at creating textured surfaces, as well as spreading for smoother surfaces. Like all the Golden pastes, it can be tinted with acrylic colour to produce a rich ground.



Spreading Golden Fibre Paste gives a surface similar to a rough paper, except it is a lot less absorbent and very hard. Wetting your palette knife before spreading this paste will make a smoother surface. Patting with a palette knife lifts the

short synthetic fibres into sharp peaks for dramatic texture. Heavily textured surfaces are best initially coloured with fluid acrylic, or by tinting the paste before use, then using heavy body acrylic to emphasise the coarse surface.



Golden Crackle Paste is an opaque paste that cracks on drying. The thicker the application, the larger the cracks, and the thinner it's applied, the finer the cracks (too thin and it won't crack at all). The bright white surface really pops

translucent colours, and one technique is to treat it like a mosaic, colouring each cracked division with a separate colour. A more obvious approach is to go with the nature of cracks: distressed, aged, and expanding.



We think of grounds as being under what we paint, but Golden Acrylic Ground for Pastel, a mostly transparent ground, can be painted over your acrylic painting so you can use pencil, pastel, charcoal – even aquarelle pencils – over the top! Thin with quite a lot of water and brush over areas you wish to use dry media on, wait to dry and start drawing. This is a very easy way to achieve detail in a painting, to

spice up an old work with some mixed-media, or just to add your signature in the corner.

There are plenty more Golden products you can use to create an unusual surface for both painting and drawing, and the Pastes described above should give you some exciting new ideas. Perhaps now you see gesso as only one of many preparations you can use for your next painting? [N](#)

Artists under fire

By Gillian Vine

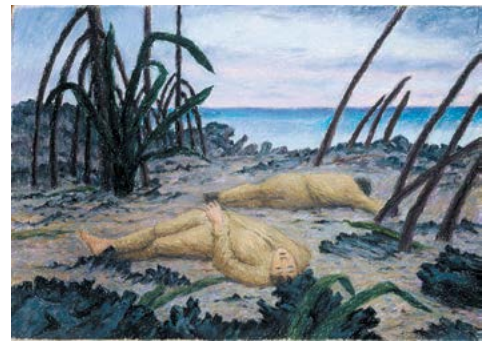
Just as those who served in the Pacific during World War 2 were sometimes regarded as second-class, 'coconut soldiers' who supposedly spent their time lounging under palm trees, war artists' work in the region tends to be overshadowed by that of Peter McIntyre. As August marks the 75th anniversary of the Battle of Guadalcanal, in the Solomon Islands, it is timely to look at the conflict through artists' eyes.



Downpours and diseases made life uncomfortable for service personnel, as Miller showed with 'The Rains Came'. (Miller Family archives)



As a military band member, Ralph Miller travelled widely in the Pacific during World War 2. His 'Home on Mono' shows how basic jungle accommodation was. (Miller Family archives)



Allan Barns-Graham's 'Two bodies on beach' reflects war's realities. The men appear to be Japanese: as an official war artist, Barns-Graham would be unlikely to portray Allied dead. (Archives NZ, AAAC 898 NCWA Q385)

Guadalcanal was a turning point in the Pacific War and a significant defeat for the Japanese by American, New Zealand and Australian troops. There are photographic records but the contributions of artists on the ground are of inestimable value in gaining an appreciation of the terror and tedium of jungle warfare.

When Russell Clark (1905-1966) went to the Solomon Islands in 1944 as New Zealand's second official Pacific war artist, he was fascinated by the number of men who filled their time painting, drawing and sketching. Many were amateurs but several – notably Ralph Miller, Herbert James (Jim) Bowkett Coe and Duncan McPhee – were established artists.

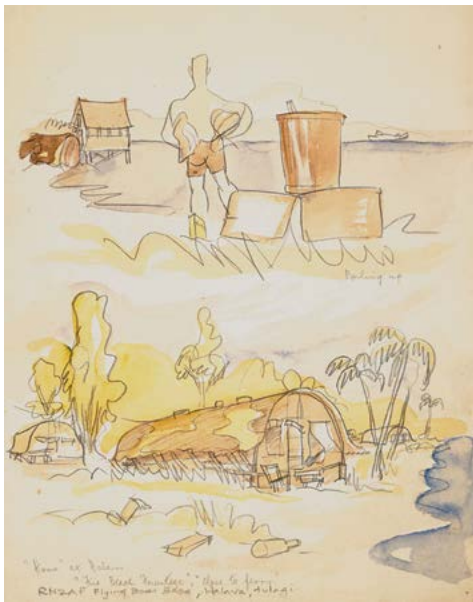
The Japanese push into the Pacific after the bombing of Pearl Harbor on December 7, 1941, meant an active role for Kiwis earlier passed over for service. One was Allan Barns-Graham (1906-2006), an Auckland-based portrait artist who had tried to volunteer for the Middle East but was turned down on age grounds. Pressure for men for the Pacific meant he was able to enlist in 1942 and sent to New Caledonia, an Allied support base and jumping-off point for the war zone.

In New Caledonia, Barns-Graham successfully entered a competition to choose New Zealand's first official Pacific war artist and was sent to Vella Lavella in the Solomon Islands, where New Zealanders were experiencing their first

taste of jungle warfare along with Japanese air raids. Much of Barns-Graham's wartime work was portraits but there are grimmer records: for instance, his pencil/watercolour of four soldiers resting in a jungle clearing and pencil sketch of a group of soldiers resting by trucks shows the exhaustion of the men, while the pastel "Two bodies on a beach" is a stark reminder that many New Zealanders died in the Pacific. Herbert James (Jim) Bowkett Coe's strong paintings in the Solomon Islands, where he commanded a platoon in C Company, are a further reminder of the bleak realities of war in the region.

Like Barns-Graham, Dunedin signwriter/designer/painter Ralph Miller was a non-combatant in Vella Lavella. The St Kilda Brass Band member played a baritone horn in the 8th Brigade (later the 3rd Division) band in the Solomon Islands in 1943-44 – no sinecure, as they played every night and were shelled numerous times. "He came home exhausted," Miller's son Brian said.

Miller's numerous paintings and drawings from those years show a developing style with some of his best work from this period pen and wash or conté and wash studies of the men and their environs. Tragically, health issues stemming from his years in the tropics caught up with Miller and he died in March 1956, aged 37, before his full potential as an artist could be realised.



Art materials were not to be wasted in the war zone. Duncan McPhee put two on a page in his 'Boiling up'; and 'Home at Halavo'. McPhee, a leading aircraftman, presumably spent time at the Halavo Bay seaplane base on Florida Island. (Archives NZ, AAAC 898 NCWA Q751)



Landing on Guadalcanal could be perilous. Barns-Graham's 'Over the other side' shows how vulnerable soldiers were when disembarking. (Archives NZ, AAAC 898 NCWA 261)



In 'Stretcher bearers', a 1945 oil, Herbert James (Jim) Bowkett Coe took an almost Munch-like approach to suffering. (Archives NZ, AAAC 898 NCWA 122)

Miller had probably attended Russell Clark's classes when the latter worked in Dunedin before the war. Unlike Barns-Graham, Clark had set his sights early on being a NZDF war artist. He lobbied from 1941, but despite the precedent of Peter McIntyre's Middle East appointment that year, it was almost three years before Clark achieved his aim.

A commercial artist before the war, known for his illustrations for the *New Zealand Listener*, Clark narrowly avoided becoming a military sign writer, instead being assigned in late 1942 to the Army's education and welfare division, to illustrate books for the soldiers.

His breakthrough came in June 1943, when he was instructed to tour military bases and make paintings and drawings of camp life. As Jennifer Haworth notes in *The Art of War*, the paintings from this period, "illustrate two themes that were to become an integral part of Clark's work in the Pacific: his interest in the common soldier, sailor and airman - and the mechanisation needed to fight a modern war".

By the time Clark arrived on Guadalcanal in mid-

1944, much of the action was over, although he talked to men about their experiences and may have watched the Americans fighting during their 'mop up' operations.

Clark assisted in judging an art competition in June 1944, in which Leading Aircraftsman WDF (Duncan) McPhee, of Masterton, won awards for pen and wash studies and in caricature, drawings done while serving with the Royal New Zealand Air Force. Caricatures were his strength and his 'Church in a tent' illustrates McPhee's attraction to the medium. Trained as a journalist, he was a skilled cartoonist and did the two in parallel while at the *Wairarapa Times Age*, although his widow, Lois, said, "He would have liked to have made it [drawing] his full-time work."

As well as his Pacific drawings, an important legacy was McPhee's efforts in the 1960s to obtain for Aratoi Wairarapa Museum of Art and History a Barbara Hepworth sculpture, 'Galliard - Forms of Movement'.

"It was Duncan's idea and he did all the negotiating with her," Mrs McPhee said.



In 'Group of soldiers resting by trucks', Barns-Graham shows post-battle exhaustion. (Archives NZ, AAAC 898 NCWA Q287)



Bougainville, part of the Solomon Islands chain, was the setting for McPhee's pencil drawing, 'Church in a tent' (Archives NZ, AAAC 898 NCWA Q697B)



Guadalcanal's No 1 servicing unit looked more like the North African war zone than the tropics in this Clark watercolour. (Archives NZ, AAAC 898 NCWA 332A)



Clark arrived in the Pacific at the 'mopping up' stage. Like most of his war paintings, the watercolour, 'Walking wounded, Falamai', was completed on his return to New Zealand. (Archives NZ, AAAC 898 NCWA 322)



A field hospital was established on Stirling Island after the battle of the Treasury Islands at the end of 1943. Clark's watercolour, 'Wounded being landed on Stirling Island', was painted the following year. (Archives NZ, Ref: AAAC 898 NCWA 62)



New Zealanders were heavily involved in aircraft repair and maintenance on the island of Guadalcanal, even before the Japanese were completely driven out, as Clark's 'Maintenance - No.1 Service Unit, Guadalcanal' illustrates. (Archives NZ, AAAC 898 NCWA Q192)

In the Pacific, plein air was the norm. For the two official artists, it was all very well in theory but in practice their work in the Solomon Islands was mainly preliminary sketches, worked up after returning home. The hot, humid climate with frequent downpours made it difficult to paint outdoors, while poorly lit accommodation made indoor conditions almost as bad. Moreover, paper went mouldy or disintegrated, paint tubes burst in the heat and even conté crayons struggled to cope.

Yet despite the hardships, the New Zealanders in the Pacific left behind an invaluable art record of a war often ignored or whose participants were treated as less than those who fought in the Northern Hemisphere.

References:

New Zealand's Pacific Frontline: Guadalcanal-Solomon Islands Campaign 1942-45 by John Crawford (NZ Defence Force, 1992);
The Drawings of Russell Clark: New Zealand Artist and Illustrator by Michael Dunn (Collins, 1976);
The Art Of War: New Zealand's War Artists in the Field 1939-1945 by Jennifer Haworth (Hazard Press, 2007);
Moments in Time: Ralph Miller – Artist by Brian Miller (Lifelogs, 2013);
Pacific Star by Reg Newell (Exisle Publishing, 2015);
 Article: "Art in the tropics", *Auckland Star*, July 3, 1944. [N](#)



R. Maurice Conly's World War 2 Pacific paintings included the watercolour 'Flying boats base in islands'. (Archives NZ, AAAC 898 NCWA 292)

AIR FORCE ARTIST

Most of this country's official war artists were attached to the Army but the Royal New Zealand Air Force had one, R. Maurice Conly (1920-1995). Appointed in 1942 after burst eardrums during training ended his ambition to be a pilot, he was to serve for 54 years, rising to the rank of Wing Commander. His initial overseas posting in 1944 was to the Solomon Islands, where he worked alongside his friend and fellow official war artist Russell Clark. He returned to the front line in 1969, covering action in Vietnam and later spent time in Antarctica.

Conly was a successful coin and stamp designer, responsible for our \$1 coin and for numerous postage stamps for Pacific nations as well as New Zealand



FAKES & FORGERIES

By Richard Aslett

Mangaweka celebrates 10 years of the 'Fakes and Forgeries Exhibition' and 'Festival of Events' on the 4th of November. The concept is simple - produce an exact replica, a copy with a twist, or an artwork in the style of, or inspired by, a famous artwork or artist. The art exhibition is open to three groups - Adult section, 16 years and under, and a special collective schools category. The event runs every two years and in 2015 had well over a hundred entries from the schools, so it is a great way to get kids into art.

The event was inspired by the now World Famous forger, Karl. F. Sim who copied and sold paintings and drawings of such artists as Frances Hodgkins, Colin McCahon, and Charles F Goldie, in his antique and wine shop in Foxton. By signing the artist's name on the pictures, he sold them as original, genuine pieces of art. He was arrested in the 1980s and fined \$1,000. Afterward he changed his name to Carl Feoder Goldie, so he could sign pictures as CF Goldie. He was guest of honor at the inaugural 'Mangaweka Fakes and Forgeries Festival' held in 2007 in his birth town. He appeared again as prize presenter in 2011 at the now two yearly event, and was planned to appear at the 2013 event in November, before his death in October of that year.

This years event has the added attraction of a 'Christmas Fayre' in the Village Hall, whereby participant stall holders are invited to bring along crafts and other produce for a pre-Christmas extravaganza of locally and nationally produced wares and tares.


As well as the actual 'Fakes and Forgeries Exhibition', there will also be a special opening of a Mexican themed 'Day of the Dead' inter-active arts exhibition, plus a 'Book Fair' on the old historical main street. Other activities on the day will be taking place in the Museum grounds, with

the famous 'Papa Cliff Cafe' open for coffee and meals, and plans for live entertainment in the evening. There will also be at least one new large outdoor paintings to be revealed as part of the ongoing 'Mangaweka Masterpieces' village open air and walk around art display project.

We encourage artists and 'budding Artists' to get creating NOW for this fun art event for all the family. Artworks need to be completed and delivered to the historic 'Yellow Church' Gallery on State Highway One, by Monday 30th of October, in preparation for the big opening event on the following Saturday 4th November.

For additional information on the art exhibition, contact Richard Aslett on 027 526 6612 or at mangawekagallery@xtra.co.nz

For information on stalls etc on the 'Christmas Fayre; contact Irene on 06 382 5886 or at tardisone@vodafone.co.nz

The Fakes and Forgeries exhibition runs until January 14th 2018. 



Richard Aslett and Karl Sim.



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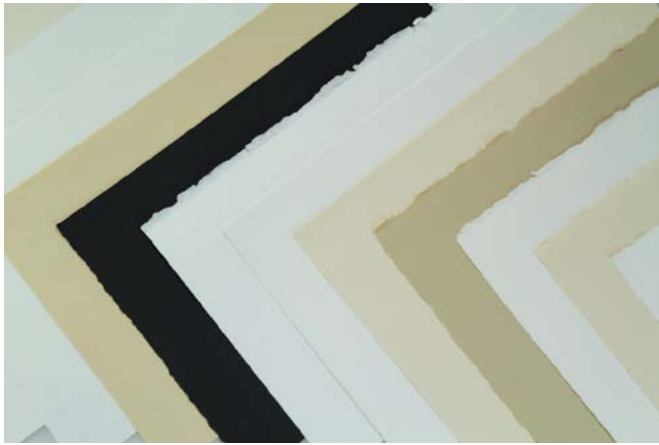
Recommended for: Oil & Oil Pastel. Arches Oil Paper is 100% cotton, made on a cylinder mould and has the look and feel of traditional Arches papers. However, it features a powerful and efficient oil barrier that absorbs water, solvents and binders evenly while allowing the paint and pigment to remain on the surface. Arches Oil is ready to use, no need to gesso, no preparation required. Can be used with acrylics and dry media also. Suitable for Marouflage. Available in 300gsm. Natural White. Sheets, Rolls and Pads.

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INGRES D'ARCHES.

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MOULIN du GUE.

Recommended for: Drawing, Lithography, Collotype, Typography, Intaglio, Engraving, Etching, Embossing, Silkscreen, Watercolour. 85% cotton and 15% linen, its cloudy look-through and natural grain give this paper a hand-made look. This paper has a tensile strength that makes it a superb choice for embossing. The paper is praised by many for its resilience and elasticity. Lightly sized. Available in 270gsm. White. 50 x 65cm Sheets.

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**Not all colours and sizes available in every weight.*

VELIN JOHANNOT.

Recommended for: Wood Engraving, Lithography, Letterpress, Intaglio Etching, Silkscreen, Embossing and Foil Stamping. 75% cotton and 25% alpha cellulose. Mould made. Velin Johannot is an excellent medium for intaglio engraving and blind embossing. It offers a light fine grain. Available in 240gsm. White. 56 x 76cm Sheets.

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Henriette Bjerring



As far back as I can remember, right from when I was very young, I have always had some art project on the go, whether it be a pencil drawing of a cartoon character, some amazing princess in a fantasy land, or a painting of landscapes using my basic little watercolour painting palette and brushes.

As a child, art was my 'go to' if there was any spare time to fill. I have fond memories of sketch pad and pencil in hand, trying to capture the scenery that passed by as my family and I boated along the canals in Holland.

Art has continued to be my 'go to' throughout my life, in fact I would go as far as to say that without the ability to be creative, my life would not be balanced, as art to me is a wonderful way to completely relax; it is a chance to escape, and to be transported to the place I am creating.

There have been stages where travel, running a business

and caring for my children when they were little, did not allow any time for creativity; however around twenty years ago, when our youngest started going to kindergarten, I had this strong urge to do something for myself and this is when I remembered what fundamentally made me tick - it was art and creativity of course.

As New Zealand has the most amazing scenery it became clear to me that I wanted to recreate these beautiful landscapes, but I wanted to do this well, so off I went and enrolled in a Water colour painting evening class with the Waikato Society of Arts. From watercolour



'Te Mata Peak, Hawkes Bay' - acrylic on canvas. 910 x 600mm.

classes I moved to Acrylic painting classes, as even-though I thoroughly enjoyed creating water colour paintings, I felt the need to do large scale more complex paintings, and I wanted to have the ability to blend colours and create more dramatic scenes.

