

THE NEW ZEALAND

ARTIST

M A G A Z I N E

Series 6 Volume 5 Issue No. 35

July August 2019

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FEATURE
Flemish Floral
Painting

**ARTISTS
FORUM**
Dougie Chowns
Sketchbook, part 26

FOCUS ON
Mike Ferris
John Dumergue

HINTS & TIPS
Pouring Resin
Saving oil colours

FEATURED INSIDE:

- Escha van den Bogerd • Ingrid Mann • Marina de Wit •
- Michelle Wright • Nick Hayter • Toby Willsmer •





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The Team

On the cover: 'New York Blend' – Escha van den Bogerd. PG 6.



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between gesture and geometry

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The New Zealand Artist Magazine



a note from the studio...

Dear readers . . .

Welcome to winter, curl up by the fire and enjoy a good read.

In this issue, we have an interesting letter from Mike Ferris on page 4, regarding the 'How to draw an oval' article from last issue, May June Issue 34. We will be publishing his advice in the next issue, so look forward to that.

There is also a Focus On article about Mike and his amazing work on page 43.

Some important news is that the Impressions National Art Awards has become The Tasman National Art Awards and is now held in Mapua as opposed to Nelson. See more on page 10.

We have a new contribution in Helpful Tips – page 12, from Bec Robertson, who gives us advice on pouring resin. Dougie's tip this issue, is on how to save mixed oil paint.

Evan Woodruffe tells us a lot about how the correct preparation of just about any surface can lead to a successful work of art. Also, on page 21 is an exciting give-away for those of you who are interested in digital painting.

Speaking of digital painting, have a look at Toby Wellsmer's work on page 46.

We have our usual give-away on page 5, so don't miss out on that.

Ira Mitchell-Kirk gives advice on how to temper the progress of your painting, stating that it's NOT a race but a journey to be enjoyed, on page 31.

John Dumerge shows his progress with various forms of 'leaf' on page 32 and Morag Stokes tells us about Jo Kreyll's modern take on Flemish floral painting, on page 40.

We have some interesting products in our product pages, and Jim Cobb gives us advice on his Atelier Acrylic products on page 38.

Please, let us know your thoughts about our content, we are always keen to hear from you.

With much love,

Meg



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Letters

Dougie Chowns's article DRAWING AN OVAL, Vol. 4, Issue No. 34: Helpful Tips, calls for comments.

The word oval derives from ovum: Latin = egg. Most freehand or instrumentally constructed attempts to create oval forms on a given major and minor axis are random, differ one from another and numerically limitless.

However, the tenor of Dougie's article is towards drawing an ellipse, defined as: A plane closed curve in which the sum of the distances of any point from the two foci is a constant quantity. The elliptic form of on major and minor axis is unique to that selection. This is demonstrated by Dougie's diagram, effectively used by teachers but its practical application is limited to large projects like laying out areas on gardens and murals.

The presentation amounts to making a mount with an elliptic opening that requires a picture to fill it rather than the lesser challenge of making a mount to fit a picture.

The difficulty of trying to fit an elliptical mount around a rectangular image arises when attempting to conform to the rigor of the curve by blindly shifting pins and altering the length of the string to find that changing one affects the other.

Send your letters to:
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Congratulations!



To
'Sue Curry'!
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One of Einstein's lesser known profundities is: 'Every problem contains the seeds of its own solution'.

Kind Regards
Mike Ferris

Thanks Mike, your comments are very much appreciated. We will publish your insightful information regarding ellipses in the September October issue. ED.

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PORTRAITS WITH CHARACTER

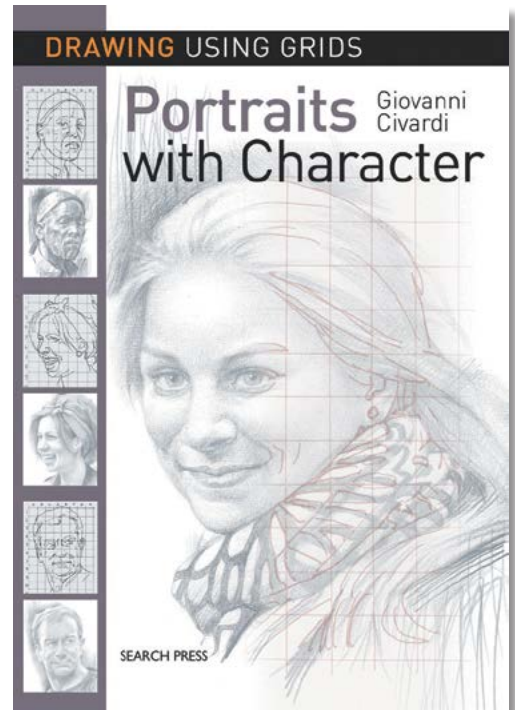
By Giovanni Civardi

The go-to drawing guide for quick, easy and expressive portraiture.

From world-renowned artist Giovanni Civardi, this highly practical guide uses the traditional grid technique to make the process of creating a characterful portrait drawing both simple and accessible.

Starting from a photograph, Civardi shows you how to create an accurate pencil sketch of the subject by overlaying a grid and transferring the image, one square at a time. The drawing is then rendered in easy stages to create a finished portrait. Even the most complex of subjects can be broken down into easy steps using this method, and by following the numerous, step-by-step exercises the reader will very soon be producing highly detailed drawings based on photographs of their own.

GIOVANNI CIVARDI was born in Milan in 1947. While training to become a sculptor, portrait artist and illustrator at the Free Life-Study School of the Accademia di Brera, he also studied medicine and surgery. For over a decade, he worked as an illustrator, producing commissions for newspapers, magazines and book covers. During frequent trips to France and Denmark, Civardi put on one-man exhibitions of this work and pursued his interest in studying the relationship between medical anatomy and the human form as depicted by the artist. His experience gained from teaching anatomy, life drawing and portraiture in schools and institutions over many years has led to the publication of numerous books in which Civardi's experiences are brought into focus. 



We are giving away a copy of this lovely book!
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FROM AMSTERDAM TO WELLINGTON

By Matt Mortimer

*There's something about painting. The
caress of the brush against the canvas,
turning a blank space into a vibrant
masterpiece.*



'New York Blend', 1300 x 950mm. Acrylic. Cover pic.



'Japanese Blend', 1300 x 1000mm. Acrylic.



'Watching Vermeer', 900 x 800mm. Acrylic.



'Watching Degas', 1200 x 1050mm. Acrylic.



'Watching Klimt (the Kiss)', 1300 x 1000mm. Acrylic.

There's something about looking at paintings too. Imagining the artists thought process along the way, how they used colour, blending and shapes. How did they get inspired to do this piece of work in particular?

Wellington-based artist Escha van den Bogerd travelled the long way from the Netherlands to our fair shores in Aotearoa, to paint portraits, in some cases of people looking at paintings: the inspiration for each piece of work being a simple enough philosophy.

"My main inspiration is from the Old Masters and the classical European feel. I started off as a portrait artist and then did figurative painting for many years. I have been working for some years on my museum paintings, a series of paintings of people studying famous paintings," she says.

The inspiration of the classics is a key driver for Escha as you can imagine, along with the ability to share this with all around her, and the freedom she has to do just that.

"To be able to do what I love and share this with the world, to express my feelings and moods and to be able to work for myself and have the time to work when I want is a great combination."

Mood definitely helps too – it's not always easy to paint a nice happy picture if your mood doesn't match. Getting into the right headspace is important, but changing moods can bring out new and interesting works and ideas, in addition to other elements that Escha draws on for inspiration.

"Inspiration comes from moods, people, places and feelings. To create a mood in a painting is just special and I think people can feel that as well when they look at a painting that you put part of your soul into it.

"Sometimes it's easy to be inspired, sometimes it's not at all



'Watching Girl with the Pearl Earring', 1050 x 1100mm. Acrylic.

and then it's ok to also have down times until you feel the vibe again."

This wonderful attitude extends into her view to the future. A distinct love of art and painting itself drives her to paint some breathtaking works – also an attitude of acceptance and a simple hard work ethic.

"I am just blessed to be able to do this for a living. I don't expect anything from life because it will let you down. If you just accept what you have is what the universe has decided for you at the moment and if more



'Fidare', 1050 x 950mm. Acrylic.



'Watching van Gogh's Sunflowers', 1400 x 1000mm. Acrylic.



'Watching Rembrandt', 1000 x 900mm. Acrylic.

things happen, then that's great and appreciated as well. All we can do is work hard and try our best."


This positivity and acceptance is created, not just with this passion but with several different products, with no clear favorite.

"I use many products, but I like acrylic because you can use it like watercolors with lots of water but also as oil, with not much water, so you can create a lot of different techniques."

She uses simple brushes and also her hands, bringing faces and postures alike, seemingly to life.

To say this works for Escha is one thing, but it's clear plenty of people feel the same, especially when your list of areas and galleries is as long as hers, with works featuring in Holland, Belgium, Germany, Switzerland, Austria, France, Italy, Luxembourg, Mauritius, Peru, America, Dubai and also across Australasia.

Judging by the list you'd think she has no time for anything other than painting, but there is always time for other things and the opportunity to give back. "I love my nature walks, playing with my cats, traveling, cooking, baking and meditating, as well as contributing in volunteer activities where I can."

Escha's summation of her art is as inspiring as the work itself; "Art has a mind of its own as people change so does your work and I am just letting it flow." 



'Geisha', 950 x 850mm. Acrylic.



'Watching Mona Lisa', 1300 x 1000mm. Acrylic.



'Watching Starry Night', 1300 x 1000mm. Acrylic.

An advertisement for Gordon Harris. It features a grey book titled 'Calligraphy & Hand Lettering' with a yellow banner that says '20% off selected items'. The book is shown at an angle against a blue background. At the bottom, there is a red banner with the Gordon Harris logo and text: '7 GREAT STORES & 16,000 products online! www.gordonharris.co.nz'. A small text 'SALE ENDS 31/12/19' is visible on the book's spine.



Waimea Estuary Mapua. Photograph by Jane Smith of Chocolate Dog.

The Impressions National Art Awards is now the **TASMAN NATIONAL ART AWARDS**

By Sue England

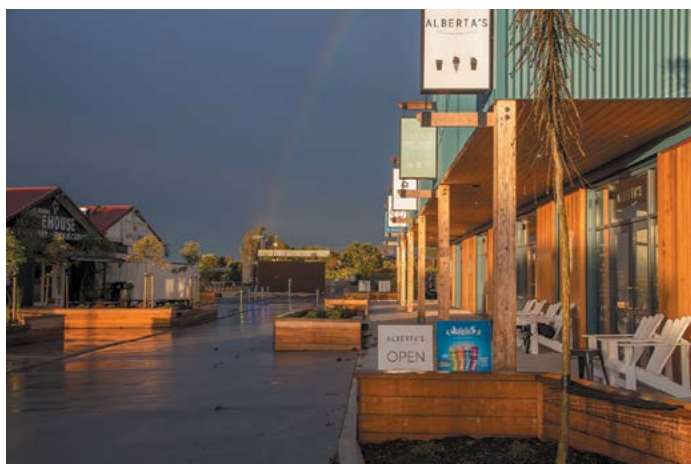
This event, now being held in Mapua, has grown in terms of the number of entries and number of visitors. It attracts work in all forms of 2D mediums – oil, watercolour, acrylic and pastel – and is recognised by the national art world as well as being a highlight on the Mapua and wider communities calendar. It is anticipated that this year's event, scheduled for October 2019 will be bigger than ever as the newly formed committee is already hard at work to ensure it runs smoothly. Lewis della Bosca of Impressions Picture Framers and Art Supplies is still very much involved, being our chief sponsor, patron and part of our committee. The New Zealand Artist Magazine is also proud to continue to sponsor prizes for this competition.

Mapua is part of Nelson Bays, an area that attracts visitors and immigrants from around the world. I am one such immigrant, an outsider, an alien and every day I am reminded of my incredible good fortune to have been allowed to reside in New Zealand and to have discovered this small corner of the country.

Mapua is my home and I love it. Why? Because the population, though small, is diverse in terms of age and cultural ethnicity and the many Kiwis who live here have made me feel so welcome. I can buy food, gifts, clothes; I can visit a doctor, a dentist, a vet; I can eat fish and chips with my fingers out of newspaper or fine dine at one of several quality restaurants; I can drink coffee, eat ice cream, buy a freshly-made pie; I can visit any of the many local art studios. If I can't accommodate all my visitors at home, there are plenty of B&B's and motels in and around the village that can help me out. And there is simply loads to do.

Going back a few years, the village hall was in a poor state of repair though still fully functional (more than can be said for the toilets!). Residents were canvassed to decide its future and that proved to be a complete renovation whilst keeping some of its historic and beautiful features. The community pulled together and now we have a wonderful facility that must surely compete with any village hall in the country. Activities abound on a daily basis. Physical pursuits, aerobics, Pilates, dance, yoga and the creative art groups are highly visible but the hall is also used as an occasional meeting place, cinema and function room. However ... all of these activities will cease from Saturday 28th September until Saturday 12th October 2019 when Mapua Community Hall takes on the new persona of prestigious art gallery.

Back to me for a moment, sorry! I don't consider myself an artist but do get a lot of pleasure being part of PANZ (Pastel Artists of New Zealand) and painting with the local



Mapua Wharf bars and shops. Photograph by Jane Smith of Chocolate Dog.



Mapua at Night 2. Photograph by Jane Smith of Chocolate Dog.

pastel group in the hall every Tuesday. And that is how I find myself part of the Tasman Art Focus Group (TAFG), a group of dedicated folk who are currently working very hard to organise this year's Tasman National Art Awards.

Mapua Hall is a worthy venue to display quality art from around the country. The Tasman National Art Awards is an annual and open exhibition for all media – oil, acrylic, pastel, water colour – and the standard of exhibits is reflected in the coveted prizes for the supreme winner, merit awards, wildlife/animal focus award plus the 'People's Choice' award.

If you are an artist we would love you to submit an entry. Brief details of this process are included below but can also be accessed from our website: tasmannationalartawards.co.nz.

Our Facebook page is also open. Please follow us, like us and share your thoughts at Tasman National Art Awards.

We would also love to see you at the exhibition. Live too far away to just pop in? What an opportunity to visit for a few days, take in the exhibition and all that this area has to offer. There is plenty of accommodation to suit all pockets and you may even find yourself buying one of the paintings. All the art is for sale and you may just find that special piece that you didn't even realise you needed! Purchases can be made with cash, cheque, EFTPOS or online direct credit. [N](#)

ENTRY INFORMATION:

1. Up to three digital entries, jpg format, to be sent by email to the Registrar – NO FEES at this stage.
2. A selection panel will decide which of the entries will go forward for final judging.
3. All entrants will be notified by email of acceptance/non-acceptance and the successful artists are supplied with the official entry form and conditions of entry. Entry fees will then apply.
4. A further three judges will select the Awards winners in terms of 'technical expertise' and 'creative excellence'.

Opening: Saturday 28th September at 2pm.

Announcement of the awards: 3pm.

Exhibition open daily from 9.30am. until 4.30pm.

Closing: Saturday 12th October at 4.30pm.

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HELPFUL TIPS



Dougie's Way – a new editorial to help you. Tips that may be useful. Make it easy for yourself . . .

TIP NUMBER 3
Saving your mixed oil colours for tomorrow.




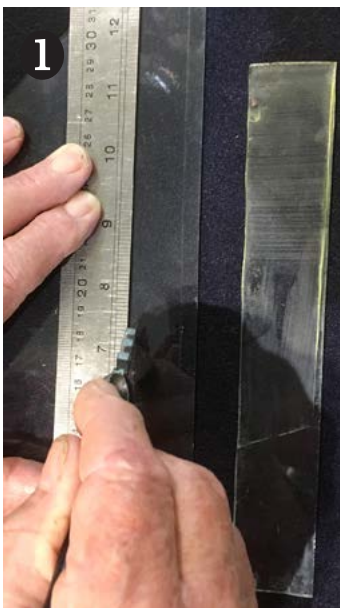
PAINTING IN OILS

A useful, old fashioned way traditional oil painters saved unused oil paints, keeping it fresh for tomorrow or your next session and possibly less mucky than the 'Glad Wrap' I have seen that many of you use.

If, like me, you may break picture glass you'll have a ready supply:


- 1) With a glass cutter, cut and break off strips of your discarded broken glass, about 40mm wide and trim to a useful jam jar length.
- 2) At the end of your painting session grab the paint you wish to keep with a palette knife, and scrape onto the glass strip.
- 3) Pop into a ready jam jar of water.

The paint submerged in the water will remain exactly as mixed. Put back on your palette and, applied to your canvas, the water will get lost as if it never existed – easy! 



POURING RESIN

I have been creating resin art on wood for the past couple of years, and have learnt a lot through trial and error. Here are my top tips:

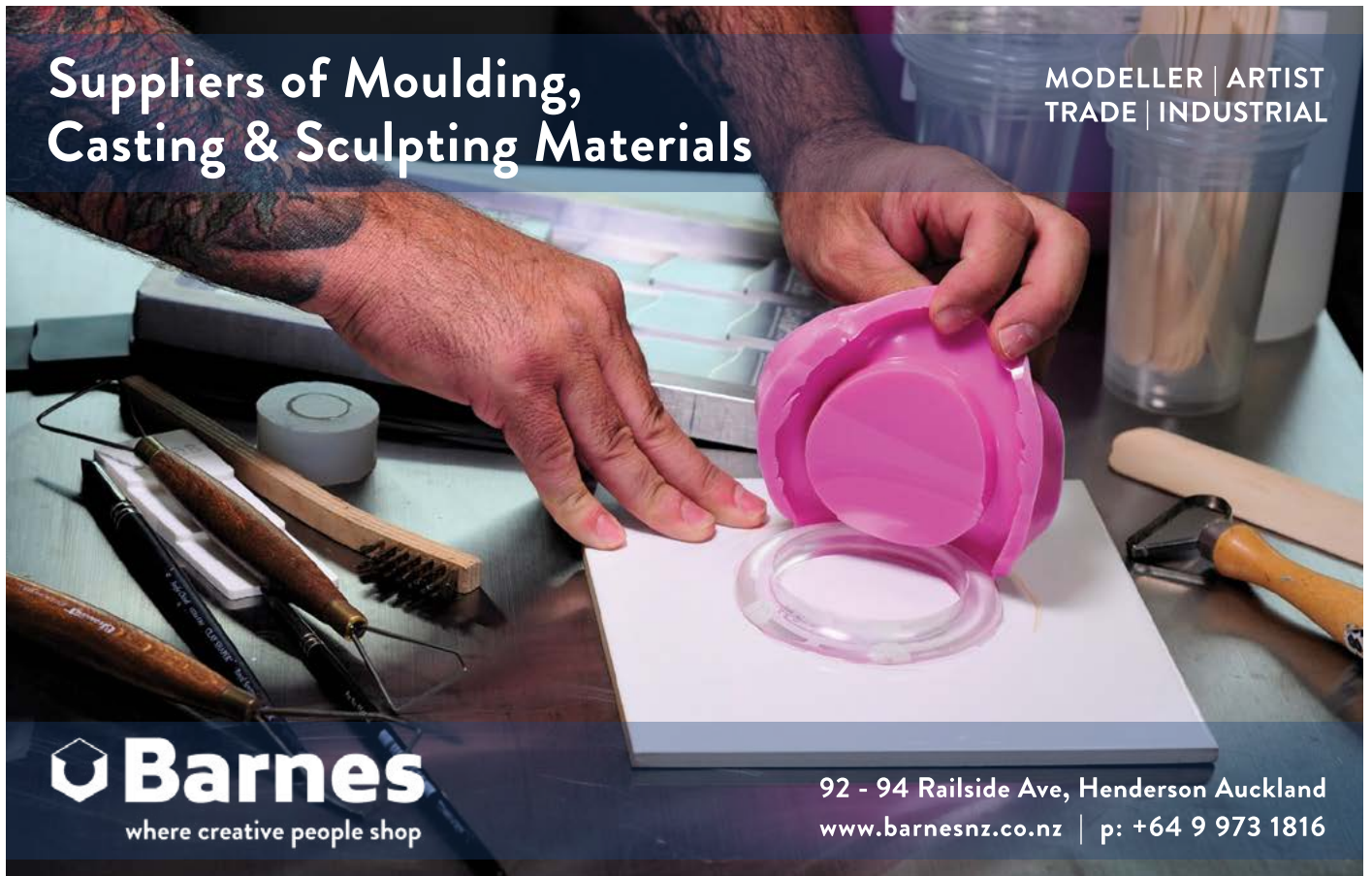
- Finish the edges of the work BEFORE you resin.
- Tape the edges with a good quality masking tape and take your time smoothing it down.
- Make a 'resin tent' to keep out all dust – I use a washing rack to hold up the plastic cover – if you are careful, you can reuse this plastic.
- Make sure you have enough resin – if you are doing a poured piece and you don't have quite enough, even if it's a very thin layer, there is a tendency for it to pock and it will set with dents in the smooth surface.
- Measure your resin out as per the manufacturer's recommendations and stir, stir, stir your resin thoroughly for at least four minutes; the more stirring the better!
- Pour the resin and smooth it out with a business card. Then you can use the corner of a new business card to lift off any dust before it sets.
- A heat gun works well to break any bubbles on the surface - just don't hold it too close to the resin as it will heat it too fast and can create ripples.
- Resist the urge to peek while it is curing as you may introduce dust.
- If you find that not all has gone to plan, you can sand the piece and re-resin it! 



Award-winning New Zealand artist Bec Robertson enjoys infusing art with a sense of quirkiness and humour. Growing up in the Hawkes Bay and the Wairarapa before leaving for overseas, Bec lived in London, Singapore and the rainforest of Cairns. Here Bec lived for several years with no electricity, surrounded by Australian wildlife – the perfect creative space to observe and draw/paint.

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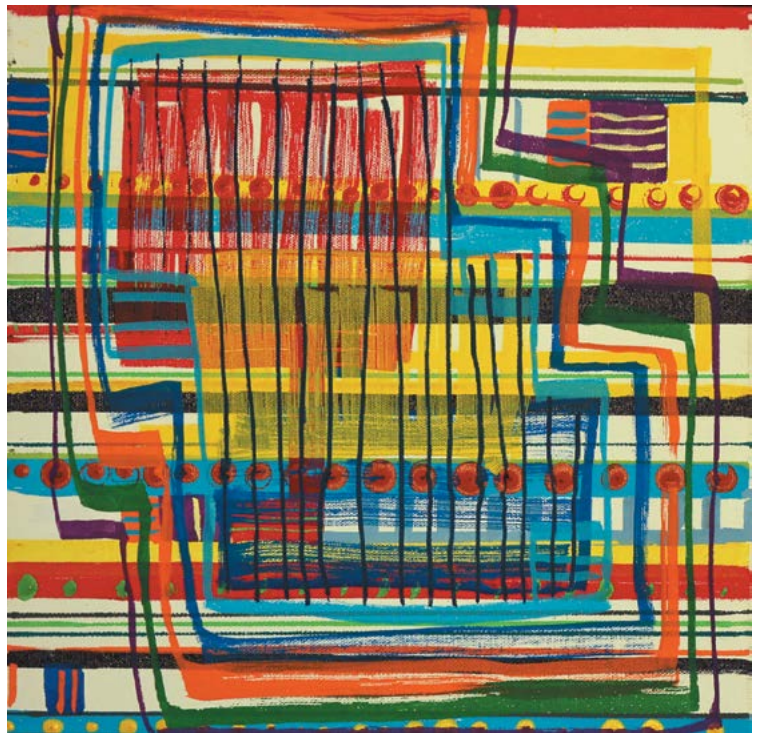
Intuitive Art

By Matt Mortimer

It is often said it's not about the destination, but the journey itself. For many, this describes art; whether it is a finding of oneself, growing as an individual or simply starting a piece, shaping and moulding it as you go until that final moment of being happy with the end result. Ingrid Mann shares this philosophy of the journey.



'Walking around Ponsonby'; 600 x 1200mm. Acrylic.



'Liquorice Allsorts 5'; 300 x 300mm. Acrylic.

“I define my art as a fabulous journey. My art practice is not just the practical side, making art, but it also encompasses all my visual interpretation of landscape and my cultural experiences. These elements are abundant in New Zealand and returning here after 40 years has greatly stimulated me. My art is intuitive, and as such I am driven to use my imagination and feel a free creative mind. I love to be loose with paint, however I also require myself to have some discipline – especially with black and white or small paintings.”

Regardless of the approach, the fabulous result of each and every stage culminates in some special pieces of art. Colour abounds and Ingrid seems to demand a presence with the splashes of each hue across the canvas.

“Art takes you to another plane. I am constantly inspired by colours, visualising and working on the process. My work is



'Dream on', 1000 x 1000mm. Acrylic.

deliberately non-representational and abstract, because I want to engage the viewer's imagination so that every time they look at my work, they see something different. Art is very subjective.

Having said that, my proudest moments are when I have completed my painting and I have time to sit and look at it. I never fail to be proud of my own work and I do not need or seek other opinions."

Ingrid's journey to this point has been by way of many fine learning establishments worldwide, mostly at the Sydney Gallery School.

"I was highly motivated at the New York Art Students League where Cy Twombly and Hans Hofmann were ex-students because these two artists greatly inspired me and their influence at the school was obvious."



'Liquorice Allsorts 2', 205 x 205mm. Acrylic.



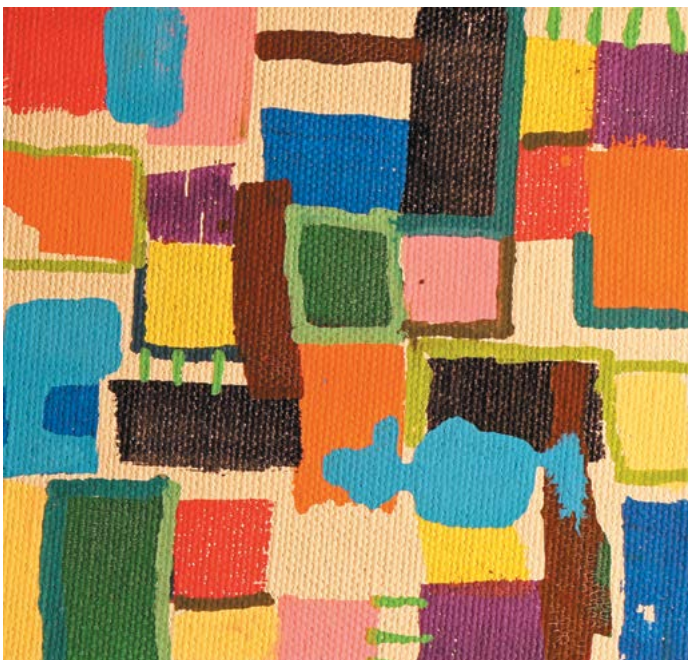
'Liquorice Allsorts 1', 205 x 205mm. Acrylic.

Her membership of galleries is just as international as her learning experiences, too.

"I am not a great believer in structured organisations when it comes to art, except for art galleries and I am a member of art galleries in Paris (The D'Orsay), Amsterdam (Rijksmuseum, Stedelijk, Cobra and Van Gogh), The Met, The Guggenheim in Sydney, Moma in New York and the NSW Art Gallery in Sydney."

On the way to each body of work, intuitive or otherwise, road-blocks and detours become a part of life. Not being one to give up easily, the answer to the work not coming together is a simple enough philosophy for her.