Now I enjoy oil based paints as my preferred medium, I love the rich colours and textures and how the paint glides so smoothly and effortlessly over a canvas, I love how I can spend time blending and layering my paints.

There is nothing more exciting than the start of a new project, that time when I have a completely blank canvas in front of me is very special. It always amazes me that something recognisable and three dimensional can come from this very flat white area. I generally start by applying a very light wash of yellow ochre over the entire canvas, as I believe it adds to the warmth and depth of the work. From here I rough out the composition transposed from a tonal sketch and generally stick to the rule of thirds. More often than not I favour the sky as the main feature, for me the sky sets the mood and creates atmosphere. The sky evokes emotions, allowing the viewer to be in the moment and to be transported to the place I created. Once I have worked out the composition I put in tonal areas and base colours and work out which bits I want to bring forward and which bits I want to keep as a contrasting background. I use a layering process for paint application and generally use various brushes and palette knives, to create different textures in the paint.

I use Winsor Newton Paints as I believe the paint has



'Awakino motor camp, Taranaki' - oil on canvas. 600 x 410mm.



'Lake Kaniere' - oil on canvas. 910 x 610mm.



'Carey's Bay' - oil on canvas. 910 x 600mm.



'Beyond the Talisman, Karangahake Gorge' - oil on canvas. 1000 x 800mm.



'Opoutere Estuary - oil on canvas. 1000 x 610mm.



'Whiritoa Beach' - oil on canvas. 1000 x 500mm.

the right consistency and intensity of pigment, Art Spectrum Odourless solvent and Linseed Oil. For brushes I use DAS or Pebeo, Hog Hair and synthetic fibre brushes. I go to Gordon Harris for canvases and tend to use Museum or their own hand stretched brand.

Over the years and after much trial and error, I started creating works that I thought was worthy to be hung on my walls at home, but I only have so many walls to hang my works on, so I started giving paintings away and selling a few here and there. This led to my very first commission. Wow, that was very exciting, and it turned out I loved creating work for other people, I liked how I could recreate that special place for them and I liked how much pleasure I gained from giving that person a lasting memory.

I have since had some of my works in galleries such as 'The Garden Art Studio' near Cambridge. To market my work effectively and I have become a member of Creative Waikato and have attended a workshop on 'How to promote your creative work' which was invaluable and I would recommend this workshop to anyone needing guidance, focus and direction. I have also created a website which showcases all my work to date and it allows me to give an update on latest events.

I am still a member of the Waikato Society of Arts and attend the odd art class. In the past few years I have attended a 'Life drawing' and a 'Portraiture' class, as I have a passion



'Looking to Te Kouma' - oil on canvas - 910 x 510mm.

for learning, improvement and development. Learning new methods or focussing on new subject material broadens and enhances thinking and creativity.

My goal is to continue finding galleries that are the right fit for my work and that actively promote my work.

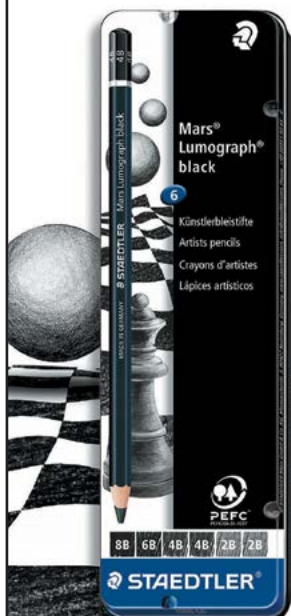
It would be great to have my work 'known' and to do more commissioned work. [N](#)



'Sculpted By Nature' - oil on canvas. 900 x 400mm.

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- Up to 12 line widths, black ink



Coromandel Arts Tour



Every year, on the first two full weekends in October, artists open their studios in the Coromandel Open Studios Arts Tour. Call first at the Hauraki House Gallery at the top end of the Coromandel Town centre. For the weekends of the tour, and from 10am - 4pm on the weekdays between, a work from each Arts Tour artist will be displayed. There will also be working artists' studios there, and opportunities to try your skills too. Here are a selection of artists . . .

Barbara von Seida

A unique expressionistic style, evolved over decades, resulting in invigorated imagery. I have received numerous prestigious art awards, and recently my work has featured on Youtube "Put Some Colour in Your Life". My inspiration is the ever changing scenery from my clifftop home.



Ray Morley

My ancestors in England were potters 300 years ago but I discovered this fascinating fact only after I built my first wheel and struggled to become a potter myself. I incise everything just as my forebears did; so in a way I had come home. I also offer pottery workshops by arrangement.



Deborah Hide-Bayne

In my studio you'll see drawing, painting, printmaking, collage and photography. I trained as a printmaker at Central St. Martin's, London so I often make a number of works in series, celebrating all the diverse things I love about the stunning Coromandel Peninsula and its people.



Jan Linklater

I paint because of my delight in colour and pattern whether celebrated in the kiwi landscape or the human form. I look forward to sharing my enjoyment through this year's Arts Tour.



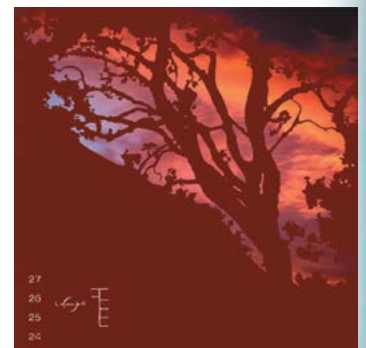
Erica Lyons

Art is a journey which takes many twists and turns. Painting was my first love, but I also do pottery, digital art, textile art, felting and jewellery making. There is a lot of variety in my gallery.



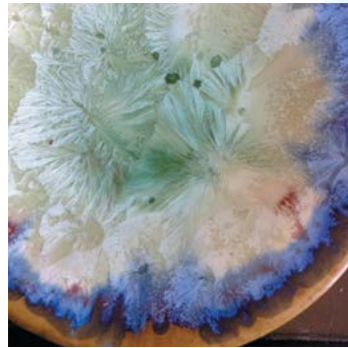
John Eaglen

My paintings, constructions and installations are inspired by what is common to our diverse cultures, and the journeys that we and our ancestors made through the ages: from our distant shared origin to our meeting in this place now.



Mike Cogswell

I have been a ceramic artist since the late 80's. I specialize in ceramic lustres, highly coloured precious pieces. In the last year I have become interested in crystalline glazes, high fired explosions of crystals.



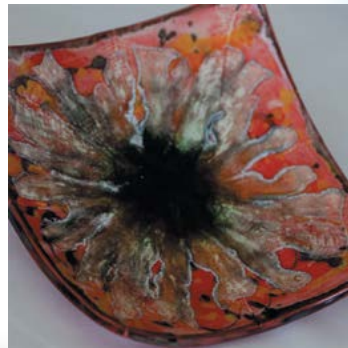
Nigel Sparrow

I work with watercolour-marble textiles and I carve rocks. I also use photography, utilising digital tools to create new and vibrant images. I enjoy the change of working electronically alongside my more "hands on" processes.



Kay Ogilvie

It's all about colour for me, I'm loving making "one off" platters and bowls combining brightly coloured glazes and glass. Also paintings, with the same enthusiasm and love of colour. Open every day of the Arts Tour and most other days.



Linda Sampson

My painting style is modern realism with heightened colour. The subject matter I choose reflects the local landscape and industry, but I also enjoy still life. Acrylic paints are my preferred medium as their intense colour gives the effect I enjoy.



Pete Sephton

One of the things I love about screen printing on paper is the blend of craft and art. My work is mostly abstract in limited editions of 20 - 30 prints. Visitors to my studio are invited to have a hands-on printing experience.



Raewyn Penrose

Fine NZ merino wool is my primary feltmaking fibre, but also utilise other natural fibres. I combine colour, texture, form and functionality into one-off fashion items and furnishings through to wall art. I also offer felt-making workshops/retreats.



Coromandel Open Studios ArtsTour

First 2 full weekends in October:
7 - 15 October 2017



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**OPEN
STUDIOS**
COROMANDEL ARTSTOUR



Gina Weigel



Gina Weigel

From an early age, my mother introduced me to the arts. She herself used to paint and encouraged me to draw. At the age of ten, I went to private portraiture painting lessons in oils, along with existing ballet and piano tuition. At the age of 11-12 it just happened that one of my mothers older friends took my art class at Intermediate School, which invoked my interest.

When I got to High School I lost interest in art due to the way the curriculum was structured. By the time I was in my thirties, with two young children, I occasionally picked up the paintbrush and oils again and kept my hand in. I made a little time while they were at preschool, to attend a group of water colourists, taken by the wonderful artist Cyril Whiteoak at his home in Titirangi not far from where I lived in Auckland. When my children started school, I returned to work full time and painting took a back seat.

It wasn't until midlife when I stumbled upon a one day a week course, taken by a visual art tutor, that sounded very interesting. I had to figure out how to convince my employer to let me work four days a week and convince myself that I could survive on a reduced income. 'Where there's a will, there's a way' they say, so the following year when I saw it advertised again, 'I went for it!' And it was an extremely interesting course, taken by an amazingly motivated and talented woman called Carol Bisset. Carol is an Art Educator and practising artist, she holds Masters



'Magic in the Mangroves' - 1220 x 410mm. Acrylic.



'Matapouri' - 1220 x 410mm. Acrylic.

degree in Visual Art as well as Art Education. She definitely contributed to changing my life in more ways than one. At the end of that year, Carol encouraged me and a couple of others to continue on to complete a Diploma of Visual Arts at M.I.T in Auckland. The wonderful thing about visual arts is that it frees you up, broadens your thought processes and makes you more receptive to a larger pool of ideas. So for two years part time, while working the other three days a week I persevered. I didn't paint but worked in digital art the first year and fused glass the second year. Anyway that was 15 year ago and since then I have returned to painting with a passion and a change to acrylic's.

Developing my style

I have been painting seriously for quite a few years now and after moving to Northland in the last five years, I have established myself within the local art community, painting

from home studio and with other independent artists at the Reyburn Studios in Central Whangarei. I have developed a recognisable style, detailing my own perception of realism. A collection of 10 of my paintings will be exhibited at Reyburn House Gallery from October 17th - November 5th. These are local scenes with a special connection. I don't decide to paint a pretty beach or postcard type painting, rather places I walk my dogs, where I've observed the play of light through mangroves and tidal flows. Simple things people often pass by.

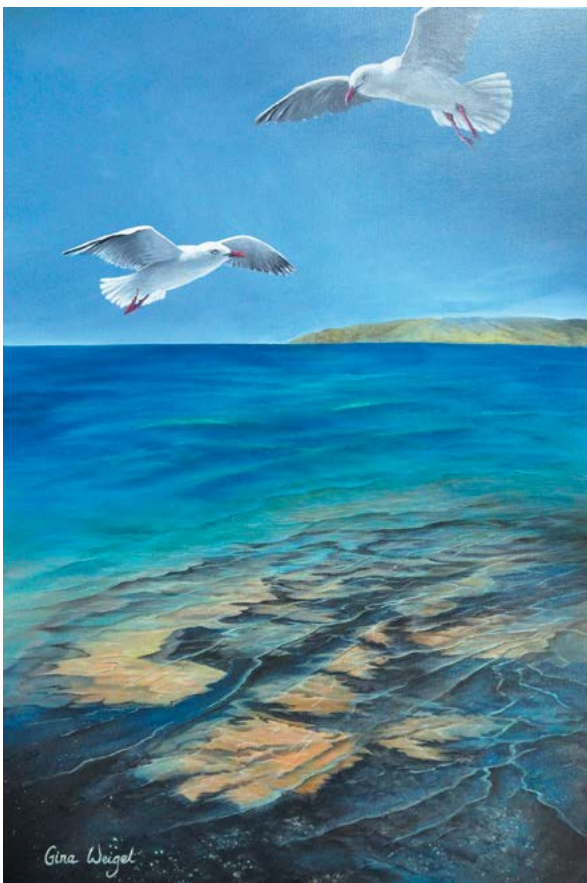
There's always room for development and change. I'm looking forward to future experiments. There are so many wonderful artists, but there is room for anyone with a passion for art to explore their own unique style and enjoy creating. There's a good feeling that part of you is in every piece of your work and people can discover it, own it and treasure it. **N**



'Friends in Familiar Places' - 920 x 600mm. Acrylic.



'Ocean Beach' - 510 x 1200mm. Acrylic.



'Storm Approaching' - 610 x 910mm. Acrylic.



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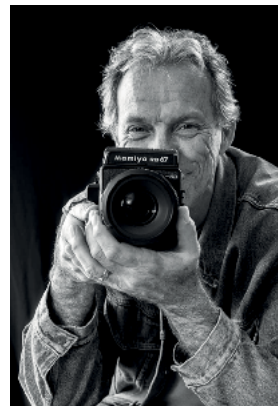
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PHOTOGRAPHING YOUR ARTWORK



By John Botton

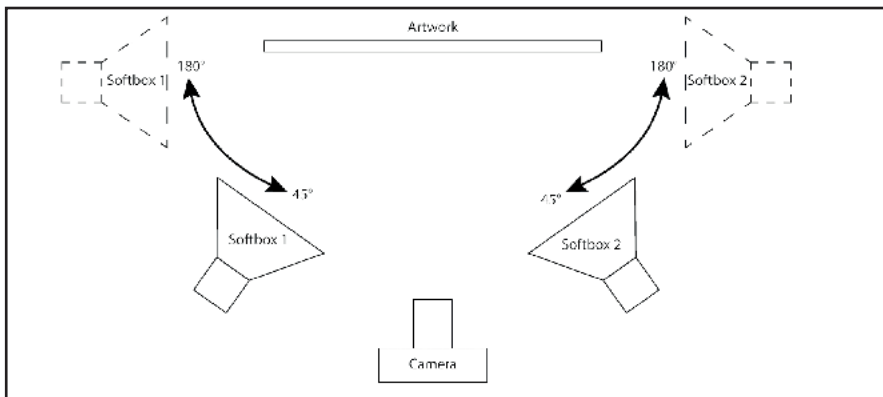
You finally get THAT call. The call you've been waiting for. The call that's going to change your life, make you rich, make you famous. It's the owner of the gallery down the road and she wants to see YOUR artwork.

Portfolio tucked under your arm, you race down the road and arrive breathless at "the Little Shop of Art" gallery. You wait around the corner until your rasping breath recovers to almost normal, run a hand through your hair and enter. The gallery owner looks through your portfolio with positive nods of the head and little throaty noises. She finally looks up with a broad smile and says she would love to show your work." Yay, you think. "Can you send me over a set of digitals for the website and catalog by tomorrow!" she asks. "Sure thing" you reply nonchalantly. You head home walking on air. Suddenly it hits you. "Digitals?" You don't have any. By the time you get home, you've hatched a plan. With artwork strewn across the floor and iPhone in hand you straddle the fruit of your labor and start snapping away. The pics look great until you zoom in and take a closer look. Bit blurry you conclude. Panic begins to set in. You call your mate with the DSLR* to help out. He pops in and has a go. When you download the pics, the colour looks all wrong. Uuugh...

In this day and age of social media, online sales and marketing and print on demand, having a good quality set of digital images of your artwork is essential. In my profession I get to see some rather sad attempts at reproducing artwork so I would like to share some of the techniques I use on a daily basis. Good results can be achieved by either scanning or photography. In this scenario I am going to discuss photographing your artwork. To achieve the best results you will need the following; a decent camera, a good quality lens, a tripod and lighting.

1. Setup

Let's begin by looking at some ways to set up your artwork for photographing. It's best to do this before the artwork is framed which introduces a number of challenges like shadows and weight. Place the artwork on a solid support like an easel, against the wall using blue tack or if you have a tripod with an extendable arm, you can place the artwork on the floor. It's essential that it doesn't move during exposure.



* A DSLR is a digital camera that combines the optics and the mechanisms of a single-lens reflex camera with a digital imaging sensor, as opposed to photographic film.

2. Lighting

The ideal lighting scenario is having two diffused light sources that will be set up on either side of the artwork. If you are going to do this frequently, it may be worth investing in some softboxes with D50 CFL bulbs or some flash units. Alternatively, indirect daylight will work well. In this case we will be working with two CFL softboxes with D50(daylight-balanced) bulbs. Different substrates like paper and canvas will pose their own lighting challenges. To begin with, place the lights at about 45 deg to the artwork on either side of the camera. When working with glossy varnished canvas try moving the light to the side of the artwork and let the light wash over the surface to minimize reflections. Move the lights along this arc during setup until you achieve the best results.



3. Camera, lens and tripod

Photographic equipment comes in all shapes and sizes and the price tag will rise to meet the quality. Always use the best option you have available. A point and shoot would be preferable to a Smartphone camera and a DSLR/Mirrorless would be even better. The lens you use is often more important than the camera and a 50mm to 85mm prime lens would work best. If however you only have a zoom lens, set the focal length above 50mm to minimise wide-angle distortion. Most lenses have an aperture sweet spot which is usually between f8 and f16 (do a quick Google search to find yours). Always place your camera on a sturdy tripod when photographing artwork, as handheld shots will usually have signs of lens blur at closer inspection. With your camera mounted on a tripod make sure that the lens is parallel/square to the artwork to minimise the parallax errors. Frame the artwork so that it fills as much of the frame as possible.



there will be a slight shift in colour. The best way to mitigate this is to use a 50% grey card or a X-Rite Color Checker, which can be purchased from most good camera shops. Take a photograph of the grey card/X-Rite Color Checker at the start of every session using the exact same lighting and camera setup to be used later for colour correction.