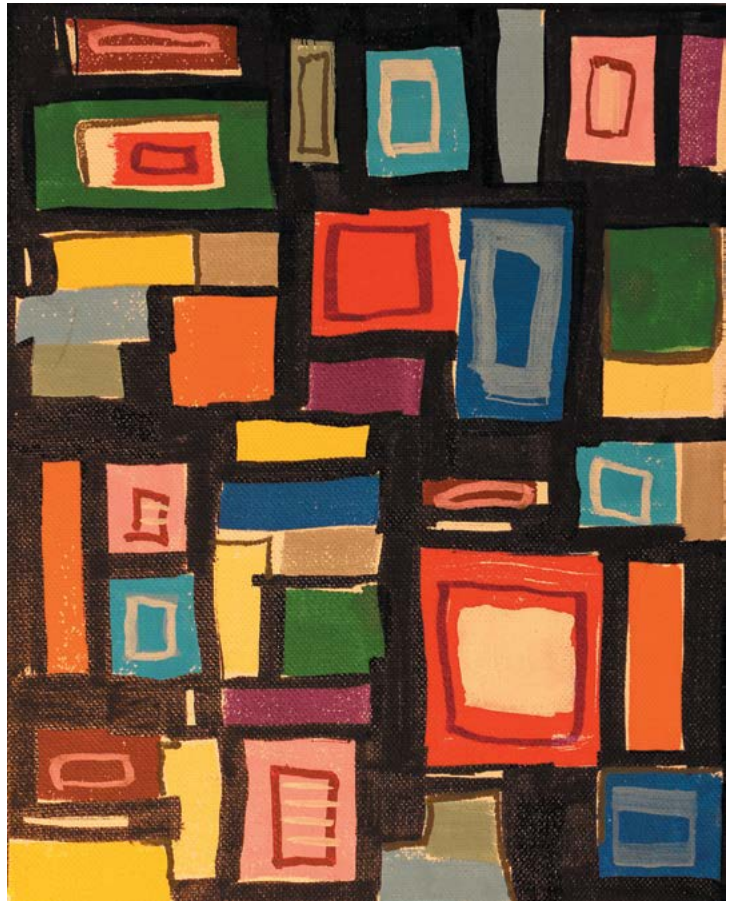
"I never give up until I am satisfied and I don't get put off by others opinions. Any art work can be fixed. Especially as I am a heavy user of colour. If it is not working, keep trying



'Liquorice Allsorts 4', 100 x 100mm. Acrylic.



'Tiritiri Matangi', 760 x 1000mm. Acrylic.



'Liquorice Allsorts 3', 225 x 205mm. Acrylic.



'Boat Houses', 1000 x 760mm. Acrylic.



'Auckland Harbour', 1000 x 760mm. Acrylic.

and if it is a dead end, then paint the canvas white and start again."

Not all roads lead to the same place, with the creative process an interesting trek in itself as Ingrid begins and explores each work.

"Firstly I have an idea and then I get a blank white canvas. I use acrylic and house paint, using mostly big canvases. I use brushes, palettes and sometimes cardboard.

"From there I let my imagination take control. I make a mark and then ask myself where I want to go now. It may have nothing to do with the original idea as I let everything go and just move my brush in any way my mind lets me go. I believe my subconscious has images I want to put

onto canvas, however I can change my mind mid-process I will stop after each layer and wait for the paint to dry and then look at it to see if I like it. I will add layers until I have reached a point where I am happy."

In each case, this approach really does work. The carefree expression comes through in each piece; with a vibrant attitude comes a vibrant product – a point not lost on Ingrid. And despite the long list of accomplishments and education, the burning desire to continue to learn is still an ever present part of her instinctive works.

"The use of colour and texture give me scope to continue to change however I want, to be true to myself and keep looking and learning." N



PREPARING THE SURFACE

By Evan Woodruffe

Artists will experiment painting on just about anything to achieve a unique look or to marry conception to production. Melbourne-based, Hamilton-born artist Richard Lewer revels in unreceptive surfaces, like Formica, sandpaper and felt! With the right materials, however, just about any surface can be made to take paint.

Surface preparation entails getting the right adhesion between substrate and paint, and the desired surface reception for the paint.

'Size' is a product that is added to impact the absorbency of a substrate. Painting papers are internally sized: they have a gelatine or synthetic gelatine mixed into the wet pulp so the paper takes paint in a gradual fashion. Some watercolour papers, such as Fabriano Artistico and Hahnemuhle Harmony are also surface-sized so the colours sit closer to the surface, achieving superior brightness, and the surface is more durable. Papers without any sizing are very absorbent – printmaking papers and blotting paper.

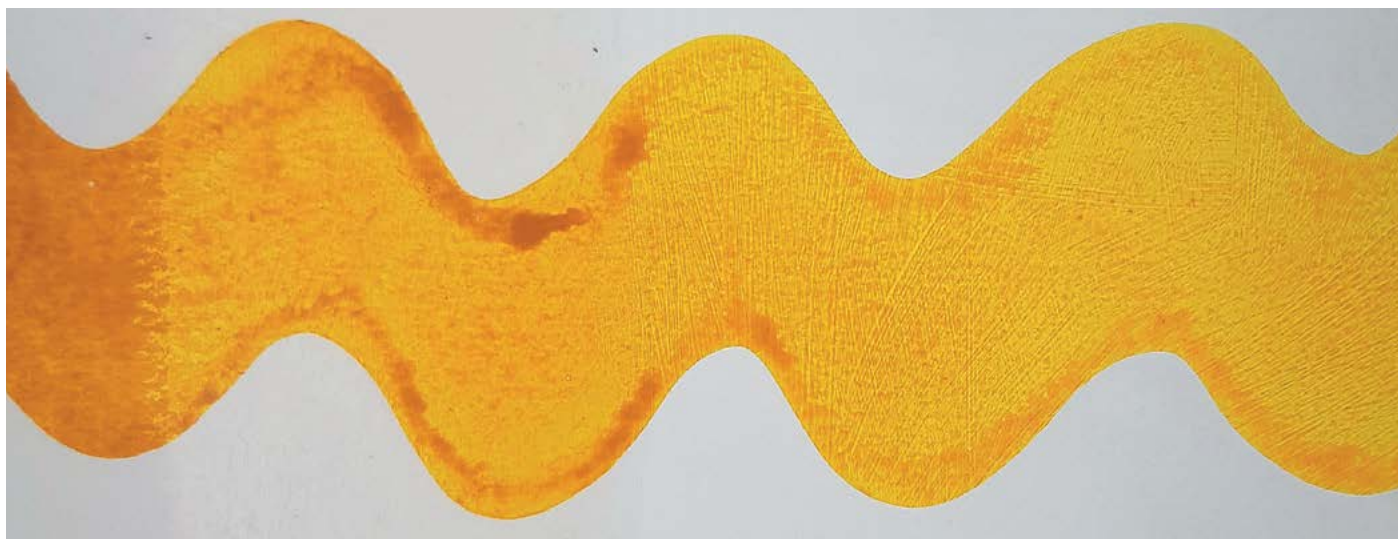
Size is also a term for a sealer that does two things: prevents impurities traveling from the substrate (canvas, wood) into the paint layer (causing Support-Induced Discoloration or S.I.D.); and preventing the paint being absorbed into the substrate. Prior to the 1960's, rabbit skin size was mostly used, but since the acrylic revolution there are now excellent synthetic sealants that offer a better stability, flexibility, and avoid the need to cook up rabbits in your kitchen...



1. Cheap sealants stay soft, and do not provide a strong base for priming over, as evident in this scratch test: the left sizing with AC235; on the right sizing with GAC100. Cheap sealants do not provide an adequate barrier between support and ground – you can see the craters from “gassing off” on the left, while the right side has formed an even, durable surface.

Before painting on wood, and for some techniques, for example using oil-based paints, on raw fabric and paper, the surface must first be “sized”. Wood especially requires sizing, as it contains acidic compounds (lignin) and composite wood also contains glue and formaldehyde. Without a strong barrier, these substances can cause long-term damage to paintwork. Golden GAC100 is an excellent, modern S.I.D.-blocker and sealant. It dries to a hard, flexible film that adheres strongly to fabrics and wood. Older products such as AC235 can stay soft, so do not provide a good barrier or adhesion.

When sizing fabric, the GAC100 should be scrubbed into it, so that it penetrates the surface and provides a strong link between the fabric and primer. A short haired brush, like da Vinci 2470 Mottler, is ideal for this.



2. Preparing or not preparing paper gives acrylic a different working characteristics and appearance. Colour takes into the surface more quickly and deeply when untreated (left), less quickly and deeply when sized (middle, using GAC100), and gesso will also increase the brightness yet create its own surface (right).

Paper is a versatile substrate that you can paint straight onto using water-based paints. Being absorbent though, paper offers a very brief working time for acrylics. In absorption, you also lose the reflective white of the paper, resulting in deeper colour tones. This is great if you want staining & watercolour-type effects; however, sealing the paper provides greater working times and increased brilliance. For acrylic painting, you can use a fluid matte medium or gesso to prime the surface. If you don't want the paper becoming too plastic, a single coat is sufficient.



3. Sealing paper with Golden Fluid Matte Medium (left) increases colour vibrancy while adding tooth. Prepped with 3 coats Golden Gesso, a sturdy 500-600gsm paper (middle) offers a cheap and versatile oilpainting support. Hahnemuhle Oilpainting Paper (right) provides a unique surface for quick layering and blending techniques.

Paper can also be made into a suitable and economical surface for oilcolours by sealing with at least two coats of GAC100. Oilcolour can be painted directly onto this, preserving the texture of the paper or you can apply gesso over this size to alter the texture and add brilliance to the surface. High quality gesso with low absorbency, such as Golden or Schmincke Primer 2, will provide an adequate barrier to oil strike-through after three or more coats, without the need to use GAC100. It's recommended to wait a few days to allow all moisture to leave the gesso layer before painting with oilcolour.

Hahnemuhle Oilpainting Paper gives a totally different oilpainting experience: while all other oilpainting surfaces are much less absorbent than paper, this gives you a true paper absorbency, allowing easy blending and quick layering, perfect for quick *alla prima* sketches, painting outdoors en *plein aire*, and, the paper being archival, finished works. The secret to Hahnemuhle Oilpainting Paper is the special additives that prevent the oilcolour from staining the fibres.

Slick, non-absorbent surfaces such as metal, Perspex and glass need priming with Golden GAC200, which acts as a linking-coat between substrate and subsequent primers or paint. Firstly, degrease the surface with isopropyl alcohol or methylated spirits, and apply GAC200 with a soft brush like the da Vinci 5073 Mottler. You can then paint directly on the GAC200 with either acrylic or oilcolour or prime with your favourite ground. Golden Hard Sandable Primer is excellent, as it allows you to polish the surface much smoother than standard acrylic gesso, which is difficult to sand. Schmincke Primer 1 tends to self-level and is also easy to sand, making a great oilpainting surface.



4. Additional coats of gesso to the right side of an Expression Canvas (left) clearly improves the colour brilliance and brush handling, compared with the original factory priming on the left of the canvas. Colour and brush handling is improved even on good quality canvas (right) once the weave is filled. You also use a lot less paint!

The most popular primer for use on all grease-free surfaces is, of course, acrylic gesso. This universal primer can be used for acrylics and oilcolours, providing a flexible painting ground with tooth & absorbency for the paint to purchase, and a bright white reflective surface that brings out the best in your colours. Please note that house-primer is not flexible, not bright white, and designed to let go of your house after a decade or so – not desirable features here!

Additional coats of gesso will improve your cheaper store-bought canvas no end, as these are primed by spraying, so the coat is thin and the weave insufficiently filled. Premium primed canvas, such as Fredrix, who use a special process to ensure a secure and generous surface, can be painted on directly, though brilliance and brush work will also benefit from additional coats of primer.

Golden Gesso fills well, with soft brush marks, and is a brilliant white, leading to brighter colours. This is a premium gesso for acrylic and oilpaint, and has a creamy consistency that allows it to spread over large areas easily. Schmincke Primer 1 is a flexible, half-chalk primer that provides a silky smooth surface especially for oilpainting. It self-levels, drying with virtually no brush marks, to a soft white tone, filling the weave quickly and is easily sanded. Its absorbent nature suits oilcolour better than acrylic, and is a concentrate, requiring dilution 10 – 30% with water.

Most primers are best applied with the da Vinci 2410 traditional gesso brush, a four-fold thickness mottler for strong application. In the 19th Century, artists were taught to apply primer in criss-crossing strokes, to add interest & depth to their base layer. For a self-levelling primer with no brush strokes, mix Golden Gesso with Golden Color Pouring Medium Matte 1:1 ratio, leave to settle overnight and apply with a soft brush such as the da Vinci 5073 Mottler.



5. Golden Absorbent Primer (left) gives paper-like absorbency for painters using dilute acrylic for watercolour effects. Golden Acrylic Ground for Pastels (right) adds an invisible tooth for dry media techniques over existing acrylic paint layers.

To support more specific techniques, there are many primers with specific properties. Here are just a few: Black Gesso is great for using over the top of failed paintings! It quickly covers them, leaving you a new surface from which opaque colours appear to 'pop out'.

Golden Absorbent Primer is especially suited to fluid acrylic techniques, having a paper-like absorption. One coat is sufficient to give a good surface.

Golden Acrylic Ground for Pastel can be painted over smooth acrylic paint so you can use pencil, pastel, charcoal, even aquarelle pencils over the top! 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! Thin with plenty of water, paint a layer over the top of your acrylic and wait to dry before drawing.



6. Golden Molding Paste offers a smooth, non-absorbent painting surface that can be applied evenly or textured with a palette knife. It can be coloured with acrylic paint and once dry is suitable for painting with acrylic and oilpaint.

Golden Molding Paste can be applied with spatula or brush to provide a smooth, hard, non-absorbent surface that's perfect for subtractive techniques using oilpaint or OPEN Acrylics. Being made from marble powder, it's almost like painting on stone, and the imperfections you get from application emphasise this.



7. Light Molding Paste (left) provides a soft, absorbent surface with fine texture that's for acrylic staining techniques. Crackle Paste (middle) also works well with fluid acrylics, here seen with each cracked area treated like a mosaic and with the surface flooded with colour then dabbed with tissue. Fiber Paste (right) makes a surface that looks like rough paper, yet is hard and less absorbent.

Golden Light Molding Paste creates just the opposite – a soft, absorbent surface for fluid acrylic and staining techniques. It has a fine texture that also catches heavy body paint well, and its light weight makes it perfect for creating texture on canvas. Golden Crackle Paste is an opaque paste that cracks on drying – the warmer the room the thicker the cracks. It can be stained and scrubbed for ageing techniques or each "island" can be coloured to create a mosaic effect. Fiber Paste provides a much harder, more textured ground for staining and sanding.



8. Black Gesso (left) really makes opaque colours pop. Schmincke AQUA-Primer (middle) expands watercolour painting onto canvas supports. Using metallic leaf as a ground (right) is an old technique from icon painting that provides great illumination.

Watercolour needn't be confined to paper. A watercolour surface can be obtained on canvas & panel using Schmincke Aqua Primer. This very specialist primer provides an almost fresco feel and a good ability to lift out colour. Silver and gold leaf can be used underneath acrylic and oilcolours to give a reflective brilliance to transparent colours, an ancient technique used in icon painting.

Artists will experiment painting on just about anything. By encouraging a closer look at your painting surface, we hope to help you improve, expand, experiment and create art that is like great cheesecake: a sweet top sitting on a perfect base – Bon Appetit! [N](#)



FLAME PAINTER 4

Flame Painter 4 is the game-changing software which allows you to paint and enhance designs and photographs with life-like organic brushes.

This updated release not only refines successful formula but delivers yet-unknown possibilities in digital painting attentively deliberated for creative souls. For all the graphic designers, CG artists and photographers out there, this update is loaded with innovative true-to-life features, such as:

- New Particle Systems – The state-of-the-art technology for creating an unlimited spectrum of particle brushes, ranging from classic light effects to structured patterns, textured shapes or even natural painting brushes.
- New Brush Creator – This advanced tool consists of an effective set of settings and sliders to help enhance the appearance and behavior of a brush to perfection.
- SVG Import – This new feature allows importing any vector image in .SVG file format with possibility to convert it to bitmap or vector path.
- Editable vector layers allow modifying already painted strokes to artist's specific needs
- Photoshop plugin, Symmetry tool and much more.

Celebrating 10 years anniversary since its code's first line, Flame Painter continues to deliver unprecedented advancements what's possible in digital art. This award-winning tool is a must-have solution for everyone who wants to explore their artistic skills using digital technology.

Flame Painter 4 is available for Windows and Mac OS on Escape Motions website. It comes with an unconditional 30-day money-back guarantee. [N](#)



Kelpie by Liiga Smilshkalne.



ONE LUCKY READER WILL RECEIVE A FREE COPY OF 'FLAME PAINTER 4' TO OWN FOR LIFE.

Send an email to comp@thenzartist.co.nz with the name of the company that produces Flame Painter 4. The draw will take place on 20th July 2019.

Judges decision is final and no correspondence will be entered into.

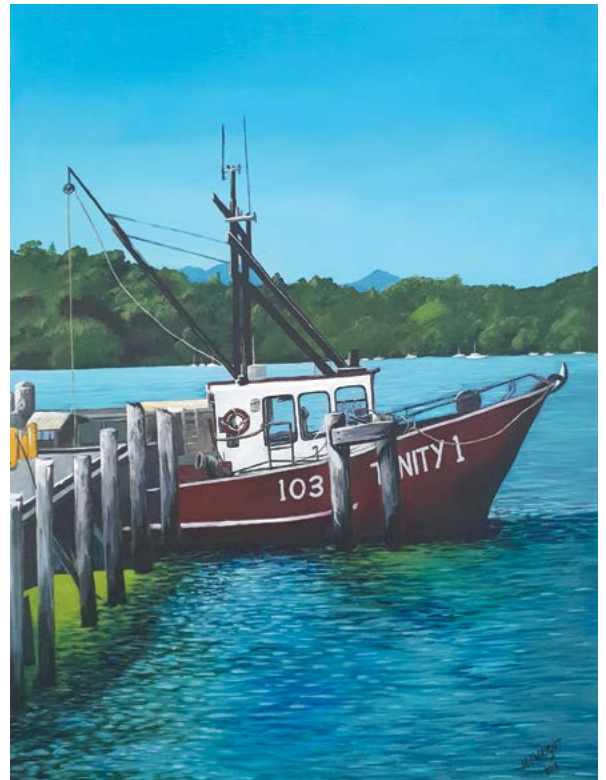
Acrylic Opera

By Matt Mortimer

If you're ever exploring the beauty of Northland and you hear opera music blaring across the countryside, you will have stumbled on artist Michelle Wright at work. Acrylics at the ready, the strains of each melody wind their way around her easel and aid in creating her next piece.



'Upside Down Tui', 760 x 760mm. Acrylic.



'Trinity fishing boat, Totara North', 700 x 550mm. Acrylic.

"There is nothing more I love than blasting my favourite opera songs from 'Il Volo' to my absolute favourite 'Andrea Bocelli', much to the enjoyment of my neighbours!" In short, it works.

Michelle spends a lot of time outdoors and a lot of this inspires her work. Although it wasn't always the case. As with many, painting proved to be a healer in many ways.

"I have always been inspired by New Zealand scenery, the native bush, native birds and coastline. Growing up in Otaki and Kapiti Coast was always inspirational, even on a wet day!

"Let's just say like many others, my path in life has not always been smooth sailing. From health scares to,

let's be honest, some rock bottom moments. It's been a struggle. With support from family around me I've managed to pull myself through with my art as a great distraction.