I hope that these tips will get you on the right path making good quality digital images of your precious artwork. In the next part I will discuss the processing of the digital file. [N](#)

4. Settings

Move the camera mode to A (aperture priority), set the aperture to around f11 (or the recommended aperture setting from your Google search) and the camera's ISO to 100. The higher the ISO settings, the more unwanted noise would be introduced. Most modern cameras have very good exposure meters, which in our case will determine the shutter speed, which will probably be quite slow (that's why we need the tripod). Change the shutter release to timer mode (2 sec should be enough), this will reduce lens shake when you take the picture. To achieve the best results, your camera image quality should be set to the highest available; if it's a DSLR/Mirrorless camera select RAW, else set it to the highest and finest jpeg resolution available. Finally set the white balance to auto mode. Set the lens to manual focus and magnify the preview screen to MAX and adjust the focus ring until everything is sharp.



Please feel free to email me on info@printart.co.nz if you have any questions.

5. Working with colour

The quality and colour of the lighting you use will have a great impact on the digital quality of your artwork. Even with the camera set to Auto White Balance,



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Pania Molloy

Pania works from a home studio, which suits who she is because she lives and breathes her art.

Pania's talents are as wide as her smile and she turns her hand to many mediums. Drawing is her skill, intricate crafting, painting, doll making and harakeke. Her art is often happy, always quirky and through it Pania lets people see her unique outlook on the world. She is a humble being with a gypsy soul and her work shouts with colour and has a keen sense of cool. Pania's art is like a warm hug on a cold day.

People throughout Pania's life have taught her and she is as comfortable with a skill saw as she is with a paintbrush.



Keli Jarvis

Keli is a skilled painter. Her work is intricate and she is one of those artists who has an innate self-taught talent. The native birds and plants of Aotearoa often come alive in Keli's work and colour is not something to be shy of in her world. Ask her about her mihi, there is always a story to be told through the canvases her tales inhabit.

Keli explores her art in creative ways, she recently completed a 100 days project, a vast and beautiful body of work. Before that, her solo exhibition popped up in various outdoor spaces, an apt backdrop for paintings snipped out of the wild.

Keli's skill is natural, an extension of her in a sensitive and contemplative expression.

Noble Soul Art



Noble Soul Art is Trevor Mills, an artist who has been dabbling in many different mediums.

In the past year he has been developing art techniques in charcoal portraiture, roping in friends as his subjects. Many of those ended up in Wellington as part of an exhibition at Bowen House for Veteran's Affairs, helping to raise funds for veteran care in New Zealand.

Oil painting techniques are another thing he has been working hard on, focusing on colour theory, using only primary colours to create a painting.

Trevor is interested in encouraging and promoting local creative projects and has been working with other artists on a collective art project that he hopes will surface soon.

Anne Morris

Anne creates expansive paintings that conjure up the magic of movement. Using large and confident brush strokes, Anne never paints sitting down. Her canvases are full of life and light.

She also has a jewel of a studio, brand new and sparkly, a space to be coveted. Down a long driveway, Anne's home and studio open up like a secret world and for her it is a dream materialised.

Anne is a painter who has worked at her skill to find a place of confidence; in colour, in style and in the things she paints. She loves sky and nature and what they can say. Rather than a replica of the world we live in Anne strives to capture the feeling of a place.



Tony Reddrop



Tony is a photographer who started his journey 17 years ago on the streets of Melbourne. He lives in Palmerston North now and so those streets have become his landscapes, the people that live there, his subjects.

Tony's images are not staged, what you see is real life through his lens and at his studio you will see two series on his new city. Metropolis is a colour series of moody images that show Palmerston North in a different light, making it appear more like a European city. Street 4410 is in black and white and again is shot in Palmerston North. The city could be anywhere though with Tony's off-kilter angles and eye.

Tony's tools of the trade are small digital cameras that allow him to move and photograph without being intrusive. He likes to blend into the crowd so that things aren't posed or contrived.



Romuald Rudzki

Romuald is all sorts of things including a painter and in whatever he does, he does it in his own unique way. In his efforts to make art that is authentic and meaningful he has created a whole new technique that he calls prealism, a way of painting through kenosis, an "emptying of the self".

Romuald has recently released a new book called Secrets of the Artists which he says describes 31 artists secrets that they keep to themselves. A conversation of a book where he answers questions like "what is art?".

Lively conversations will also be on offer with Romuald in person at Palmerston North's Square Edge Community Arts Centre, where his paintings will be on display and his open mind will be available for art debate.

Snails Artist Run Space



Snails is an artist run space started up as temporary fix for the arts community about three years ago. It's still going and not just ticking along, but thriving. Artist studios share breath with a gallery space that also morphs into a sound performance space. The artists that dwell there are: Kirsty Porter, whose paintings are full of colour, quirk and a contemporary banter about what it means to be human. Mirjam De Oude, who makes necklaces and decorations out of things she finds in nature or in the op-shop jungle and Sarah Bingle, an eclectic soul who paints and makes things with a grunge/glam edge. Bec Coogan will join the trio for a sound based installation, The Hidden Sounds of Space, which they say will be a hum amplified in a nook, a vibration bouncing around a cranny where carpet will speak, walls will sing and corners will moan. An evening of sound performance is also planned.

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DizziePixieDesigns

A trained Make-up Artist and Hairdresser, Lyn-Marie Harris has always had art and images resonate with her and has been a part of her training and career. She tells us about herself.



I feel that I was born an artist; it's in my heart and my soul. Creating is an escape for me and also something I'm driven to do and don't really have any control over. When pregnant I had to give up work due to illness, I put that time to use and started designing, making and creating. It allowed me to focus on something other than feeling ill and this is when 'Dizzie Pixie Designs' began.

I get motivated by the fact that I have so many designs that need to be created and come to life, I don't want to go back to a '9 – 5' job working for somebody else. Motivation for me is proving to the nay-sayers that, yes!, I can design full time and make a profit. I run and teach Adult "Mindful Making workshops" and parties for children, seeing people learn to weave their own beautiful design to take home really motivates me.

The inspiration for my dream catchers is colour, colour and more colour. Sometimes I'll dream about a design. My poetry is a little different: conversations, music, smells, quotes, events, day-to-day activities. My inspiration for my workshops is fun, laughter and watching people create even when some say they are not artistic.

I'm inspired the most by local artists who I have had the privilege to meet. Using social media has allowed me to meet and gather a beautiful extended group of fellow, like-minded artists who inspire and support one another. I really appreciate all the artists that have made a name for themselves, especially those that have influenced the way in which art is viewed or accepted, however I'm definitely someone who is more excited about what is happening right now and what is coming in the future.

I love the fact that I see things that I know other people don't see. Most of my dream catchers are made from unwanted items.



I love using unusual objects to create my art. With my poetry: to write gives me a sense of release, a sense of peace and a state of calm. I love that making, creating and writing is a way of meditation for me.

It is a great ambition to see one of my large dream catchers exhibited in a public place. I'd also like to have my poetry book 'Blank!' published and on sale in bookstores around the world. For me to see all my work together in a shop/studio would be amazing. To have a space where I can host and teach dream catcher workshops full time would be magical.

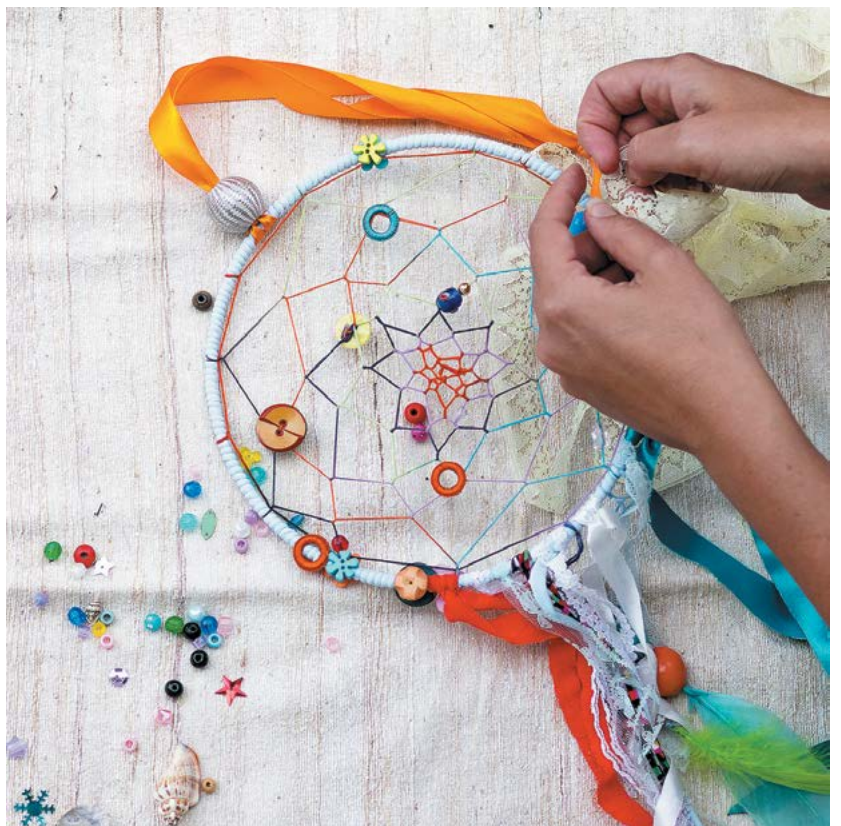
In five years time, I would like to be living somewhere closer to the sea; the sea to me is freedom. I would also love to be creating as a full time job. Wherever I am I'd like to have a little studio/shop where I could sell my work and run workshops. At present my fabric stash, beads and 'random bits of randomness' are boxed, stacked and housed all around my home and my studio can be the lounge floor or the kitchen work top, so a little studio will be awesome.

I am working through a list of commissions that I have received over the last six months. I love creating these, as they are all so unique and personal. Some will include personal treasures or will have specific themes. I am also creating a collection of unusual dreamcatchers for The Gypsy Caravan in Ponsonby.

Being asked to exhibit in the 'Munch' exhibition at Matchbox studios in Wellington, although it was quite surreal seeing my work hanging in a real life art gallery. Seeing my work in glossy magazines is always super exciting too, I just had designs featured in Your Home and Garden and Nadia magazines.

I have learned, never take short cuts, take time to make. I have tried to create quickly for deadlines and rush and I always end up re-doing. Try to prepare and visualize before you start. I used to get into a project really quickly, cutting, weaving and then realizing I need more materials. I now try and lay out designs first. Regarding my poetry, when it's finished, it's finished! I try not to add or change too much; the first thoughts that hit the paper are normally how the final piece should read.

My favourite pieces of equipment would be fine pliers, sharp scissors and a hot glue gun. I am a messy worker. If I am making a dream catcher I lay it out on the floor first and try to get all the items that I need. But this never ever works; I begin to make and create I remember more items or fabric that I have tucked away. I then pull everything out and my space is a mess, with this beautiful dream catcher amongst the chaos. I normally see a fabric or bead or a feather I love, that's my starting point and I go from there. When writing poetry, a poem





will just pop in to my head, I will then hunt down writing material and write non-stop until its all out on paper, then I will go back and edit.

The materials I use are either given to me, collected from second hand shops or items that I have acquired, from all different eras and normally just no longer wanted, needed or loved. So many friends, family and other artists have kindly donated things to me, which is fabulous and means my collection is an eclectic mix of all sorts of things and not just all my taste.

When making dream catchers and working on other designs I listen to music I love 'Bowie', 'Paul Weller', 'Florence and the machine', 'Alabama Shakes' 'The Milk'. I don't need quiet when creating, I can work whilst my children run riot as I am immersed in my own little making world.

My home is my studio, so I normally have half made dream catchers, fabric, ribbon and doilies stacked around my house. I look after my children full time so any down time from them is normally spent creating and making. I love catching up with my friends and spending time with my husband. Second hand shopping is a passion; I'm always finding cool things to put into a design.

For new artists I say, just do it, make what's in your heart, don't question and don't ask for other people's approval. Your art is yours, for others to enjoy; it doesn't need to be a certain way. Keep going, keep trying, keep evolving and keep dreaming. That's actually what I tell myself too.

So far England, Australia, Japan, Brazil and L.A are places where I have sent commissioned pieces. But I also have a market stall and lots of international travellers have bought items from me. A little piece of my heart is scattered around the world. N





Busy sales desk opening night.



Public on opening night.


CHRISTCHURCH Art Show

The show went well. We had a 10% increase on sales from last year with a huge opening night. Opening night was 40% up on last year's sales.

People's Choice Award

The selection of the top ten 'statement pieces' was based on the ten top selling artists from the 2016 show. We asked each to produce a statement piece for the award. Voting started on Thursday and ran until the Sunday afternoon. The award was presented post show.

Lawson's Dry Hills comment on the award:

Art is such a vital part of society – for enjoyment, for provoking thought, for decoration or escapism – the reasons are many and all of them valid. Like music, fashion and indeed wine. Art means different things to different people – there is no right or wrong, just a greater or lesser resonance. The People' Choice award is just that – ten outstanding pieces of art to consider, resulting in one piece that resonates just a little bit more. Lawson's Dry Hills are delighted to sponsor this award. 



Jane Riley's award winner.

The New Zealand Artist Magazine



Photographer John Maillard with public.



Joe McMEnamin with admirers.



Artist Odelle Morshuis with artwork and admirer.

SKETCHING IN THE OUTBACK

By Jan Thomson

Having a man who was craving to explore the red centre of Australia and a son with a Hilux conveniently living in Brisbane, it was inevitable that we planned this adventure. I knew that temperatures could be interesting, that camping was happening and that for most of the time I (being the smallest member of the party) would be wedged in the back between the fridge and the sleeping bags. So I packed a minimal watercolour kit, two sketchbooks - a small square Hahnemühle pad which can take light washes, and an A4 journal with 250 pages. I also threw in my Fabriano rough pad in case I wanted to paint larger.



Our friend Lucy McCann is an expert backseat painter, so inspired by her past efforts I put a pillow on my lap, sketchbook on the top, water in the cup holder and painted as we drove, very loose and abstract (truthfully, mostly unrecognisable, but good colour ref). Heading due west from Brisbane we drove almost 2000kms to Birdsville. The roads up here often have a runway marked on them if there's a long straight, when I later visited the Royal Flying Doctor centre at Broken Hill they explained that this is the only way to get a safe airstrip out here. The traffic is stopped and someone drives up and down to chase the wildlife off!

Eventually tar seal turned to gravel, then red dirt. Luckily for us the Birdsville Track had reopened two days earlier after heavy rain. If it rains you stop. And wait. Sometimes for days. Here when it rains (sometimes every 25 years) an enormous lake forms, which becomes the biggest inland lake in Australia. People come from all over with boats, jet skis and make the most of it. Then it drains away and becomes desert again. The colours are astounding, and I found myself reaching for umber and siennas, especially my Daniel Smith quinacridone sienna. I struggled with the blues I'd taken with me - UB and phthalo weren't quite right, but luckily I found a tiny art supply corner in a gallery and got a tube of cobalt. The mulga scrub is soft silvery grey greens and it took me a while to get to grips with that.

I took photos as we drove, lots of kangaroos, huge wedge tailed eagles (2m wingspan) emus and surprising numbers of all kinds of birds. At Birdsville we reached our turning point. We turned south down the main track. The Simpson desert is a sobering place to camp, you become disorientated quickly as it is so flat and looks the same in all directions. The sky is huge and the stars each night unbelievable. One night we had a dingo visit the camp and later heard the pack howling very close - spine tingling. Vistas were almost overwhelmingly vast, so I tried to concentrate on colour and light. At one camp site there was a spa pool made from an old cut down water tank, turn on the tap and hot water from geothermal springs pours into it. A glass of wine and millions of stars overhead made that one magic. All the way down through the desert we passed old stone homesteads which have collapsed after being abandoned.

You do need a four wheel drive for this country. The surface is either sharp gibber stones or red dirt, which quickly turns to an uncrossable morass when wet, then sets into concrete like dips and ridges as it dries

again. Luckily our son is a mechanic as he had to replace three wheel bearings as we went, which meant we were a bit short on time as we had to get him in Adelaide to fly home. We drove on down past the Flinders and got him to the airport just in time.

From Adelaide we drove up the Barossa valley and on to Broken Hill, out into the desert again. Trying to capture the amazing sunset from the MundiMundi lookout, where the land is so flat all around that you can actually see the curve of the earth, checking out the local galleries and meeting some of the many local artists, visiting Menindee lakes and then beginning our journey up the Darling River Run. Wilcannia, which is the official start of the track, was the biggest inland port in Australia. Steamboats plied the river all the way up to Bourke, carrying supplies and passengers up and wool and other goods back. Local station owners have set up a wonderful accommodation network called Outback Beds, where you can stay on huge sheep and cattle stations, with plenty of options from campsites, through bunkhouses to bed and breakfast. We had beautiful tent sites beside the Darling river with massive old red river gums beside us, utter peace. Needless to say, gum trees were often my painting subject. I struggled with the confusion of trees and had to just try and concentrate on a segment of trunk in most cases! After our NZ rivers the water in oz rivers is very brown, eventually I found that raw umber and cobalt seemed to get me there.

Eventually we said farewell to the Darling at Bourke and turned southeast again for the Warrumbungles, where we stopped for a night to go to an outdoor astronomy lecture. It was fascinating to view Saturn's rings through a telescope, and find out how to establish true south from the Southern Cross. From Coonabarabran we drove east to the Hunter, amazing 'Herman Pekyl' vistas! Wild sunflowers grow beside the road. Back up the New England highway then down through Guy Fawkes national park to our friends farm near Coffs, just in time for the good weather to end! One last leg of our almost 62000km loop up to Brisbane for a few days of warm sun before we headed home to NZ.

Debrief


I took way too many colours and not always the right ones. Next time my palette would be: Cerulean blue, cobalt, ultramarine, quinacridone red, rose madder, gold ochre, quinacridone sienna, raw umber, Australian green gold.

I really didn't need cool colours. I only needed my trusty cats tongue brush, which I found more use than my mop, and a small flat would have been good for old buildings.

Pen and wash turned out be the best way to record images quickly. I found my 'elegant marker' pens were great, they split into different colours when wet, (think I got them from fishpond) and a plain black pen.

I wished I'd had a 5b pencil for doing rubbings, so many interesting memorials etc, a better range of drawing pencils, (my trusty Staedler mechanical pencil was rendered useless when the refill leads jumped out of their container on the rough roads and broke into a zillion small bits).

So, if you have a reliable four wheel drive and a confident driver or two, a fly net, patience and are not agrophobic, I would definitely recommend an outback adventure. Be prepared for some huge country, 360 degree views and very friendly welcoming locals.

See more of Jan's work, news and workshops on www.janthomson.co.nz. 



Artists Forum

Sketch Club

A DELIGHTFUL SIDE TO DRAWING AND PAINTING



How embarrassing but how nice!

I was invited to Condado Beach, Puerto Rico for the weekend when resident in the Dominican Republic the next island shared with Haiti. My former client, Revlon chief in Spain, like me had moved into the Caribbean. As we entered his high floor condominium apartment, my eye was instantly taken with a beautifully framed artwork. The lounge furnishings and colour were all complimentary to the quite small painting, making the whole room special. "WOW!" I said - "Colin I do like that." He replied, "You should, It's yours!"

I was genuinely flabbergasted and embarrassed, to his amusement.

Over years we often forget artwork that we have made, and it is always good to see a forgotten friend, rather like finding a lost child. The thrill is to unexpectedly find a work worthy in our own estimation I suppose. Equally when a special work surfaces that I didn't even remember doing, It really is a joy and if I'm honest, is perhaps one of the best moments we can possibly get when we draw or paint. My only other similar moment was when one of my social realist works 'the enduring of suffering' 1994 series, brought a tear to a visitors eye.

Like any job, sport or skill, we all enjoy to achieve, but artwork is such a static and visible statement. Possibly also a terrible moment, if an early work obviously lacked basic skill. How would I have felt had my painting gracing that superb apartment not been worthy in my own eyes? Lucien Freud appears to have denied an early portrait from his art school teens.

This leads me to the need to keep track of paintings over years as we mature. Most of us are a bit slack and sales take them all over the world perhaps. Computer photography very recent solves the problem today. Keeping detailed records its not the way most artists heads work. It helps when you have an interested partner who like my late wife, loved to see me work and was a constant source of encouragement. She also looked after the sales and business side, the Expo's and Artist in Residence arrangements etc. Artist's need a good friend as a personal assistant with enduring

patience as at times, we can be difficult when the work in hand takes us over, immersed following an unknown direction, and if the thread is broken ? - we lose it. Dinner's ready, on the table! And an hour later after wiping brushes and cleaning off my palette I suddenly come back to reality - but not before a sly glance from the doorway, before going into the house.

Artwork for me is a very solitary occupation, its very personal. One that I become totally absorbed an interruption can break that mystic creative thread, and once broken I personally find is very hard to re establish. My wife understood this well fortunately, and dearly enjoyed as when driving America west to east and back, to be with me as I completed watercolours. However round and about in NZ, and as I always paint plein air, we almost never painted in company. To capture the spontaneity and loose technique I enjoy in watercolour I felt pressured if I felt that I was holding her up. To paint well I must have no set time limit, even though 40 minutes is about my maximum to lay in most of the painting using an inch wide brush, before reducing brush size and increasing tones and darker washes wet on wet most times. As a studio boy I would pick up finished artwork from Frank A. A. Wootton MSIA at his studio. One time he told me to bring in my paint box

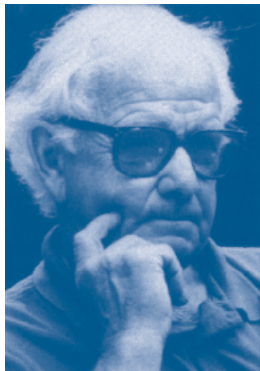


Lucien Freud appears to have denied an early portrait from his art school teens.

and brushes as I admired his work enormously, especially his de Havilland aircraft and Rolls Royce and Bentley paintings. He opened my box and threw out tube after tube saying - "you don't need that, and you don't need that" Leaving me with about six or eight tubes, no black or white, then to attack my brushes leaving six only, starting with the inch wide chisel and finishing with a long haired rake. I always work with chisel brushes only - I personally feel comfortable with the sharp square ends. I still have the same Victorian paintbox which, already old at age seventeen, has lasted me years and was likely a hundred years old when I was gifted it by a Wilkins. I love it!

Trained from an early age as a professional 'creative problem solver and lateral thinker' I suspect I have lived on or beyond the "edge" bordering reality and fantasy most of my life. Always fascinated by the unknown solution be it shape form mass or colour. I don't believe 'Creativity' can be taught or assessed in the same way as academic subjects based on known correct answers. Creativity can only be encouraged and developed. Everybody is capable to a greater or lesser extent but unlike most people who can be taught to draw, even those who say that they cant draw, and they in my opinion have usually made up their minds they can't, so don't wish to try, or be taught. Likely they were equally good


at age nine but I suspect were emotionally destroyed somehow or by someone. Creativity is quite different in my opinion. One is standing on the edge of the unknown, venturing into a featureless void. Nothing is quite so frightening as a blank piece of paper. When video interviewing Northland Artist the late Garth Tapper he told me his wife asked "when are you going to start that new canvas you have on the wall?" Garth replied - "Well, I have been



Garth Tapper.

looking at it for some months and actually, I rather like it the way it is!" Edward Hopper said much the same.

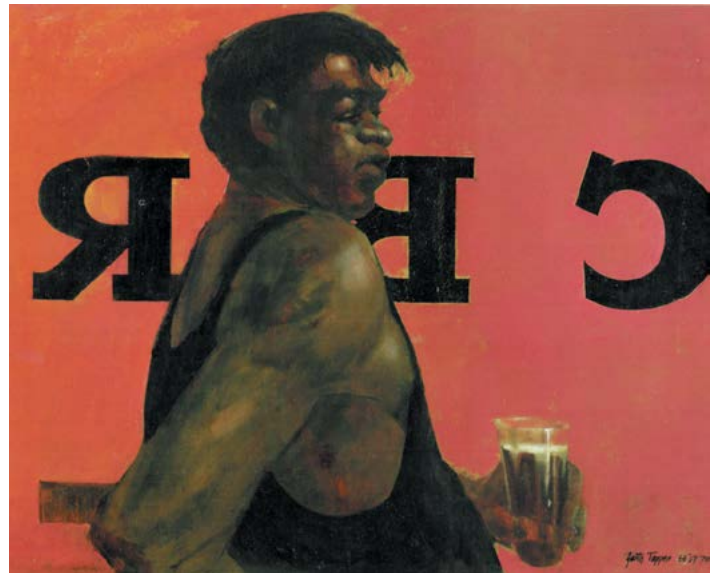
He would also agree with me in telling you, please - never destroy work you have just completed because you think at that moment its not good. Leave it alone, look

tomorrow or twenty years later, you may be surprised. Painting or drawing is all about selecting options and making decisions. Sometimes one makes the right decision but we don't recognise it at the time or what is achieved. The hand pre-emts the head possibly. When in this creative state that we call 'creating art' we are lost in a truly wonderful space, an amazing sensation beyond formal consciousness - time, what, where all astern - may the force be with you. 

The New Zealand Artist Magazine



'Going to the Gumfields' - Garth Tapper - 1985.



'Southdown Boy' - 1967-1970 - Garth Tapper.



'Automat' - by Edward Hopper. 1927 - Oil on canvas.



Frank Wootton MSIA. An exciting painting at age thirteen. Client: De Haveland.

Societies, Clubs and Groups

MANAWATU ART EXPO 10TH ANNIVERSARY



Feilding and Districts Art Society Expo a Huge Success



Entry to the Expo.



Expo set up ready for the public.



Demonstration by Paul Lyons.

Despite the weather throwing everything possible at the Manawatu over the build-up and three-day expo, it was another resounding success for the Feilding and Districts Art Society (FADAS).

The annual major fundraising event for FADAS started on the Thursday evening with a preview and dinner for almost 100. Those attending included the mayors of both Palmerston North and Feilding plus other local dignitaries and supporters of art in Manawatu. The buffet meal was accompanied by a musical duo called Sound Sensations. Guest speakers were artist Judy Johnstone who spoke about the history of FADAS from its inception, artist Vonnie Sterritt who spoke about development of art in the Manawatu and Andy Lowe, CEO of Te Manawa who gave an overview and future perspective of Te Manawa. The Master of Ceremonies, Lois Price then introduced and thanked Melissa Haywood, whose vision instigated the first Manawatu Art Expo.



Lois Price introducing Melissa Haywood.

When the expo opened to the general public on the Friday morning they were spoilt for choice. 95 artists presented over 600 artworks in various mediums including paint, ceramics, wood and metal. The artists ranged from first time exhibitors to those who have exhibited for many years. Regardless of experience there was a willingness and comradery to help each other on many levels. Artists came from many differing regions to showcase their work for sale.

The huge room was divided into 22 bays for individual artists and then the remaining art was displayed on panels in avenues. The expo is a cash and carry sale and there was a steady flow of works being packed and heading out the door. Almost 50% of artists sold works. The range and size of the Art Expo has increased each year since its inception 10 years ago.

There were several artists who demonstrated their skills during the expo, including the caricaturist Ross Payne from Wellington. The Guest artist, Paul Lyons of Palmerston North, did a sterling job of continued watercolours over the three days. There were very few times there was not a gathering around him to watch. There were also lunchtime speakers providing expertise on art related subjects. Another highlight was the Live Broadcast by The Hits Radio Station for two hours over lunchtimes.

One of the aims of the Feilding and District Art Society is to encourage and help develop art within the community. With the huge numbers through the door of the Art Expo and the interest shown by the public, that aim is being upheld. **N**



NORTH OTAGO ART SOCIETY

The society has been very busy with classes this year. We began with one of our members, retired architect Jeff Armstrong, giving a free lesson on perspective. This is a skill we all need to make our creations look 'correct'.

In March we began Absolute Beginners Art Classes on Thursday evenings with Jill Bayley as tutor. These classes ran for six weeks and were so successful another intake will begin their classes in Term 4.

John Crump, a Plein Air tutor from Glenorchy, came in March for a weekend of outdoor painting. On Friday evening we



John Crump demonstrating his method of painting.

assembled in the gallery to meet John and watch him demonstrate his method (pictured below). Many of us struggled on the first day with this new way of painting but with the sun shining on the second day we headed for the beach and all had a great day.

In May we had Soft Pastels tutor Mike Glover from Canterbury. This was a wonderful weekend and we learnt such a lot from Mike. It is an incredibly messy medium but the

end results were amazing. Pictured is Mike demonstrating.

Barry Walsh's classes have begun where we are given a subject and produce one or two pictures over the space of two weeks. These are to challenge us with ideas and concepts that are new to us. We aren't expected to produce masterpieces but it makes us think outside the box and stretch our imagination. We meet up after the two weeks and Barry critiques our work and explains the next task.

The final classes for the year are Drawing with Burns Pollock and Water-colour with Susie Ruddenklau. Once the classes are completed for the year we will begin preparation for November's Heritage Week where our downstairs gallery becomes a café on Fete Day. **N**



Mike Glover demonstrates with soft pastels.



Estuary Arts Centre recently opened the Annual Members Merit Award exhibition, featuring over 200 artworks from local artists. "This is a great opportunity for our members to showcase their new artwork. I am always thrilled to see the variety and standard of artwork during this annual show, it gets better and better" says manager Kim Boyd.

This year local artist Ingrid Boot was the invited guest judge and this is what she had to say about 'Kina for Dinner' the winning work by Patricia Hollis.

"This is a beautifully presented work of art.

The frame which has almost a driftwood feel and mount fit perfectly to compliment the art.

I love the way this piece is both realistic and yet patterned at the same time. The beautiful bright colours on the birds create a contrast with the subtle tone of the beach scene. A well-executed work of art with a fun and quirky imagination." **N**



Patricia Hollis premier winner.



'Kina for Dinner' by Patricia Hollis.

Michael Springer

I was unhappy with my cycle of meaningless employment when an artist girl-friend dared me to come up with a painting in one week – so I painted an abstract work on an old roll up canvas window blind, outside on the concrete veranda of my run down ancient inner city villa in Christchurch.



'Un-named' - acrylic on canvas. 900 x 900mm.



Winner of the Edinburgh Art award. 560 x 460mm.

As I was doing this, the wind blew up briefly and the still wet painting was covered with needle-like leaves from an overhanging Totara tree, these stuck to the surface and looked great to my untrained eye and it felt significant as my childhood was on a farm called Totaradale. When the week was up I blindfolded and led her into the room where the painting was hanging and her reaction was just the impetus I needed, the beginning of my belief. I sold my house and gave it my full-time attention.

I had to move towards something that at least (if clumsily) attempted to tap into some authenticity. The idea appeals to me on many levels, anything I do or say, wear or collect can be excused because there is societal acceptance of eccentricity for artists. I can attempt to stand outside, disrobe or investigate the masks I, and others wear. I have friends who are writers, who can express themselves through words, ideas and feelings. From me, it just sounds clumsy. But with paint, sculpture or whatever, I can use intensely felt but abstract, even to me, concepts and put them out there to be reacted to or ignored by the viewer. It's an opportunity to remind others and mostly myself of what has been forgotten, which is pretty much everything.

I live at the edge of Banks Peninsula beside Lake Wairewa (Forsyth) The land our home and studio sits on - Te Mata Hapuku - was part of a Maori settlement, and out the kitchen window, across the lake is Oruaka Pa. It's a windswept volcanic landscape that has witnessed a long pre-European settlement with all its joys and troubles. This and the accumulation of all my past experiences has seeped in and oozes out onto my canvas, in ways that I can't, to my satisfaction, verbally express, but I can at least try to do so with paint.

Being an artist

I like everything about being an artist, I mean how lucky am I to have this opportunity, because in one sense it's an accumulation of all the clichés that people say when they glorify the lifestyle. It's also an opportunity to observe and even unshackle family and societal restraints, probably mostly self-restraints but of course, these are trickier to identify. I like to explore themes and abstract ideas that couldn't be assembled otherwise.

I would say I'm conflicted with ambitions. Of course, there

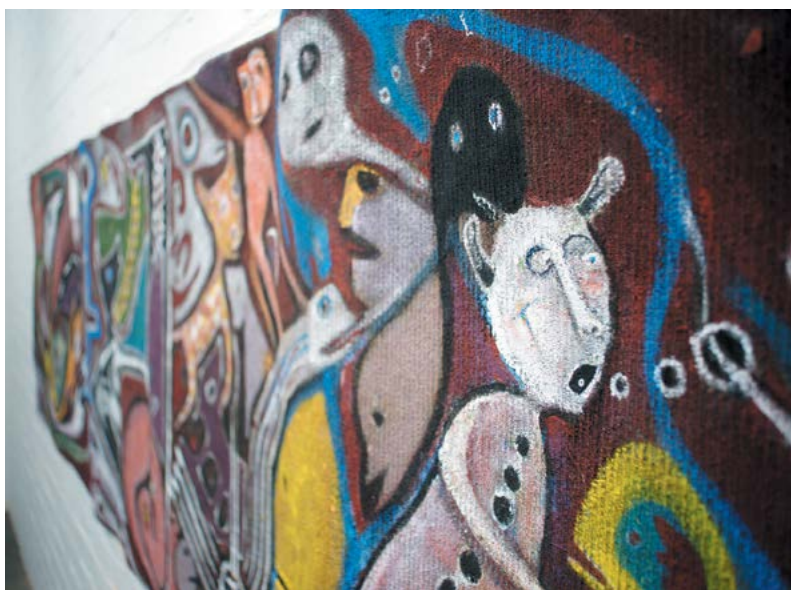


3.6 metre x 900mm - acrylic on carpet.

are times I would like to be acknowledged, well-known, even, such as a child wanting to be told he is special, while another part of me says bollocks to all of that.

There have been a few highlights in my career thus far - getting interviewed by RNZ about my beach sculptures was exciting (<http://www.radionz.co.nz/national/programmes/standing-room-only/audio/20157447/just-the-job>), and my first solo show was, of course, a big and daunting affair and that got a great review in The Press by Vicky Anderson and that led to Black Asterisk Gallery in Auckland representing me and showing my work in the Auckland Art Fair – thanks for all that work Stuart. I was excited to get into the Adam Awards at the New Zealand Portrait Gallery and be chosen for their NZ touring show and then to have that work bought by The James Wallace Arts Trust. I now have two paintings in this wonderfully varied national collection. I was a finalist in the 2014 Anderson Park, renamed Invercargill Art Gallery, and had solo shows at the Mint Gallery in Dunedin and Little River Gallery in Banks Peninsula. Winning the 2015 Edinburgh Awards was probably the biggest highlight so far, because the judge was Barry Cleavin (senior lecturer in printmaking at the University of Canterbury School of Art 1970- 1990) who I have the utmost respect for. I was also thrilled to be in a show in February this year at Next Gallery Christchurch with Philip Truttum, an outstanding and prolific artist.

Most people have an unrealistic version of what painting is, how could they not, because you have to do it to understand. Nobody is demanding me to get to work on time, that's all down to me. It's hard slog, I'm often riddled with doubt as to direction and the quality of the current work. Solo shows are a big challenge, it's just you with your intestines hung out for all to see and judge, it's scary and unpredictable, no one may turn up (networking is not my strong point), nothing may sell, people may ask questions I won't be able to answer because of the hyped up atmosphere. There is an extraordinary build up emotionally and then a complete anticlimax.



Detail of carpet.



'Un-Named' - acrylic on board. 1200 x 500mm.