"Now each day I enjoy multiple walks along the beach where I live, talking to and photographing the local bird life. My preferred subject would be the New Zealand coast and landscapes. I am drawn to the different times of day, the different light, the clouds, the reflections, dawn and dusk."

She also enjoys painting from photographs and has a myriad of them for this very purpose.

"I usually always have my idea of what I would like



'Flax,' 600 x 900 mm. Acrylic.



'Demise of a seagull,' 600 x 900mm. Acrylic.

to paint; I always refer to my huge library of photos that I have taken myself over the years, as well as ones sent from family and friends."

Once I have decided on a subject it is really a fairly simple process from there. I work directly from photo to canvas, starting with my colour blocking and then building up colours and detail. I gave up sketching my picture first; I find it much more satisfying to use a brush than a pencil. If mistakes are made they are adapted into the painting, which I sort of love. I feel I have completed a piece when I can take a step back and I can picture myself there."

Remarkably, this has all come about with Michelle being mostly self-taught. There is a family connection however, one which may be recognisable to some.

"I am a self-taught artist who has spent many hours watching and learning from my father Robert Stevens (now passed), an oil painter from Otaki and Wairarapa.

"My biggest motivation is the joy others experience when they see my work. Along with the support and encouragement from my family, this is what pushes me."

Michelle has some favorite materials, and some very special, sentimental ones.

"I love my acrylics and my multiple paint brushes, some of which were my father's."

Acrylic has been my choice of medium, after



'The Dancer,' 400 x 600mm. Acrylic.



'On My Own - Dotterel,' 300 x 500mm. Acrylic.

experimenting with oils, pastels and watercolour. I like to layer acrylic to give my paintings a real depth of colour, with the brands I always tend to use being Reeves and Atelier as they are consistent in texture, palette and clarity of colour. My favourite brushes are Da Vinci – which is a new find – love, love, love! For detailed work, it's Taklon. This is another all-round favourite, the quality is always consistent."

Her work can be seen at Little Black Gallery and Art in Kerikeri, both in Northland, and her work has gone across the seas to Australia, England and Austria.

The next steps are not clearly defined for Michelle, but the dream is definitely in place.

"I'd like my work to be recognisable one day, I would like to feel like I have left something beautiful in the world after I have gone and I suppose any artist dreams of being successful enough to support a lifestyle from their work. In five years' time I am hoping to say art is my career and not have to go to work!"

So with that in mind, her advice for those not wanting to do a traditional job, but to make painting their dream job, just give it a go! Could be the title of a new opera to add to her favorites.

"Follow your own eye, and have confidence in your own way of approaching life and your art. But always be open to new ideas – don't be afraid of change!" N



'The Rocks, Te Ngaere Bay', 760 x 1520mm. Acrylic.



'New Friend, Matauri Bay', 600 x 900mm. Acrylic.



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

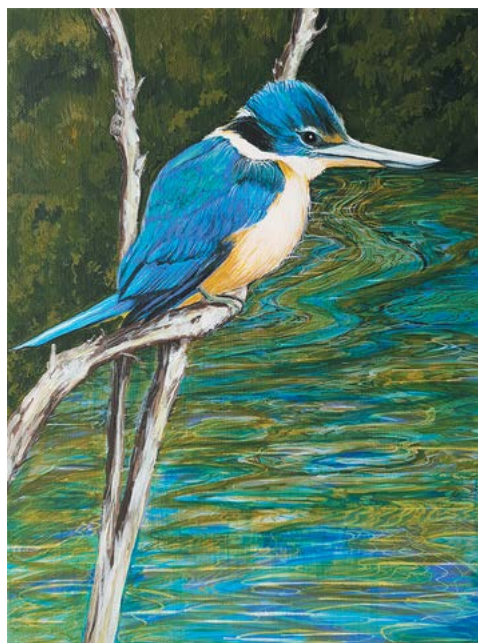
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'Kiny', 300 x 400mm. Acrylic.



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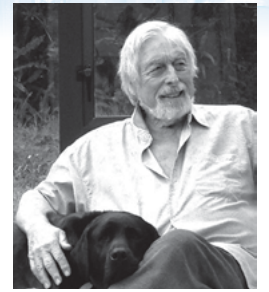
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Artists Forum

Sketch Club

PAINTING, ILLUSTRATING, OIL PAINTING AND THE CHANGE IN ART, ARTWORK AND ARTISTS



By Dougie Chowns

I remember when acrylic paint was invented and became available when I was working in an art studio in a 1950s Mayfair, London advertising agency. I have never used acrylic, as my preference when painting a proper picture as such, involved the ritual as much as the visual effect. The smells, the selection of a limited palette, the tradition and state of mind, to be as one with those established artists I especially admire.



'Studio Accessories', Sir William Russell Flint.



Oil illustration for 'Treasure Island' by N. C. Wyeth.

In my 1950s art world, making a living from virtuoso skill after art school, we used exclusively Winsor and Newton designers colour, a water-based paint, not unlike transparent Watercolour in tubes but larger, and as gouache, which is opaque. We produced our rough ideas, dummy advertisement layouts, illustrations, fashion drawings and model show stands, all our ideas for newspapers and magazines, posters or whatever, for presentation to our highly paying clients using this available easy, quick-drying media before approval, later commissioning the 'Final Artwork' by a highly paid specialist commercial artist – who we, the designer, usually art directed or briefed.

Often these talented people worked also as fine artists or were artwork celebrities, but their income and way of life was derived mainly as illustrators. Their commissioned 'finished artwork' was usually to go under a reproduction camera. Oil painter commissioned art income was usually something quite different and fine artists were again a mix of talent and personality, knowledge and standing.

A good example, perhaps a favourite, of mine is Sir William Russell Flint. Originally, I believe, a medical illustrator, his distinctive use of watercolour still leaves me breathless, especially his romantic Spanish scenes which may well contribute to my feelings and later life in Spain even though, at my time in Madrid, the Gitané flamenco dancers and musicians were only night club or restaurant entertainers. I still drool at the loose but positive technique on gorgeous heavy sheets of hand-made Whatman paper. It's all a part and parcel ritual, smells and tradition for me, the difference between owning my Jaguar and owning my actually wonderfully efficient Toyota.

In America, another wartime favourite of mine was wealthy illustrator N. C. Wyeth who painted large oil originals for book



'Snow Storm' by Joseph Mallord William Turner, well ahead of his time.

illustration. Massive two-meter pirate illustrations, for example, for children's books. You likely know more of his son, fantastic Andrew Wyeth, who again in a distinctive style attracted and set a look of artwork that even today remains mind boggling to those of us who admire sheer virtuoso skill and technique. Even his father thought so! Another large oil original painter for me as a child, was front cover Saturday Evening Post illustrator, Norman Rockwell.

Well! I could happily write you my feelings about these artists each as specific stand-alone editorials. I miss the excitement of their drawing, their use of pen and wash, their illustrative skill.... but I am, I admit, of another era now past. Art has since been re-defined, painting considered dead, fine artists now often teachers or, as of the very few with celebrity status, often with dubious income. The art money industry today has put demands not before known, a money business for investment, even money laundering as a social activity. In my day, reviving from WW2 it was said "if you could do it you did – if you couldn't – you taught".

That sounds hard but was often true. The difference then, in income and lifestyle was massive. Radio, TV and much later computers have changed our purpose and the art itself, I suggest.

These accomplished, commercial (a strangely often sneered at dirty title today) artists, enjoyed fame and a way of life that I guess was started as 1800s printing development made art available to the masses. The like of originally commercial engraver Joseph Mallord Turner and many others work moved a new public to be interested and thrilled, a whole new part to life for many of lower or working class. The cross over between Fine Art and Commercial Art was very close. Artists were artists, only the final use, its purpose, different. Artwork appears to have a different purpose today.

Commercial art in those days was perhaps part of what we might today call 'Applied Art'. But as one who enjoys the drawn sensitive line – I truly miss well-drawn images in this present, digital world. Happy drawing . . . draw anything and everything! ■



'Oast Houses, Kent', Rowland Hilder, an all time 1950s favourite.



'Christina's World', Andrew Wyeth - a cripple girl we love to adore.



'The Haircut', Norman Rockwell. Wow – we know what each; hairdresser, little girl and mum are thinking. Saturday Evening Post.

The Fulfillment of Focus

By
Matt Mortimer

By dictionary definition, fulfillment is described as 'the act or state of fulfilling: to witness the fulfillment of a dream; to achieve one's hopes.' For Marina de Wit, this is found through the lens of a camera. This however wasn't always the case.



'Sabine', 420 x 594mm. Pigment Print on Cotton Rag.

“I knew I had something to share, that I was meant to do something with my life that had meaning and that could potentially impact others in a positive way. I was at a pretty low point in my life. Photography and the creative aspect thereof changed my life and continues to do that everyday.

“I discovered that I loved being outside taking snapshots with my phone; this led to me purchasing my first DSLR camera in 2015.”

Knowing your way around the complexities of a camera is one thing, but to get what you see through the lens to come to life in post-production is another thing altogether. To see an image is just the beginning, to see what it could become, that you can turn it into something special by the end of the process, is a gift not many have. Marina however, has a knack of doing this.

“I am not a technical photographer at all but mostly shoot from my heart and current mood.”

This is something she encourages for any up and coming photographers.