'Un-Named' - 1200 x 500mm.



'Anima' purchased by the James Wallace Arts Trust - acrylic on board. 805 x 565mm.



'Un-Named' - oil on board. 1200 x 500mm.



'Loner' - acrylic on canvas. Size 640 x 490mm.



'Un-Named 2' - acrylic on board. 1200 x 400mm.

Lately it has occurred to me that the hardest thing about painting is to keep painting, to go the distance. Sometimes you run out of juice and have no idea how to replenish. My intention is to always paint with integrity rather than produce some stuff that is popular. My inner taskmaster is vicious in its criticism, with work rarely matching up to its expectations.

Mistakes seem important and useful and sometimes fatal to the work. I need contrasting events to remind me of what I am heading towards and away from. Then there are the happy accidents that expose new possibilities, these can slip by if I'm not paying attention. I try to remember that pleasure from success is always fleeting, it doesn't sustain me. Painting to win doesn't bring out the best in me or in my work. Painting to please others is just a pathway to a dried up well and confusion because people's responses (to the same work) are so varied. So I suppose my aim is to be really selfish and just do it for me.

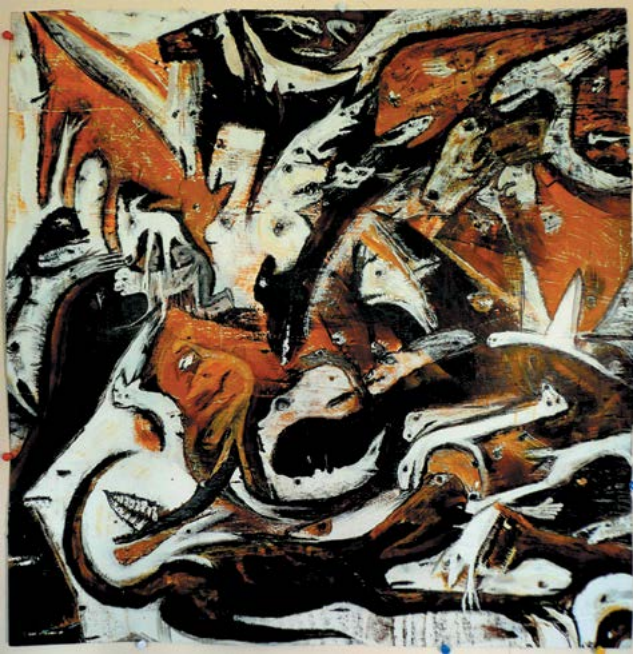
I would love to do an artist residency in the near future, preferably in tandem with my partner who is a ceramicist. I am very fortunate to have a bunch of successful artists who are really generous and encouraging. You never know who is keeping an eye on your career, they can make themselves known through social media, show up unexpectedly at openings. Jim Wilson of Phantom Billstickers, unasked and at no charge to me, arranged for posters of my work promoting my first solo show, be displayed all around Christchurch and later did the same in central Auckland for my solo at Black Asterisk. What a great and unselfish promoter of the arts, thanks Jim.

I started painting using oils, finding something special about turpentine fumes, then transitioned to acrylics for the usual reasons of cost and quicker drying times, easy brush cleaning etc. Still the oil beckons and I would like to do some more, specifically portraits.

Brush strokes are beautiful and I like to use a scraggy old brush, too much control can be counterproductive, that tendency to go to a finer and finer brush as the painting progresses can kill the raw energy. Some of my most successful flowing and energetic work has been with a house painting brush taped to the end

of a bamboo pole, sometimes even twigs and tussock stems. I splosh some watery paint of two or three colours randomly selected onto whatever surface I'm working on then either immediately or after its dried, turn it this way and that seeking some hint of form or shape that will direct me to its conclusion. The challenge is that somehow I must make what is at first only available to me, visible to others without strangling the life out of it. I have no notion of where it will go, what it will be - it comes from some other place.

I do love to paint on found materials such as wood, tin or canvas from the side of the road or the dump or wherever it turns up. It feels like it's already had a life, possesses a story and energy, that adds to and even directs the work. More alive than a new canvas direct from the art supplies store.



'Un-Named A' - acrylic on board. 1200 x 1150mm
purchased by The James Wallace Arts Trust.



'Burden Of The Green Man' - acrylic on canvas.
400 x 300mm.

I've got a few months' worth of music on my hard drive, given to me by friends. I have it set on random play, delete the ones I don't like and love to hear new stuff. I only get one radio station RNZ, I do listen to it occasionally, but find it very repetitive especially the news. Podcasts can challenge/tilt my reality. Essential, I think, to have these paradigm shifts.

For new artists, I say: Hang onto that raw energy you feel in the beginning or at least lock it away in your remembrances for future reference because that stuff is priceless and easily lost. Then just keep doing it and keep the faith.

I am represented by Black Asterisk Gallery in Auckland, Chambers Gallery Christchurch. [N](#)



'Un-Named' - acrylic on loose canvas. 800 x 1200mm.



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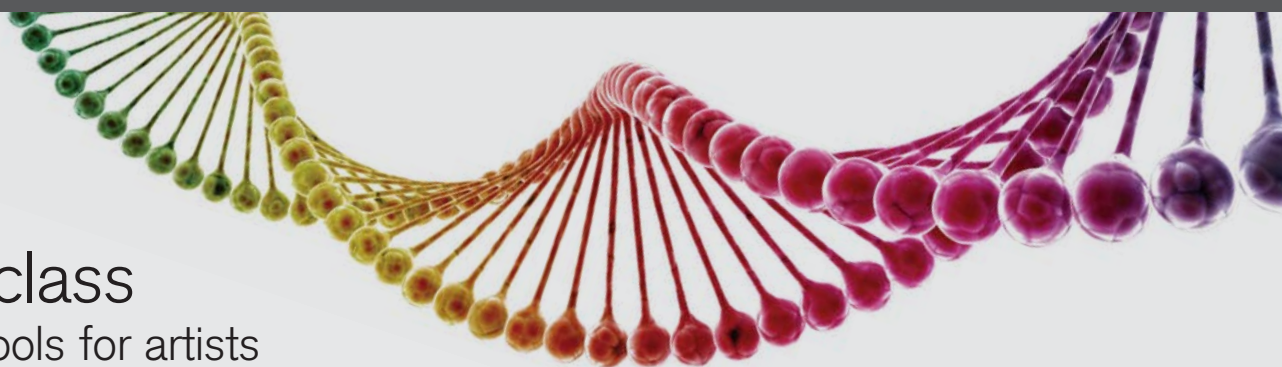
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#artforlife



This is the core of my studio practice and embodies the drive, passion and strong eternal need to lead a creative life. The past few years of making art has taught me to stay solid to the core of why I endeavour to make art. Along with this strong desire to create, I aim to explore the fine art of painting for as long as I am able to.

Geoff Noble with his painting of Sir Edmund Hillary.



'Past To Present' - 535 x 595mm. Liquitex Spray Paint And Heavy Body Acrylic.



'Destination Unknown' - 1200 x 935mm. Liquitex Spray Paint And Heavy Body Acrylic.

Working out of my warehouse studio in Nelson I was (and I knew it) very lucky to have a space filled with everything I needed to do works for exhibition and commercially. It gave me the opportunity to work on commercial projects whilst exploring my personal practise through ideas, process and technique.

Going back a few years I was trying to dissect and minimise my ideas by painting mono, mostly figurative works on bold coloured empty backgrounds. After this body of work I really wanted to change things up and move to a more abstract way of working. In my mind I could see a lot of vigorous application and went about finding ways to achieve this.

Whilst working in my studio I was also trying to support the family and was pushed to find other ways to earn money away from the exhibition and studio work. I was

feeling torn from my ideas as an artist and found the search for abstract applications sat parallel to the feeling I had inside. Acquiring an ambassadorship with Liquitex was a stroke of luck and having all their products at my fingertips I found ways to create fluid movement with my backgrounds. With this I have further explored the process, developing a way to push the spray paint around the painting to create these scenes of movement, which I found really enjoyable to do. I also enjoyed the physicality of the process and being a sport mad person I was stoked to ad this element to my studio practise. I am interested in mixing both the abstract and realist applications to create a tension in the paintings which reflect how I have felt trying to survive making money to support the family whilst maintaining my values as an artist.

Over this time I had a few shows and worked on

a number of commercial gigs such as coordinating projects for the Nelson Arts Festival, Painting large public commissions and running workshops with schools and community groups. These projects have been a great way to earn from art and hone in the skills I have learned from working in the studio. Along with this I have found it a great way to get out of the studio and help be an advocate for the art practise and inspire people to follow their love for making art, regardless of what stands in your way.

The study of movement is something that I am constantly fascinated with and much of the last few years have been spent researching this through my paintings. I have found the new techniques and applications in my backgrounds support the figurative movements in the foreground to create beautiful paintings that tell this story.

Recently I have moved my studio home. This has been both exciting and daunting as I have been so used to working in a large space. But the new space has bought a new frame of mind, also being warmer in the winter which is great. I have embraced the home studio and have had to recalibrate how I work, mainly the size of my works. Its amazing how a studio can affect how you work and I have found bringing my studio home has only been positive for both my practise and as a father and husband.



'Future Proof' - 595 X 535mm. Liquitex Spray Paint And Heavy Body Acrylic.

At present I am embarking on new works with ideas on multicultural New Zealand and our fast changing community environments, from people to landscape and architecture. I feel I am (and will always be) evolving as an artist, because nothing is static, and being progressive is the way I keep the intrigue for both the viewer and myself. I hope you enjoy my works. ■



'Them's The Breaks' - 860 x 1200mm. Liquitex Spray Paint And Heavy Body Acrylic.

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MAKING AND USING ACRYLIC DENDRITIC SKINS



By Morag Stokes

The word 'dendritic' means having a branched form resembling a tree. You may have noticed that when you pull something flat and smooth off wet paint on your palette, such as a flat pallet knife, the paint on both surfaces makes branching patterns. Some of my recent work has involved experimenting with this natural phenomenon by sandwiching paint between sheets of glass, pulling the glass apart and creating acrylic skins from the paint patterns. An acrylic skin is simply dried acrylic paint or product peeled off a smooth surface.

GOLDEN
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You will need:

- Two sheets of glass, preferably safety glass as you will have to put some pressure on them (I use two safety glass panels taken from old kitchen cupboard doors). The size depends on how large you want the skin to be. Alternatively, you could use polyethylene plastic (i.e. document files) but avoid using Perspex, Plexiglas, OHP transparencies or any other acrylic sheeting. You will get a different look on a flexible surface compared to a rigid glass one.
- Fluid Acrylics (Iridescent Gold, fine). GOLDEN have three beautiful golds to choose from – Gold, Gold Deep and Gold Bright. Not to mention the copper, bronze, silver, stainless steel and pearl options!
- Black paint, - any acrylic black will be fine, but avoid black gesso as it adheres more robustly to most surfaces. I'm using GOLDEN Heavy Body Carbon Black.
- Black paint for 'editing' the skin. GOLDEN High Flow is ideal.
- Polymer Medium (gloss) or Self-Leveling Gel
- A flat synthetic brush and a fine detail brush

Step 1.

Pour some gold paint onto one sheet of glass and use a flat brush to paint a generous covering on the surface, shaping it as you please.



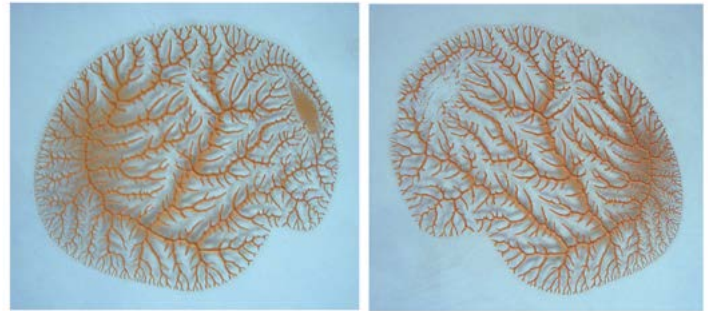
Step 2.

Place the other sheet of glass directly on top and press down firmly, squashing the paint flat.



Step 3.

Carefully, lift the top glass off and you will have a dendritic pattern on each sheet, the bottom one (on the left) usually has more paint on it than the top one. Leave this to dry thoroughly, keeping in mind that paint can take much longer to dry on cold, non-absorbent surfaces like glass.



Step 4.

Cover the dendritic pattern completely with a generous coat of black paint. Allow to dry as before.



Step 5.

Thicken the skin for ease of peeling off the glass. This can be done in several ways. I used two brushed on generous coats of GOLDEN Self Leveling (SL) Gel, allowing for drying between coats. If you don't have a gel handy, you can instead thicken the skin with two or three generous layers of paint or acrylic medium such as GOLDEN Polymer Medium (Gloss).



Step 6.

When the skin is thoroughly dry, it can be peeled off the glass. Use a palette knife to ease an edge up, then it should come away easily. If you have any problem, it may be because the skin is too thin, has not dried (cured) sufficiently, or your room is too hot. Skins lift better in cool temperatures.



Step 7.

Finally, you may wish to 'edit' your dendritic pattern by eliminating any branching parts or gold haze that you don't want. Use a fine brush and your black paint for this. Instead of continuing with Heavy Body Carbon Black, I used GOLDEN High Flow Carbon Black (the consistency of ink) for this as I find it easier for detailed, fine brush work.



The images below show the unedited skin on the left. I used my fine brush to blacken out an unwanted gold patch at the top and some of the gold haze in the mid and lower sections. I chose to leave some gold haze.



When dry, your skin is ready to be incorporated into your art work. You can tidy up the edges with scissors or leave them as they are, depending on your requirements. Attach them to the work using a thin layer of whatever gel or medium you used to create them. Let this dry and seal over the top, embedding the edges, with the same gel. In this example of a developed art work, I have incorporated a dendritic skin into a collage of skins made using eggshells and layers of paint (with a lot of sanding in between). The work has then been layered with many coats of Self-Leveling Gel and Polymer Varnish (Gloss) to give it a glassy, resin like finish. I have sanded between all the layers with fine sand paper. This is my response to attending a workshop at the studio of a master in the old traditions of Vietnamese lacquer painting in Tay Ho, Hanoi. I have tried in this work to adapt the old lacquer and eggshell inlay traditions to modern acrylics.



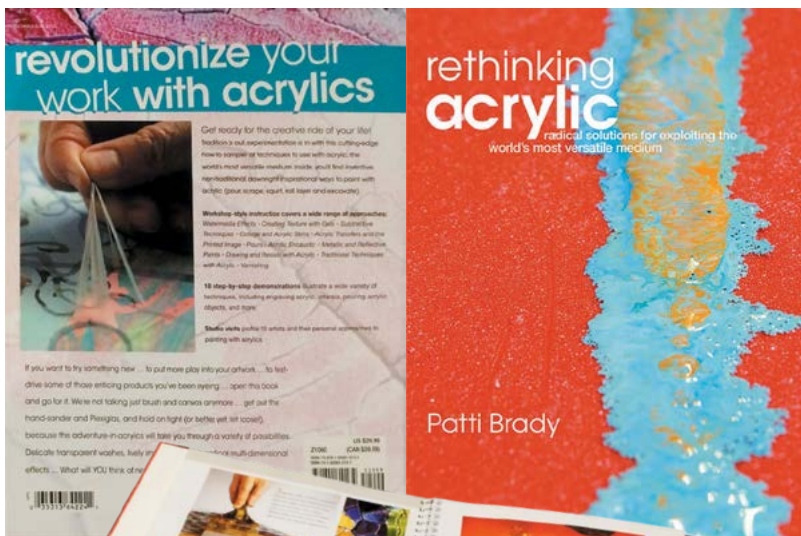
Two annoying things about acrylic skins:

- Skins must be stored carefully and not allowed to come into contact with each other, especially if they are very thin. They tend to behave like Glad Wrap and bond to each other! You need to store them between sheets of siliconized paper (i.e. baking sheets) or polyethylene plastic (document files). I store mine on my windows – press them onto glass and they just hang on there! This may not look cool with your décor and will really annoy your window cleaner!
- The thinner the skin, the more likely it is to form bubbles after you've adhered it to your art work. I deal with this by letting the bond partially dry, then 'popping' the bubbles with a fine needle and pressing them down. This is best done before any final coats of sealant are used on the finished work.

Morag Stokes is a Wellington painter and Artist Educator with GOLDEN Artist Colors. On 7th October she will be running a Masterclass Workshop and Demonstration at the Whanganui Visual Arts Symposium, which will include making a range of acrylic skins. For details, go to www.wvast.co.nz

ART BOOKS

BOOK REVIEW



Rethinking Acrylic

By Patti Brady

ISBN: 9781600610134

Publisher: F&W Publications Inc (24 Nov 2008)

Imprint: North Light Books

This book shows readers how to use acrylic in a variety of ways. Acrylic can mimic oil paint, watercolour, gouache, encaustic; it can be applied in subtle transparent washes, or troweled on in heavy thick impasto, it can be as transparent as glass or as dense and black as tar, with a tar-like consistency!

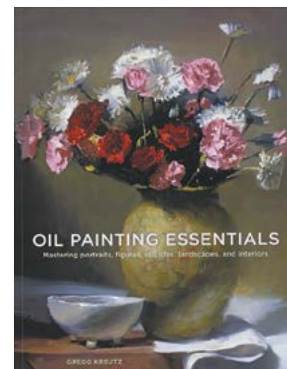
This book takes the most popular techniques and makes them accessible to the contemporary artist and crafter. Six different artists show the reader using mini-demos, full demonstrations, finished examples and artist profiles how they can use the most current techniques. **N**

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The New Zealand Artist Magazine



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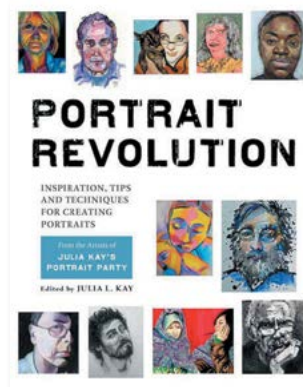
Oil Painting Essentials

By Gregg Kreutz

ISBN:

B9780804185431

Price: \$49.99



Portrait Revolution

Edited by Julia Kay

ISBN: B9781910258507 • Price: \$49.99

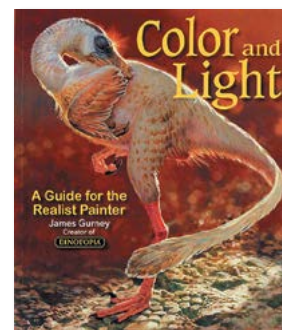
Colour And Light

By James Gurney

ISBN:

B9780740797712

Price: \$45.00



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Rachel Walker



With a Bachelor of Design, majoring in Illustration, from Massey University in Wellington, Rachel Walker says she probably chose the arts to annoy her parents in true teenage style. But the joke is on her, because she has evolved into an extremely talented artist who is paying the rent with her work.



'Kakapo' - watercolour, ink and spraypaint. 653 x 515mm.

“I started my degree thinking I wanted to be a graphic designer, then changed to textile designer. Slowly my tutors and I found that I was most skilled and excited when it came to the hand-drawn arty projects. So I ended up majoring in illustration, and after I finished university I was invited to display at a gallery, and things just kept moving in that direction.”

Rachel always keeps a notebook with her along with a camera to capture those moments of inspiration, which just pop up out of nowhere. Quite often these moments belong in the natural world, driven by that floaty, effortless beauty. She is saddened by the habitat loss and extinction of so many animal species.

Currently working on a painting of the Earth – a pretty big subject, she claims: “I’ve been feeling pretty sad about all the environmental issues the Earth is going through. I’m trying to have it come out less cliché than one would imagine an earth painting - also it’s a new challenge for me to work with so much black in the background.”

Motivated by the likes of English painter, Lorna Holdcroft and Australian watercolourist, John Lovett, Rachel has always been a huge fan of Ralph Steadman’s loose, crazy style. “I like looking back over my work and seeing the style change and improve. It’s nice to feel like I’ve added some small amount of beauty to the world and hearing how happy people are with a piece of mine in their living room. I also like staying out late and not setting my alarm if I choose! Artists seem to be able to get away with things.”

Rachel is driven to improving her work, so much so that she keeps moving her goal posts. She finds her biggest obstacle is doubting herself and whether her work is good enough for exhibition. “Sometimes I think a painting is a





'Water Dragon' - watercolour and ink. 653 x 515mm.

complete failure, but if I put it away for a few weeks then drag it out again with fresh eyes, it can be fixed. Or at the very least chopped up and made into Christmas cards."

She has donated some of her work for charity fundraisers with various wildlife organisations and is the label artist for a craft brewery in Wellington. "To be honest, I'm most proud and grateful that I am able to be a full time artist and pay rent with paint. It can be tricky at the beginning."

When asked about her favourite products she says: "My brushes are an absolute range - I can no longer read the labels on most of them. My paints are Windsor and Newton Cotman watercolours. I prefer Pebeo black india ink. My favourite paper is Saunders Waterford, either hot or cold press but always 450gsm, as I need it heavy enough to go without stretching. My paint brand wasn't specifically chosen - it's just what they have at the local art shop, but the Saunders Waterford paper choice has been a process of elimination and I just find their texture the best, they can hold a lot of layers, and not get bleed."

And her favourite piece of equipment? She says, "My raggedy old chopped-into cheap house painting

brush that I use for the randomness of the marks it makes, and my masking fluid. I love peeling it off at the end."

She starts her work with a loose pencil sketch, really loose watercolour splashes next, then works from loose to tight and detailed at the end with ink dip nibs.



'Beauty, Rarity and Pangolin' - watercolour, ink and acrylic. 653 x 515mm.



'Kingfisher/Kotare' - watercolour and ink. 653 x 515mm.



'Alpine Parrot (kea)' - watercolour and ink on Saunders Waterford 450g. 653 x 515mm.



'Autumn Falcon/Karearea 2017' - watercolour, ink and gold acrylic. 653 x 515mm.



'Morepork Blue' - watercolour and ink. 653 x 515mm.




'Sumantran Tigers Dusk' - watercolour and ink. 653 x 515mm.

Rachel likes to keep a busy social life to balance out being alone in the studio for most of the day. She has started Salsa Dance classes to do something completely different as well as enjoying Craft Beer Tastings.

Her advice to new artists is "Just keep working, and your skills should eventually catch up to your taste. Also, don't drink wine with your lunch. Productivity goes out the window, well, it does for me."

Moko Artspace – Coromandel, Quay Gallery – Napier, Soul Gallery – Hamilton, Quirky Fox Gallery – Hawera and Vesta Design Store – Queenstown are some of the places where you will find Rachel's work.

"I took part in a group show in Amsterdam when I was living in Europe, two years ago, it was Dinosaur themed which was so much fun. Also I've done commissions for people in England, California, and Australia." 



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

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Pastel Pieces

BY KATHRYN SAMIRAH MILLARD

Short Introduction to Pastels



The perennial question I am asked when I tell people that I paint in pastels is “Oh, you mean like chalks?”.

When I hear the word ‘chalks’ my mind immediately conjures up the image of those large sticks of blackboard chalk, or boxes of pastel coloured chalks that we all used as kids.

“No!” my mind shouts inadvertently, “Not like chalks at all!”

When you pick up an artist’s grade pastel, you hold in your hand a stick of pure pigment. The very same powdered pigments that all other artist’s materials are made of, be it oil paint, watercolour or acrylic. What makes these mediums divergent from each other is the binder that is used. Wet mediums have binders that hold the pigment particles in suspension which subsequently dry onto the ground they are placed on.

Pastel is referred to as a ‘dry medium’, being dry means

that the colour you see when you apply some pastel to your painting is the colour it will always remain as well as by the way its powdery surface is said to increase the refraction of light, thereby emitting an intensity of colour unchallenged by any other medium.

Because of the lack of binders and other additives in pastels it is potentially the most permanent of mediums. However, the substrate of any art work will affect its longevity, so using archival (acid-free) materials and framing the work under glass are always best practices to employ.

Made to be held

All pastels are made to be held, and applied directly. Hard pastels are usually rectangular in shape and along with pastel pencils can make really good drawing tools, depositing less product on the paper, whereas softer pastels are generally round in shape and are best used on their sides to create broad sweeps of colour which can be likened to using the brush stroke of a painter. They

Not all pastels are created equal:

There are Soft Pastels, Hard Pastels, Pastel Pencils and the newly created Pan Pastels. Soft pastels have less to no binder in their make up whereas hard pastels contain a higher ratio of binder to pigment.

In the Photo (left) I show a selection of my pastels as follows:

A Schmincke, German made, Velvety soft, highly pigmented and great for finishing pastel
 B Great American, buttery soft, extensive colour range, Richard McKinley sets are great for the landscape painter.

C Sennelier, French made, bright intense, soft

D Unison, British made, a pastel favourite, good neutrals and earths

E Unison (jumbo size for laying down larger areas)

F Diane Townsend Terrages, American made with pumice, chunky and expressive

G Girault, Made in France, great range of neutrals

H Mount Vision, large sticks made in USA, good value for money

Medium Pastels

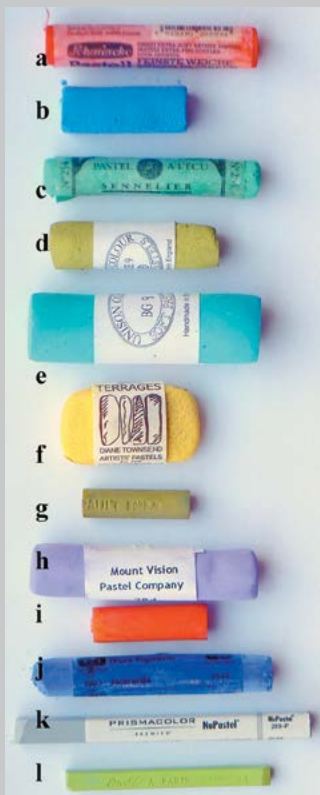
I Rembrandt, Made in Holland, great for underpainting and taking plein air sketching as they are sturdy and not too dusty

J Art Spectrum, Made in Australia unique southern hemisphere colours

Hard Pastels

K Nupastel Made in America, used for underpainting and finishing top marks, especially loved colour Blue Spruce 305-P

L Conte, Made in France, great for detail, small mark making.



deposit more product and if used delicately, layers can be successfully built up.

One possible downside to becoming a pastel painter has to do with the question, "How many pastels are necessary to produce satisfactory paintings?" Or put another way "When is enough, enough?"

If you are using paints, then you will know that you can get a huge range of colours by mixing the three primaries plus black and white. I have done this as an exercise and managed to create 48 such mixes!

This is virtually impossible using a dry medium. To some extent you can overlay pastels, say a white over a red to make pink, but the result is less likely to please the eye, and may look rather clumsy.

So, as a pastel artist you are most likely to end up becoming a pastel collector. *Warning: It can become addictive.* But it has been found that it is indeed helpful to have a generous assortment, because it is very frustrating to find that you do not have quite the right tint, shade or colour. Your personal collection is, however, dependent upon what your preferred subject is, and also the style in which you use your pastels.

Studio Organization

I have been using pastels for quite a few years and the number one piece of advice that has made a huge



difference to how I organize and then utilize my pastels is to use a large enough open storage box whereby your sticks are all sorted according to value and hue. This sounds rather obvious

to me now, but at the start there was no one offering me this advice, I just had random collections, or used the box and the layout of the pastels as they arrived when I purchased them.

I can now attest to the fact that taking the time and effort it takes to sort your pastels into value and colour will improve your work flow no end. I encourage all of you who still use the original manufactures layout to tip all your pastels out of their boxes onto a large desk and re-arrange them, Now! This one act will immediately begin to improve your work because it will start to teach you to think of pastels in terms of values, and value is what contributes substantially to the success of the design of a painting's composition. Value can lead your eye around your picture. Value can set the whole emotional tone of your work; value can give you high drama, or it can give you a calm, poetic elegance. Art is after all a story telling language.

The choice is yours but honestly organizing your tools before you begin can give you a great head start.



Another studio tip is to break your pastels into pieces. Yes, I know this sounds like a brutal act of vandalism but again, the optimum working size for a round pastel to comfortably use, as if it were a brush stroke, is about an inch or so. I have done this to most of the pastels that I own, exceptions maybe a box of half size sticks that obviously arrived in this size range already. Another exception is if you are using a jumbo-sized soft pastel such as Unison make and are covering a large area in one colour, it just gets the job done quicker!

A word about pastel dust seems appropriate here, the worst thing, in my opinion, about using pastels is their dusty nature. Pastels of all kinds make dust. Yes some make more than others but at the end of the day the dust created in the working process settles somewhere. So in order to catch some of this dust, especially if you work at an upright easel, you need to make yourself a dust catcher. Mine is made from strong aluminium foil, folded and cupped under the backing board for my work, it does a good job, and I either tap the accumulation out into a jar for safe keeping and re-moulding, or fold up the foil and dispose of it.

I also use a barrier cream as I find the fingers that are holding the pastels become covered in product and this tends to dry the skin out, so Gloves in a Bottle sourced from my local pharmacy has been my skin saver of choice. As far as toxicity goes, the advice is do not breathe the dust in, so try to be careful and the best clean up method is to use a damp cloth to wipe down surfaces, rather than stirring the air up and just blowing any particles around your studio space.

Your studio is a special place, and whilst writing this piece I did a quick search online to see what pithy offerings other artists might have written down:

"An artist's studio should be a small space because small rooms discipline the mind and large ones distract it" Leonardo Da Vinci 1452-1519.

"Room Service? Send up a larger room" Groucho Marx.

And on that cheery note I think its time to go do some pastelling! **N**



INTERNATIONAL PAINTING PROJECT

Bari Duncan contacted us about an interesting project that had morphed through international facebook friends of hers. Here, she tells us a bit about it and we learn about the two international artists who participated with her on the idea . . .

‘Hardinge Road Tide’

“I recently worked on a project with two international artists, Gianluca Cremonesi from Italy and Niels Valentin from Denmark. The three of us have been following each other on instagram and facebook, our love of painting the sea in common”.

Bari’s original photograph of ‘Hardinge Road Tide’.



Bari Duncan

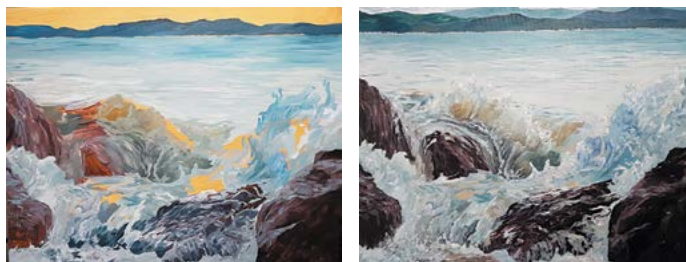
I started with me posting a photo I had taken of the sea in Hardinge Road, Napier. Gianluca suggested my photo should be painted and Niels also liked it, so over a period of several weeks we began our individual renditions of ‘Hardinge Rd Tide’. We all have different styles and while I use acrylics, Gianluca and Niels use oils. As we began, we shared each others posts so a larger number of people could follow our progression. People really do love watching paintings unfold. The three pieces of art have been individually interpreted and its been amazing to experience. I love all three works.



I enjoyed this so much that I’ve organized another one. This time there will be eight participants from areas such as myself in New Zealand, Italy, Denmark, Spain, England, USA and Trinidad and Tobago. It will be another water scene, as I’ve invited artists who love painting the sea.

I am a full time professional artist, painting in pastels and acrylics for 28 years. Over this time I have had many successful exhibitions both solo and with others. Commissioned works reside in Australia, England, Sweden and USA. I definitely have a love affair with the sea, and all forms of water being my favourite painting subject. I am lucky enough to live right at the ocean, with endless inspiration.

I started with a raw sienna wash on canvas. Blocked in the main areas of land, back sea and foreground rocks. Slowly layering up tones and colours, adding more and more detail. Always a challenge making that decision that its finished, but was pretty happy with the end result.



Niels Valentin

I came across Bari Duncan on Facebook, both of us being seascape painters. At one time Bari posted this photo on Facebook and I commented along with Gianluca, whom I've been acquainted with for some time, and suggested we could all paint it in our own way and they were both up for it. I've done a similar project before and it's lots of fun. It would of course be more fun to do these kinds of projects meeting up, but for 'everyday projects', the internet works perfectly. I always use own photos for reference, but for this project it obviously had to be someone else's.

What triggered me about Bari's reference, was the translucency and movement of the water on the rocks, all these directions in such a limited space.

I usually leave out anything beyond the horizon to keep the focus on the water itself. To me it's not about the view or the location, it's always about the emotion that the ocean invokes in us, which is also why I only use the photo as reference, not as the answer. Besides, I think one has an obligation to filter a photo through yourself and not just copy. One's memory of a certain sensation isn't 1/160 of a sec like the camera's exposure, but the cumulated movement over minutes, maybe hours.

Technically, I use oils, usually alla-prima, moving fast, finishing two thirds of the painting and adding the details or some glazing where certain areas have become too complex or detailed. You can see this in the last two photos: A minor, but significant change. As a medium I'm using Liquin these days, it allows me to work fairly fast and finish with details soon after.



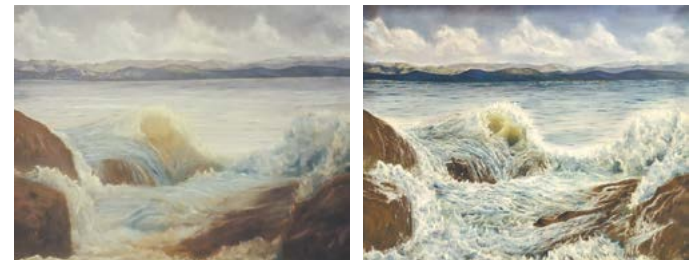
Gianluca Cremonesi

A few weeks ago I was looking at Facebook when I came across a beautiful picture shot by my fellow artist Bari Duncan, I commented saying it was a perfect reference photo and that it deserved to be painted. Then Bari proposed me to join her in a common project and Niels Valentin from Denmark joined us as well. To me it was a brilliant idea and an exciting opportunity to see how different 'artistic eyes' can see the same subject.

I fell in love with the distant hills so peaceful and quiet, in contrast with the powerful forefront wave and foam crashing onto the rocks. The foam in the front was designing a series of twist and twirls that was already a piece of art themselves.

I painted it in oils and began sketching it with a very diluted phthalo blue. I then approached it my usual way, from back to front and dark to light. I kept the background loose in order to give depth in the painting and to focus the attention on the foreground foam which I detailed as much as I could in order to attract the attention of the viewer. Predominant colors chosen for this part are various shades of Payne's grey, white and Prussian blue with some hints of Viridian green. It took me around 20/25 hours and a few days because I work often in layers and they need to dry between applications.

This project was a pleasure to paint - but with a new thrill. I've been amazed by the painting produced by my fellow artists, they both painted such amazing masterpieces and I've been able to 'read' in the paintings with their own peculiarity and differences. I am so happy and honored to take part in this project and I hope to do it again in future. N



Ruth Reid



New Zealand born artist Ruth Reid, is passionate about painting, exploring, sharing and protecting wilderness areas. She started life as one of a large family on a small farm not far from Geraldine, in rural New Zealand. Her family was fairly self-reliant at a time when it was considered to be necessary and normal.



Ruth Reid and artist sister Marlene Howie painting near Arthur's Pass.



'Mt Oates, Arthur's Pass 2' - oil on Fredrix Panel. 400 x 300mm.