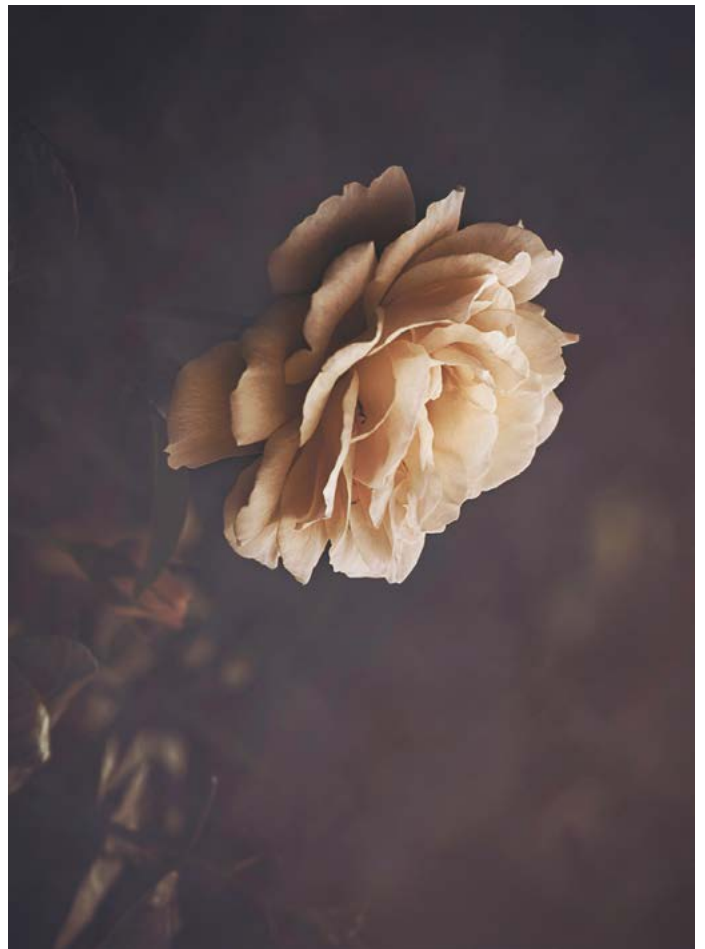
“Take it slow and breathe, it's ok to be vulnerable, to be scared. Do it anyway. I firmly believe that life starts at the other side of fear.”

As far as content for her photography goes, Marina is focusing on floral work, with the clear heart-felt shooting paying dividends. Natural light and colour are the things she aims for most.

“Painting was never my calling but instead I capture natural light to create photographic images that convey my fascination with



ABOVE: 'Yellow Rose', 420 x 594mm. Pigment Print on Cotton Rag.



ABOVE RIGHT: 'Rosa', 420 x 594mm. Pigment Print on Cotton Rag.

RIGHT: 'Garden of Roses', 420 x 594mm. Pigment Print on Cotton Rag.

nature. My camera is both paintbrush and paint and with natural light, blur and gorgeous textures, I share my vision through a lens.

"I take the time initially to breathe in the air, smell the flowers and will often sit down and take it all in before I start looking for potential subjects. I love color, texture or something that makes the flowers unique from the others. They each have a story to tell, sometimes immediately other times during post processing."

This post-production is a skill and talent in itself, to recognise a potential piece of art during the initial taking of the photograph a real strength. This 'photography from the heart' is none thing, in addition to knowing the nuances of her Nikon; her preferred camera of choice.

"I have a Nikon D7200 and Nikon AF-S VR Micro-NIKKOR 105mm f/2.8G IF-ED lens. This is my most treasured possession, it allows me to capture crisp yet natural images close up.

"I have often felt inadequate because I own one camera and a single lens, not many photographers do but I make the most of my equipment."

Marina's flower photography is growing to the
The New Zealand Artist Magazine





'Leigh', 420 x 594mm. Pigment Print on Cotton Rag.

point where she has been recognised not just as a local photographer with an exhibition at a gallery down the road, but to reach international acclaim.

"I have just been shortlisted for the photography portfolio (six images) section of the RHS Botanical Art & Photography show in July 2019."

The show takes place at RHS Horticultural Halls, Lindley Hall, London between Tuesday 23rd and Thursday 25th of July 2019 and is an open and international exhibition. It is the longest running and top juried botanical art show in the world and the largest juried international art show in London.

"I honestly did not think that I would be selected and I am so grateful for this opportunity to take my work to London and potentially receive a medal for my efforts. I can't think of a higher honor for someone who started a couple of years ago with nothing but a dream."

Marina is a member of PSNZ - the Photographic Society of New Zealand - and believes the influence of being in a society such as this, or other groups is invaluable to build skill and to learn.

"There are so many opportunities to enter salons and various events that support photographers during the year, I can't encourage people enough to participate because each opportunity is an opportunity to grow and to receive feedback from professionals or just be amongst your peers."

It's clear Marina has done just that; learnt, listened and honed her craft to the point she has been invited to an international event.

One focus point at a time. **N**




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'Mona Lisa', 420 x 594mm. Pigment Print on Cotton Rag.

ART MATTERS

With Ira Mitchell-Kirk

IT'S NOT A RACE – ENJOY THE JOURNEY!



Recently I was observing one of my students who was congratulating themselves on completing an artwork in a single art session, with relative ease due to her training and honing of her skills. While being timely in creativity, that is not the goal in my opinion.

Once you feel you have mastered basic skills, it's time to deconstruct your work practise to challenge yourself and make progress in your practice. Begin by planning your next work, be it a single piece or a series of works with a narrative which will hang together as a comprehensive collection. This opens a pandora's box of possibilities which can be intimidating. Time to get out pen and paper and brainstorm ideas, an exercise in considering what, why and how you will produce your work. As my students get into the young adult phase they are often congratulated by



My painting, Dart Valley is 40x40 inches, acrylic on canvas, taking 40 hours to complete.

The process of creativity should be a joyful journey, not a race to the finish line. Here are some tips on slowing down and enjoying your work.




family and peers on the quality of their art and the ability to mimic reality or other artists. While this is a worthy skill, the deconstructing of why you are painting and how can put you on a different path which is self reflective and may move away from realism.

Avoid the internet when you are researching subject matter or inspiration, the path it leads you down is very narrow as it is based on your previous searches. This creates a polarised view of the world, cured by regular gallery visits, talking with other artists and visiting your library. Take five books off the shelf at a time and flick through, take notes on the artists you want to look into further. This creates a breadth of opportunities you may never have considered previously.

The planning stage is so often either avoided or fleeting, with artists bewildered by the blank canvas and at a loss as to what to paint. Take your time before your work begins to take form, a slower approach but richer in its reward. Once you begin your work, have a timeline in mind so you will know when enough is enough. In my practice, a week on a work is my limit or around 40 hours. If the work is taking longer, I put it to one side and begin another work and reconsider it with fresh eyes at a later date. If you are wanting to make a living from your art this is good time management as it makes setting your prices to a weekly rate of return on your work.

A fellow artist told me he can only produce a handful of paintings a year and wanted to know how to make a living from this? My advice, either price them so high these few works make a satisfactory financial return, work faster and charge less or subsidise your income with other work and keep working slowly and enjoy yourself. Putting undue pressure on yourself may mean more work created but at a sub standard.

Once you do take the time to research, plan and produce your work at a slower pace the rewards may surprise you. Better results, meeting your expectations and a less stressful creative journey. 



By John A Dumergue

He was one of the divers who salvaged these and other items in the 1960's. The ship was carrying silver pieces of eight, four, and two. My gold wedding ring was my second encounter with a precious metal. Then there is a different gold with little or no monetary value that competitors in sport strive to achieve, myself included.

Turning 75 this August puts me in The Golden Age in more ways than one. It is at this time I have started using a new medium in my art – pure gold leaf, variegated gold leaf foil, and imitation gold, silver, rose colour leaf.

It all started after reading a book about the artist Gustav Klimt. In this publication were photos of his work and his life's history. The portrait of 'Adèle Bloch-Bauer' popularly known as 'The Lady in Gold', was mesmerizing. Klimt's father was an unsuccessful gold engraver but his son had the opposite outcome with his use of the precious metal.

The Egyptians in Alexandria were the first goldbeaters and gilders, pounding gold with wooden hammers, round stone or copper.

When the movie of the same name came out I saw this too. This was followed by purchasing the book by Anne-Marie O'Connor, also titled 'The Lady in Gold'. This book is extremely well researched and includes some graphic details of the Holocaust.

When Klimt painted this portrait he could never have imagined the journey this work of art would take including being seized by the Nazis, who renamed it the 'Woman in Gold' to avoid the Jewish-sounding name of the painting's subject, survived the war and the legal battle over ownership to its final resting place, The Neue Gallery in New York, after being purchased for \$135 million by Ronald Lauder.

Perhaps the journey this painting took might never have happened if Hitler had not failed his entrance exam to the Vienna Academy of Fine Arts. He wanted to be a great artist and did not take the rejection well. Even when he was younger, he did not like to be corrected.

Oprah Winfrey also purchased a Klimt painting 'Adèle Bloch-Bauer II' for just under \$88 million and years later sold it for \$150 million. This work was on loan anonymously to the Neue Gallery for the exhibition, 'Klimt and the Women of Vienna's Golden Age'. It was hung next to Adèle Bloch-Bauer 1 'The Lady in Gold'. Prior to the Lauder and Winfrey purchases both paintings were restituted to the Bloch-Bauer heirs in 2006.



My first experience with precious metals was when my late brother gave me cuff links made from silver coins from sunken treasure. They came from the Vergulde Draeck/Gilt Dragon that sank in 1656 off the coast of Western Australia.



Silver coins from sunken treasure.