They owned a bach at a local river with an outdoor hand-operated water pump and no electricity which formed the basis of her enduring love of the simple life, self-sufficiency and for the fabulous New Zealand outdoors. She skis and tramps in remote areas of the mountains and has great pleasure seeing her family continuing to enjoy the great outdoors too.

Although she completed an Arts Certificate at the Aoraki Polytechnic in 1987, married life on a farm with three children and a job in education left little time to pursue this interest. However, through those years she was waiting for the time and place to really 'have a go' at exploring the joys of painting as a career and looked forward to using her late father's historic art equipment. Unsurprisingly, some of her siblings are artists too.

While living in North Yorkshire in the UK in 2006, she joined a group of watercolourists and continued painting on her return to New Zealand. Time was ticking on when the series of major earthquakes in Christchurch beginning in 2010 changed things for Ruth - and for many others. She now had the unexpected 'opportunity' of extra time to pursue art as a full-time career.

RuthReidArt.com website was set up and she made a huge self-imposed commitment to attempt '100 Paintings in 100 Days' with the goal of sharpening her skills and style. This resulted in publicity through radio, TV and newspaper articles which put the pressure on her to complete the project. Fortunately, as she said "I survived."

An added bonus was the inspiration this project gave to others. It has since resulted in an annual project called 'Join Us in June for 30:30' where creative people, of any

arts or crafts, challenge themselves to create one new thing for each day of June. It's on Facebook as a group. This has led on to forming yet another group; this one for artists who wish to improve their skills by following the age-old and respected tradition of copying the masters. Titled 'Monthly Masterstrokes', these are artists trying to paint a copy of one of the masters each month. If you have a Facebook account and you're an artist who likes to do some of your paintings with the encouragement of others and may be interested in 'Monthly Masterstrokes'.

The next step was opening a gallery space next to her studio with the first exhibition arranged to display the 100 Paintings in 100 Days. Being elected to the Executive Committee of Arts Canterbury was another role accepted to help promote and support artists in Canterbury. A further honour was being accepted to be an exhibiting member of the oldest arts society in New Zealand (the Otago Arts Society Inc) where her work is regularly exhibited in the gorgeous historic railway station in Dunedin.

In April 2014 the Australian television programme 'Colour in Your Life' filmed a documentary in Ruth's studio. The programme is now being shown in Australia, the USA, the UK, various Asian countries as well as in New Zealand.

While her passion is to paint New Zealand wilderness landscapes and wildlife in oils, other themes occasionally make an appearance. You're warmly invited to email (ruthreidart@hotmail.com) or ring (+64 3 3822 054) to make an appointment to come and visit Ruth Reid's studio and gallery at the beach in New Brighton, Christchurch, New Zealand.

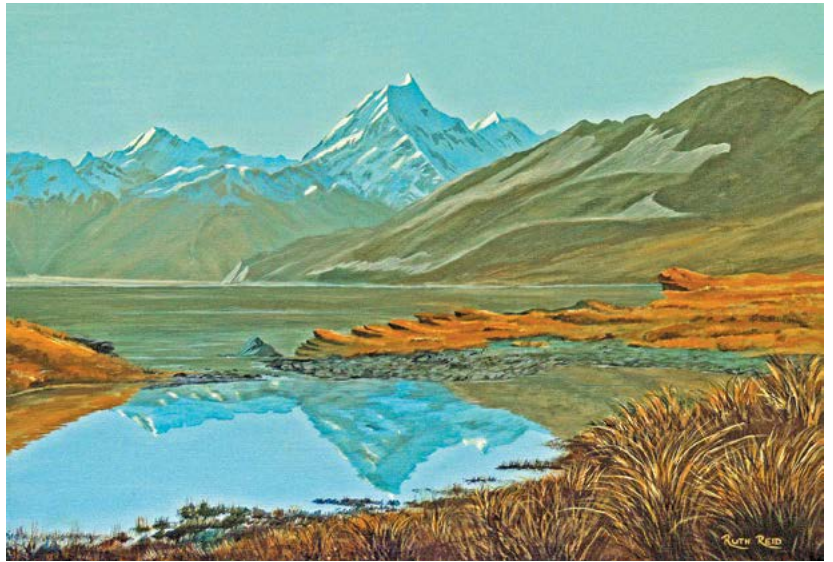
In Ruth's words:

I'm a New Zealand born artist; passionate about painting, exploring, sharing and preserving wilderness areas.

As a skier and tramper, I regularly go into remote areas of the mountains and bush with my camera slung over my shoulder and sketching materials at hand. The natural beauty of New Zealand offers me infinite inspiration; from the long miles of rocky coastline and sandy beaches, through the primeval forest areas to the pristine, majestic mountains and into our unique back-country huts. Because of this love of the world's finite natural wilderness areas, I get involved in projects that highlight the importance of protecting them. It really gives me a thrill when my paintings encourage people to visit and cherish the places I paint or remind them of trips they have made.

Although I painted as time permitted for many years, it's since 2010 that I've been a full-time artist. I am very proud of having made that

The New Zealand Artist Magazine



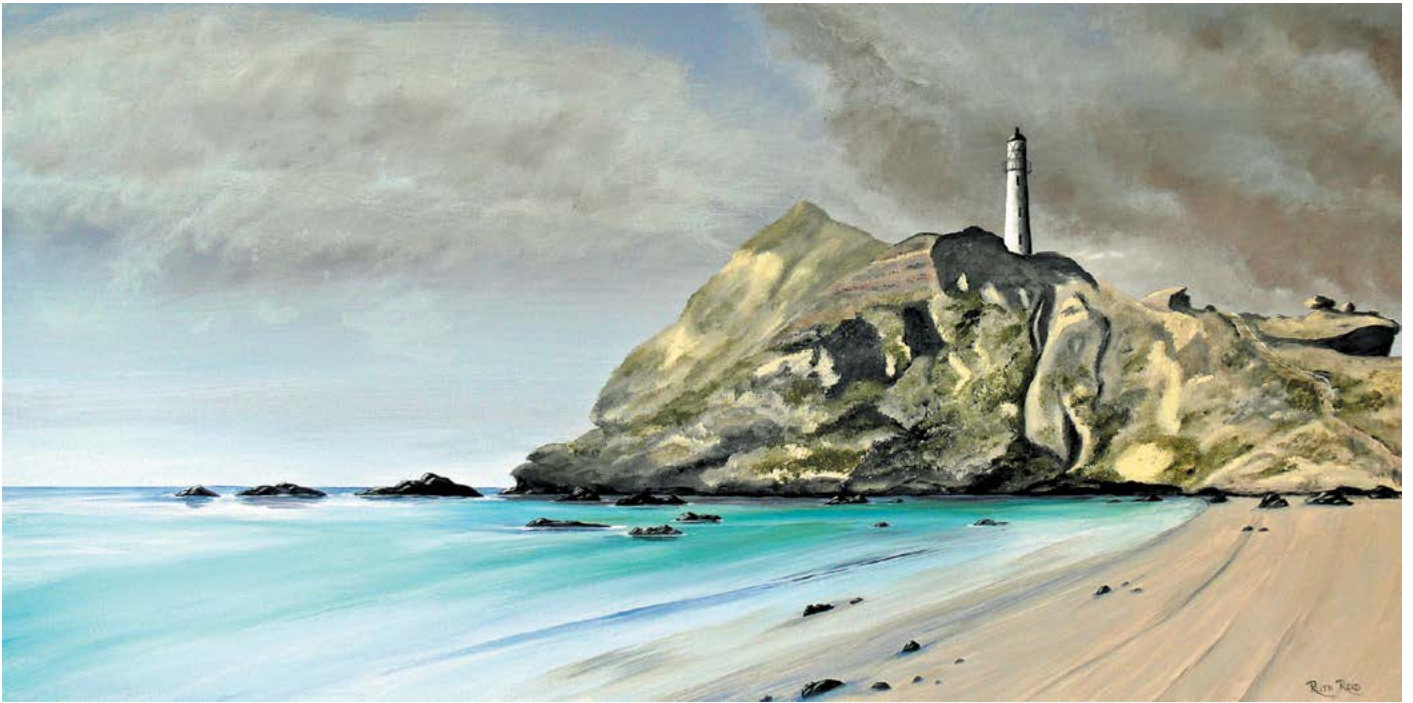
'Mt Cook and Tussocks' - acrylic on box canvas. 650 x 450mm.



'Garden of Eden Ice Plateau, Southern Alps, NZ' - acrylic on box canvas. 500 x 400mm.



'Arthur's Pass Cottage' - oil on Fredrix Panel. 400 x 300mm.



'Castle Point Lighthouse' - acrylic on box canvas. 1000 x 510mm.



'Cape Egmont Lighthouse with Mt Taranaki' - oil on stretched linen. 411 x 210mm.

decision and following it through. My oil paints and other materials are always of high professional quality. I paint en plein-air and from my photos when back in the studio.

My artwork is exhibited widely, both throughout New Zealand and more recently, internationally. I've also begun entering competitions and have been delighted to win awards. This has resulted in media coverage (radio, newspaper, television and via the Internet) and in 2014 I had an internationally shown documentary filmed in my studio.

Being an artist means a lot of time working in solitude, however I'm never quite alone as I have two cats and a

dog who love spending time in my studio. In addition, I regularly spend time with my family, other artists and friends. Since I believe that it's important to be supportive of other artists, I've become involved in the wider arts scene, organising projects to encourage artists, and am on the Executive Committee of Arts Canterbury.

My artistic ambitions are to be an 'Invited Artist' to Antarctica, to continue my landscape work painting en-plein air, to garner more national and international representation and to enjoy the freedom of occasionally painting in a secondary style of abstract work.

I have learnt to work out the total costs of any



'Kiwi Sign and Mt Oates by Greyneys Creek, Arthur's Pass, NZ' - oil on box canvas. 1000 x 500mm.



'Old Barn near Arrowtown' (en plein air) - oil on Fredrix Panel. 500 x 400mm.

***"If you hear a voice within
you say
'you cannot paint'
then by all means paint
and that voice will be
silenced.***

Vincent van Gogh

exhibitions and shows in which I am invited to exhibit. It is better to focus on the shows that spend serious effort and money promoting the artists and selling their work, instead of making most of their money from the artists themselves.

My favourite medium is oils and my favourite piece of equipment is my H frame easel in my studio, and my advice for new artists would be to join an art group and go to workshops. You'll not only get tuition but you'll also meet like-minded people who may go on to becoming your valued and encouraging art friends.

You can see my artwork at New Brighton Gallery – Christchurch, The Art Station – Dunedin, Orion Powerhouse Gallery – Akaroa, Paul's Gallery – Timaru and Saatchi Gallery – Online. My work has found its way to Australia, England, Ireland, Canada, USA and of course, New Zealand. **N**



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GRINTER GLASS

PASTELS IN THE GREEK ISLANDS



From left to right: • Street scene, Naxos. • Aghias Savas monastery, Kalymnos. • Terra-cotta domes, Aghias Savas monastery, Kalymnos.

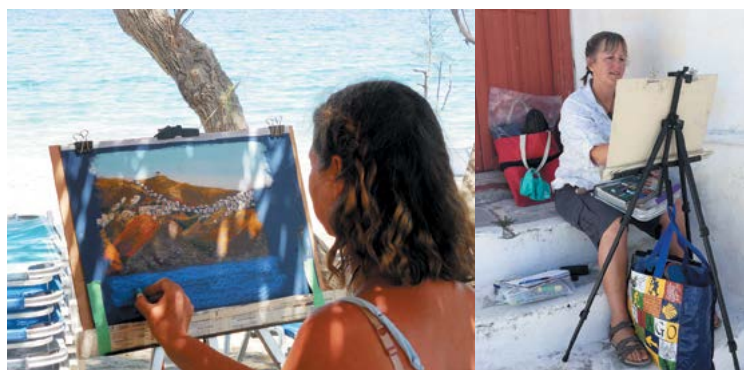
By Wilson Lattey

“Come painting for three weeks in the Greek Islands!” This was an invitation from Rotorua’s New Zealand Master Pastelist, Maxine Thompson, early last year. So we did! Nine Kiwi pastel artists, plus partners and relations, assembled in Myrties on Kalymnos on 11 June.



Wilson Lattey at work.

Wilson adds final touches.



Noreen Ford sketching in the shade, Astypalea.

Pam Kirk tucked in a doorway on Amorgos.



Maxine Thompson’s donkey studies, Amorgos.

We came from Bay of Plenty, Rotorua, New Plymouth, Kapiti and Lake Hawea. A typical day consisted of gathering for breakfast, then either walking or bussing to the day’s painting venue, where we would paint until early afternoon. Lunch was usually in a small café nearby, then the afternoon would either be free choice, or organised touring for the whole party.

The Greek Islands are famous for their whitewashed buildings, ancient stone walls, rocky mountains and bright blue sea, speckled with lots of little boats. Cloudless blue skies were the norm, and on most days the temperatures reached the mid to high thirties. None of us had done much plein air painting before, but we soon learnt about changing light, keeping out of the sun, and the mechanics of setting out trays of pastels on uneven surfaces in the open. We were often able to set up in outdoor cafés, using their tables and chairs in the mornings because they didn’t open until midday or later.

We spent about nine days on Kalymnos, going to a different village or painting spot each day. Maxine would often start with a demonstration, then mentor each of us through the painting session. Meantime the non-painters would head off exploring, shopping or swimming. Every few days, Maxine would gather us all for a show-and-tell session with all of our work on display, and she would talk about each painting and provide helpful critique. These gatherings were very valuable and it was wonderful to see how the quality of our work increased as the tour continued.

Our next island was Astypalea. The 3½ hour ferry trip was a bit rough, and was followed by a minibus trip to our hotel in Livardi, a lovely little bay where we spent the next five days. Our painting subjects on Astypalea included the ancient castle and whitewashed village above the bay, the famous old windmills, and isolated little bays.

It was a 4am start to catch the ferry to Amorgos, our next stop. Our hotel was high up in the mountains, set in the whitewashed village of Langada. Donkeys are the main form of transport on the steep tracks and



ABOVE: From left to right: • Street scene, Telendos. • Old windmills, Chora, Astypalea. • Fishing boat, Telendos. • Fishing boats, Vathy, Kalymnos. • Street scene, Amorgos • Geraniums. • Chapel in castle ruins, Astypalea. Photographs by Wilson Lattey.




Working in the shade, Astypalea.

often came down through the village, laden with produce and supplies. We had plenty of opportunities to sketch and photograph them, and Maxine did some lovely demonstration portraits of donkeys and their riders. We spent four days in Amorgos, painting rural and village scenes, before we caught a ferry to Naxos. After a day spent touring Naxos, we headed back to Athens to make our various ways home – or on to other adventures.

Everyone in the party, both artists and non-painters, rated this tour as one of the most enjoyable they had anywhere. Australian Diana Weir of Artemis Tours has spent many years running several of these events annually, and made absolutely sure everything went well, despite some last minute itinerary changes. Her excellent organisational skills allow her tutors to concentrate on their students, without having to worry about logistics. Diana speaks fluent Greek and has longstanding arrangements with many of the hosts and service providers. The islands she chooses are not on the major tourist circuit, so the atmosphere is very relaxed and very natural. The islanders are very friendly, honest and generous. We were able to just leave our gear on-site while we went for coffee on a number of occasions, and not worry about it going missing! Meals were enormous, quite cheap and very tasty. Pina colodas were popular as well!

Subject matter was everywhere, and while the programme did not really lend itself to producing much finished work, we all have enough photographs and sketches to paint blue and white villages, tiled monasteries, windmills and boats for years to come. We all grew our pastelling skills, thanks to Maxine and the opportunity to spend the best part of three weeks painting every day. Maxine is a wonderful tutor and does lots of workshops in other places, including Australia and Morocco, as well as the Greek Isles and New Zealand.

And, just as importantly, the non-painters all had a wonderful, enjoyable holiday as well. We must do it again! A repeat tour is booked in for 2019.

Find out more about the tour at www.artemisarttours.com and the tour tutor at www.maxinethompsonartist.com 




The morning's results, Emborios, Kalymnos.

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 PANZ Pastel Artists of New Zealand

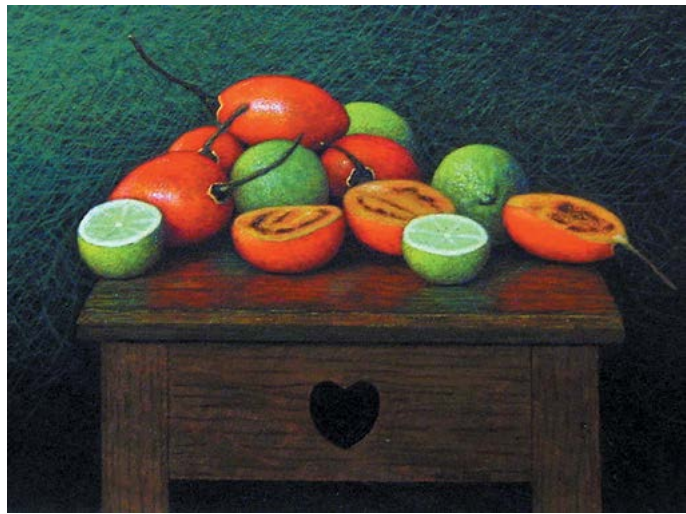


 **PANZ**
pastel artists of new zealand



Societies, Clubs and Groups

THE WAIMATE ART SOCIETY INC



Artist Wayne Patrick.



TOP: Artist Vanessa Powell.

TOP RIGHT: Artist Judith Cordeaux.

ABOVE: Arcadia Waimate Artist Claire Early Maxwell.

RIGHT: Pencil Drawing By Artist Warwick Tilley.



Initially founded in 1956 as an Art group The Waimate Art Society Inc has been holding a national art awards and exhibition annually for approximately 60 years. The exhibition which is run over ten days and normally take place in March/April will this year take place from the 13th of October until the 22nd October. Open to all Artists throughout New Zealand the exhibition encompasses many styles of Art and Craft into four main categories, these include; section one watercolour/works on paper, section two oils and acrylics/2 dimensional mixed media, section three applied art(including sculpture, pottery, fibre, jewellery and all other 3 Dimensional media, and finally section four photography.

Cash prizes are awarded for first, second and third in each section, there is also a sponsored best local Artist award as well as a \$500 prize for best overall exhibit. This year there is an approximate total prize pool of \$3000 on offer.

Following the conclusion of the exhibition a viewers choice award will be presented for the most popular exhibit chosen by votes taken from the viewing public. The awards are very kindly sponsored by local, regional and national businesses, these include Trustpower, Port Blakely Ltd, Winsor and Newton, Kirk Irrigation, Gordon Harris and The New Zealand Artist magazine.

The exhibition is well supported by Artist's from throughout New Zealand with between 200-250 exhibits of a high standard received each year. Artists can enter up to two exhibits with an entry fee of \$10 per exhibit, or up to four exhibits with an entry fee of \$5 per exhibit if you are a member of the Waimate Art Society. 20 per cent commission is taken by the Society on all sales.

Membership is open to anyone and runs from the 1st of April until the 31st of March. Membership costs \$20 per adult or \$10 youth(18 and under) Each year the awards are judged by an independent person of note from the wider Arts community.

The exhibition runs daily from 10am – 6pm with an opening night and awards ceremony. This opening is a well received event with food and wine and generally a guest speaker. Four guest artists have also been chosen to exhibit in this years event, two of which are painters and two Potter's/ ceramic Artists.

Societies, Clubs and Groups



LEFT: Exhibition Opening 2016 Copy.
 ABOVE: Artist Plaster Sculpture By Cheryl Murney.
 RIGHT: Artist Christine Mathieson.



The Society purchased its current premises (formerly a Chinese laundry and a garage) in the 1990s and with a \$13000 lotto grant and a lot of working bees set about repairing, relining and repainting the building to get it ready for its first exhibition. The premises which are made up of three gallery spaces, a kitchen and bathroom facilities have subsequently been upgraded with a hanging system, lighting, blinds and a new floor, all of which were obtained through funding by way of grants and proceeds from exhibitions and the hard graft from current and past committee members.

Normally held over April/May the Annual exhibition had to this year be put back due to crucial committee members being out of commission. "This compromised the Society's ability to hold the show to its normal high standards and so the committee decided to postpone this year's event. This has in turn had a knock on effect to our normal, members Spring Art and Craft fair. So this year we are intending to replace the spring show and hold a pre Christmas pop up gallery in early December".

The Society holds occasional workshops for painting, craft and framing and has an active weekly Wednesday painting and craft group. "This is a great fit for those who don't have their own studio space or just like to work alongside other like minded Artists. Its a friendly and informal way for people thinking about getting involved in the Society to come along and meet other enthusiastic Artists".

Along with all the Society's events other community groups regularly make use of the premises and its facilities for their own functions. "We have a great community asset here so its wonderful to be able to share that." Entry forms for this year's awards and membership forms can be found on the Society's Facebook page or if you are interested in knowing more about the benefits of joining the society please contact Robert at cherob@clear.net.nz. 

The New Zealand Artist Magazine

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ART AND TARTAN WEARABLE ARTS

By Pearl Newman

My friend and I intended going to the Art and Tartan Wearable Arts in 2016 but by the time we got organised the tickets had sold out. This year we made sure we booked early; but even then Saturday night was sold out within a very short time.



The winner and designer on stage Scottish Coo - Designer Aimee Tomes.



The peoples choice, 'Celtic Land fall, Aotearoa' by Pamela Illingworth and Heather Woodcock. Baobhan Sith - The white woman of the Scottish Highlands, with Hatea performers behind.



Tartan Space Oddity walks down the catwalk. Designed and modelled by Richard Wilson.



Clawed McTuri threatens the audience with his prosaic arm. Designed by Team Serious Fun - Carole Hebbard, Donna Finlayson and Lorraine Bullen.

a fabulous fusion of cultures in music, performance, dance and costumes. Where else would you find highland dancers dancing with a kapa haka group performing waiata? Then we had waiata with bagpipes. It was brilliant.

The Hatea Kapa Haka group featured regularly throughout the programme, at one stage they performed "Apiata", a song they wrote specifically in honour of Willie Apiata. Their poi routine was beautifully choreographed through the Dream World section of the programme where costumes and poi moved and glowed in the dark.

There were great story lines throughout the show and it had a good tempo, with lots of models and action punctuated by singing, kapa haka or bagpipe playing. These provided opportunities for plenty of viewing of the amazing costumes and then times to sit and listen. You didn't feel overwhelmed visually.

Half time meant hot savouries and sweet slices were served to the crowd, and purchasing of a variety of drinks – including a tasty punch. Again this was done so efficiently and the hostesses were extremely helpful and friendly.

Saturday matinee suited us so we arrived an hour before the start time. Waipu was rocking; parking was at a premium, bagpipes were playing in the street near the entrance to the Celtic Barn and bus loads were arriving. Everybody was flowing in the same direction and the anticipation and excitement were high.

The organisation at the door for such a large crowd was very smooth. We exchanged our printed tickets for real ones, divided into two groups to enter the Barn from opposite sides. There were no allocated seats but no hustling either, as there were plenty of options to suit everyone with the stage jutting into the crowd on two sides.

From the very first moment of stage smoke to the final wail of bagpipes the performance was brilliant. There was

EXHIBITIONS & EVENTS

The second half meant a closer view of each costume including the story and inspiration behind them. It would have been lovely to hear a little more about the materials used and the process involved. Quite a few of the designers also modelled their own costumes, including the men. It was also delightful to see such a range of ages modelling the works of art.

We all loved hearing some of the details such as how many matchsticks it took to make *Burning Desire*; they covered the skirt, cloak and hat. The 400 hand-made roses that were needed for the skirt of *Floral Tart*, and that someone had to fold 10,000 individual pieces of paper into triangles for the boat construction of *Fold and Be Bold*. I guess the artist counts every bit that makes up their garment! As a sewer and crafts person you could see the amount of work gone into the planning, preparation and making of all these amazing costumes.

One of my favourites was the *Natures Guardian*; a complete thistle plant, particularly the flower part at the top. The other was *Celtic Landfall Aotearoa*; with her arms closed in front of her she made a ship, her hat was the sails and her skirt the water. Then when she opened her arms the insides were coated with white feathers signifying the birds first sighted indicating land ahead.

The Recycled section had some brilliant works of art made from some quite difficult and inflexible materials. The models really brought the creations to life too, with a little swagger, debonair air or flamboyant twirl.

The Headgear and Sporrans provided some interesting artistic license and amusement. Quite a unique category really. Some people are really very creative!

Involving the children by having a section for them was inspiring. They all did a beautiful job on their creations which were not small either. Each one was so different, they had obviously put a lot of time into their work of art. Wait until they get to create a whole costume in future years.

We left feeling like we had seen a really great show. It certainly gave us plenty to think about, reminisce and talk about for days to follow. We were both so glad we had purchased a programme.

It is such a fantastic community event. Waipu did itself proud. On Labour weekend there will be a chance to view the costumes close up and speak to the designers. We are going to keep any eye out for the details on that and are so looking forward to next year. N

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WHANGANUI VISUAL ARTS SYMPOSIUM

By Helen Marie O'Connell



Jenny Coker: *Wild Iris.*



Tatyana Kulida: *He Can See The Light 3.*




Julie Grieg: *Introspection.*

An exciting new event hits New Zealand's arts calendar on the 6th-8th October with the arrival of the inaugural Whanganui Visual Arts Symposium. The symposium is billed as a "creative learning weekend", designed especially with artists in mind, to up-skill through interactive workshops and demonstrations. In addition to the hands-on workshops, a series of morning art talks will get behind-the-scenes on what it means to be a practising artist in today's global market.

Nine artists hand-picked from the top of their fields will lead the five hour workshops on Saturday and Sunday. Stemming from diverse backgrounds, and working across the spectrum of arts media, they are: Russian-born oil painter Tatyana Kulida, Otago-based Master pastellist Julie Grieg, Tauranga watercolourist Jenny Coker, Northland mosaic artist Pat George, Queenstown-based fine art photographer Jackie Rankin, and Scottish-born acrylics artist Morag Stokes. These six visiting artists join three internationally renowned Whanganui-based creatives who complete the line-up: leading Maori arts ceramicist Wi Taepa, printmaker Marty Vreede, and traditional harakeke papermaker Marilyn Vreede.

Last, but certainly not least, Graeme Stevenson, the flamboyant Australian presenter of the Colour in Your Life television series, will bring an additional burst of colour as the Guest Speaker at the symposium's Gala Evening on Saturday night.

Steeped in a rich culture and heritage, and home to over 400 artists, Whanganui is fast becoming a preferred destination for artists to work, live and visit. For newcomers to the town, the symposium's Creative Connections programme on Friday 6th will deliver unique insider's access to Whanganui's thriving creative scene.

The Whanganui Visual Arts Symposium organisers hope that this 'epic' convergence of visiting and local artists across one weekend will be the first of many biennial events for years to come. Registrations for the event are now open, with tickets for Workshops, Art Talks, and the Colour in Your Life Gala Evening available through the symposium's website at wvast.co.nz. For more information contact: whanganuivast@gmail.com. 



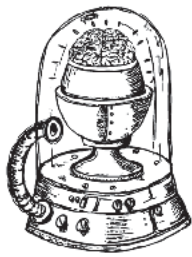
Pat George: *Ngati Manu.*



Jenny Coker: *Evelyn.*



Tatyana Kulida: *Carnevale.*



the Incubator

Growing Art and Culture



Michele Estall is an emerging artist based in Tauranga. She studied art and design at AUT straight out of high school. In the years that followed she decided to put art on the backburner and just painted for pure pleasure at home while she pursued a career in the Casino Industry. She worked her way up the ladder in this profession for 13 years but wasn't fulfilled. She then decided to pursue her passion for art and has been working on it fulltime, while being a stay at home Mum to her two boys.

My connection to The Incubator came about from answering an open call for artists in 2015 for a group exhibition they were holding. This was the first time that I put my artwork out there for others to see and I sold one of two paintings that I submitted. I have since participated in two more group exhibitions held there with great success

The Incubator was founded in 2013 to grow and connect what was then a fractured creative community. It is a working gallery with several resident artists, led by Simone Anderson and has become a well known creative hub within Tauranga.

The Incubator supports all forms of artistic development in all aspects of the arts, from writing, poetry, music, fashion, to installation and conceptual art. They have led public art projects, provide adult art classes and became a Charitable Trust back in 2014.


I have always found the team at The Incubator really encouraging and supportive of my work, so the space was my obvious choice when I finally plucked up the courage to work toward a solo show. I am extremely grateful that when I approached Simone about the show, she offered to help me out by providing a scholarship of sorts to help me through the process. The Incubator had

The New Zealand Artist Magazine

applied to the Tauranga council for funding to help emerging artists like myself put on their first exhibitions through a grant called Community Development Match Fund. I will be the second artist to take advantage of this grant through the Incubator this year.

The grant is such a blessing, because when you are just starting out it is really expensive buying art materials that you need to create your work, let alone find money to hire a gallery space. The grant covers the use of the space for three weeks, nibbles and drinks for the opening night and the usual advertising for the opening. An invaluable part of this package was also the help of a mentor that has critiqued and advised me throughout my preparation process. My mentor is Graham Crow, who is a highly regarded local artist with years and years of experience in the art world. Graham has been such a great support and wealth of knowledge so far. He will even be there with me advising me on the best layout when it comes to hanging the work in October.

My work for the exhibition is all based around Maori Legends or Purakau. I love telling stories through my painting and have especially enjoyed learning more about our local legends. Last year I donated a series of sketches to Maungaarangi Kindergarten that they have turned in to wooden jigsaws as a fundraising initiative for the kindy. Those sketches became my inspiration and in essence, my working drawings for much larger, more intricate paintings for this exhibition. Those drawings also gained the attention of a local author Hinemarie Burton, who has asked that I illustrate her next book about 'The Local, Legend Of Mauao', for which I am extremely excited about!

Simone Anderson at The Incubator is also more than happy to answer any questions you may have as well. She can be contacted via info@theincubator.co.nz or on 07 5713232. 





Impressions ART AWARDS



The Impressions Awards became an annual event for 10 years, hosted by Arts Council Nelson in Nelson for nine years. These Awards were instigated by Impressions as a way of contributing to the arts community and they retained naming rights in return for providing the major prize packages. More recently it was decided to move the Awards to the Tasman District which despite having a community rich in high calibre artists, has no major event or art facility such as a public gallery. It is the intention of the Tasman Arts Focus Group to raise the profile of arts in Tasman by bringing some of the best recently-created artworks from throughout New Zealand to be viewed alongside the art of local artists. We also view this as an opportunity to offer another attraction in a popular tourist destination – Mapua.

The Tasman Arts Focus Group is chaired by nationally recognised Ruby Coast artist printmaker, Graeme Stradling and supported by fellow artist Glenys Forbes – who has a wealth of experience in organising and running art competitions on behalf of PANZ (Pastel Artists of NZ). Lewis Della Bosca of Impressions is also providing input into the group, using his professional networks to secure promotional and prize packages.



Lewis Della Bosca

The new venue for the well established exhibition and awards in Mapua, will mark a significant milestone for the Impressions National Art Awards. Ten years old and thriving, the show has been well supported by artists across the country, and has been enjoyed by visitors and Nelson residents. Recognising the creative vitality of the Tasman Bays area and in particular the attraction of Mapua now for visitors and art lovers, the organising team made the decision to base in Mapua. The Mapua Hall will be host to a wide range of New Zealand artists work. It is expected that many local artists will take part too. The Hall, which was fully transformed in a big rebuild in 2013 is a great site for exhibitions of this type. Last year's PANZ national exhibition was a great success here, people and art arrived from all over the country. The Awards are open to all original 2-D art excepting photography and will be held in October, with exhibition open for the following two weeks.

Entry is open to all NZ residents. Works must have been created within the last two years and be original to the artist. Artworks are to be created by painting, drawing collage or printmaking. All digital artwork is excluded. 



Cludia Recorean, who received the Impressions Supreme Award 2014 as well as the Arts Council Nelson Contemporary Award, with Glenys Della Bosca.

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ARTS IN THE VILLE

Helensville will be full of colour and creativity during Labour weekend.




Jeff Thomson Studio 2016.

Jayne Thomas.

'Arts In The Ville' is an opportunity for you to meet artists in their working spaces, talk to them about their work, purchase pieces of art direct from the artist or from one of the pop up exhibitions.

Artists taking part include painters, fibre artists, hat making and sculpture.

You can 'have a go' at one of the interactive displays and go home feeling inspired by the creativity that has collected in this historic town. Maps will be available prior to the event or on the day. Blog www.artsintheville.blogspot.co.nz For more info email Jo Dixey on dixdean@clear.net.nz 



Jo Dixey Studio 2016.

DARFIELD ARTWEEK 2017

The Malvern Community Arts Council is a charitable, incorporated society that promotes the arts in our area. We operate the Selwyn Gallery in Darfield; provide workshops, artist-in-residence programmes, and scholarship opportunities; organise performing arts events; and stage Darfield Artweek annually. For over 35 years Darfield Artweek has been a celebration of art in our area. From Friday, 6 October to Sunday, 15 October this year the Darfield Recreation Centre, the Selwyn Gallery (The Canterbury Botanical Art Society), and the Darfield Library will house exhibitions showcasing over 300 artworks submitted by some 120 artists from Selwyn District, the city of Christchurch, and countrywide. The exhibition is open to all and includes painting, photography, sculpture, ceramics, jewellery, and wood carving.



Artweek winner 2016, Sarah Dodson with Judge Ken Hall.

Many artists and visitors from this same area come to Artweek to spend a day in Darfield and the surrounding area enjoying the art, patronising the cafés and other retail outlets, and enjoying the attractions of the area.

Malvern Community Arts Council (MCAC) are once again preparing for this October event and are calling for all artists, both amateur and professional.

Application forms can be found at the Selwyn Gallery, 17 South Terrace, Darfield.

All enquiries to Sylvia Townshend, sylanbill@yahoo.co.nz or 03 318 4773. 



A TRIO OF EXHIBITIONS!

1. DARFIELD REC CENTRE - Artweek contestants
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DARFIELD ARTWEEK 2017

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Applications and information can be found on <http://www.selwyngallery.co.nz/artweek>
Or at the **Selwyn Gallery, 17 South Terrace, Darfield.**

All inquiries to Sylvia Townshend sylanbill@yahoo.co.nz or 03 318 4773

EXHIBITION DATES: 6 - 15 OCTOBER 2017

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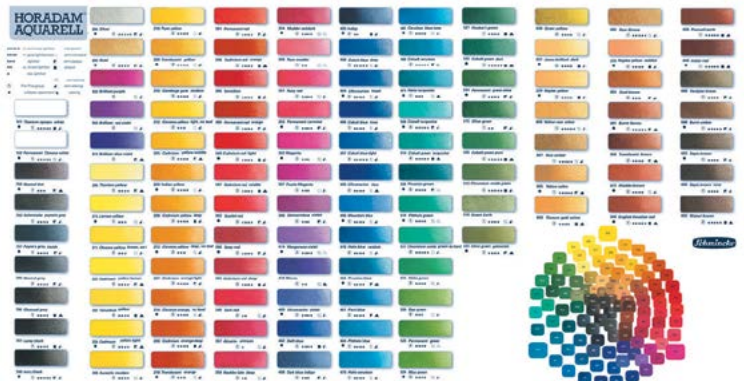


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**WHANGANUI VISUAL
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6TH-8TH OCTOBER 2017**

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