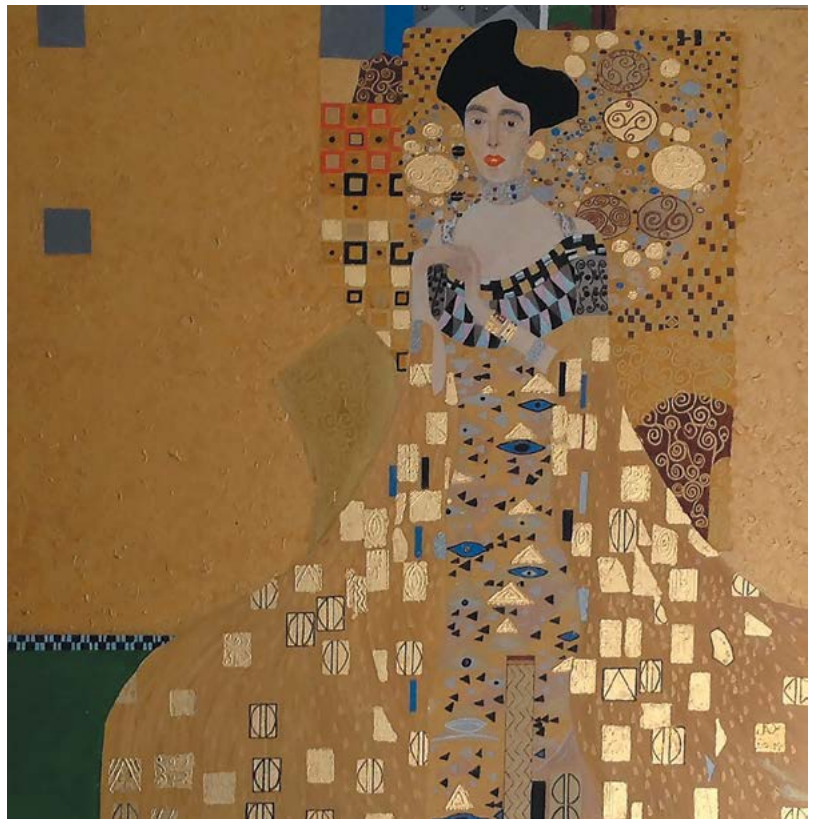
To gain more experience I have copied Picasso, Pissarro, Van Gogh, Matisse, Monet Cézanne and Hundertwasser, so when I laid eyes on Klimt's portrait of Adèle Bloch-Bauer I had to have my own copy. After purchasing a 760 x 760 canvas I began this task, one that was at times very challenging.

When I buy a pre-primed stretched canvas I always apply a coat of Gesso, and for fine work I sand the surface and apply a second coat and sand again. Then sometimes I paint white around the edges and around the main area about 40mm in from all the edges. When dry I apply masking tape to the four sides. Next is one colour over the canvas surface. When dry, I peel off the tape to expose a nice white crisp border. A good tip: when the masking tape is used press down and along the edge with your thumbnail – this will eliminate any paint bleeding on to your background colour. I did not create a border for my Klimt copy.

I purchased 24c pure gold leaf from a local art supplier which was expensive, but I later obtained more by going online and paying about half the cost. I had to scale and measure every detail to suit my canvas size. I used the internet to learn how to use gold leaf by watching the artist Nancy Reyner. The leaf is very delicate and you have to eliminate any air flow in the room before starting.



'Adèle Bloch-Bauer 2, after Klimt'. Acrylic on canvas 910 x 610mm.



Portrait of 'Adele Bloch-Bauer after Klimt'. Acrylic and 24c Pure gold leaf on stretched canvas. 760 x 760mm.

The first process is to apply a base coat. A dark red base provides colour and depth of the gold leaves, but I have used other colours that still create accents to any gaps.

The second stage is to apply an even spread of adhesive. Allow this to become tacky by testing with the back of your finger. Then use the backing paper to apply the leaf, similar to applying a transfer. Next gently brush so the leaf adheres to the surface.

When dry, with a stiff brush remove any loose leaf. You can patch any missed areas with more pieces of leaf.

Imitation gold leaf contains copper and zinc so it must be sealed to avoid tarnishing or oxidising. If painting acrylic over imitation gold leaf, sealing first is a must for the same reason. It is ok to use acrylic paint over real gold leaf without having to seal the leaf first.

Gold leaf comes in many forms as mentioned above but there is also edible gold leaf, and even cosmetics gold.

I worked on my Klimt almost every day up to six hours at a time for two weeks.

The part I enjoyed the most was the gold bracelet. I made raised lines using Relief Outliner by Pebeo, and when this dried layered it in gold leaf. This was followed by painting in some precious stones. Raised lines were used in many other areas of the work also. I was happy with the bracelet and the diamond-studded choker; both of these I took my time with to create as they were items I had never painted before.

I now initial my work with the year in the bottom right hand corner using raised lettering and cover with gold leaf, and do my usual signature on the back.

Looking at the portrait I painted of 'Adèle Bloch-Bauer after Klimt' that now hangs in my home I realise how fortunate I am to have learned so much about the artist, his work, and the history of those times and of course the knowledge I have gained about gold leaf to add to my art tool kit. So I could say that for me, life as an artist is as 'good as gold'. [N](#)



Variegated Gold Leaf.



'Sunset'. Acrylic over gold leaf on stretched canvas, 510 x 610mm. Note: the whole canvas was covered in gold leaf on a red background, sealed, then acrylic applied.



'Tukituki River Impression', 565 x 460mm. Oil on board.



'Three in a Row', 565 x 460mm.



BETTER THAN YESTERDAY

By Matt Mortimer

"Motivation comes from the enjoyment of painting." Straight off the bat (or brush, in this case) artist Nick Hayter spells out the very essence of his putting brush to canvas.

"I enjoy watching cooking shows on TV, and sometimes the chefs make the comment that the love of cooking will come through in the food that is prepared. This is true for my art also; if I'm not enthusiastic about the subject, the result is a substandard rendition," he says.

This is where we picture the studio, the brushes, smell of paint, the fresh canvas positioned ready for the inspiration to come forth. But what about...outside?

"Going outdoors to paint is a great way to find new inspiration." Outdoor painting brings its own unique challenges though...

"This is fairly new to me but it's a great way to gain a totally different approach and solve the painting block that sometimes comes from painting in the studio. Painting outdoors forces me to make quick decisions and develop

a broader approach than I would if I was painting from a photo. There is so much happening with equipment and paints, but at the same time there is an appreciation for the landscape around me when I am standing in the same place for a couple of hours, focused on the countryside and watching the light quickly change – not to mention bees and sandflies that use my painting as a landing pad!"

Nick's countryside scenes for example, work well. There is a beautiful mix of colour drawn from his palette, it appears the sandflies didn't have it all their own way!

As with many who have ever picked up a brush, pencil or tried to create in any way, sometimes things just don't flow. So, in Nick's case, what then?

"I try not to dwell on those paintings that didn't work; it happens (sometimes more often than I like!). There may be a positive I can get out of a failed painting that I can carry



Oil on board.



'Rangitikei View', 550 x 460mm. Oil on board.

through to my current painting. Painting sometimes requires problem-solving skills. I hope to improve my understanding of the reasons why my paintings work or don't work."

Unsurprisingly, the outdoors does means landscapes are included regularly from the oil-based paints from Nick's brushes; "I am more known for my marine and landscape oil paintings, but if a subject inspires me I'll have a go at painting it. Sometimes it is not so much the subject but how the light plays on it. For example, a very unlikely subject can be transformed depending on the time of day and even season of year."

These outdoor conditions can change the rules of engagement as opposed to creating indoors – the start being crucial – but not always the same.

"How I start a painting in the studio may differ from how I start an outdoor study. Often the rule of painting thin to thick paint works for me. Recently I have been interested in the process of building the painting. By that I mean applying paint at the correct consistency to achieve a rich thickness of paint that can be adjusted if necessary without turning to mud with the underpainting. I find the beginning stages of a painting are important. Especially composition. If that's not correct early on, the painting usually doesn't go well for me."

The New Zealand Artist Magazine

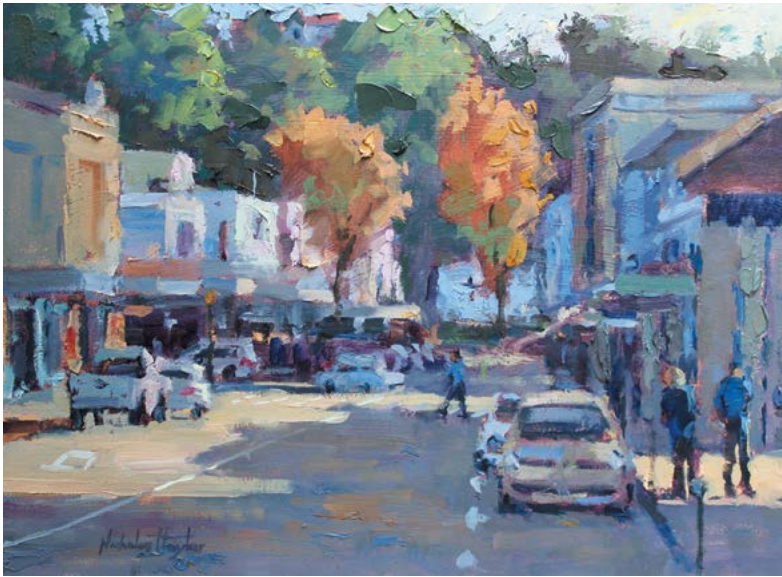


'Repairs', 565 x 460mm. Oil on board.

So why oils?

"I can't go past painting in oils. I think there is so much to learn about this medium. They have the intensity of pigment and can be almost sculptured when applied thickly with a palette knife.

I've used a number of different brands of brushes. I like the Da Vinci filberts and flats. I enjoy using the range of Gamblin oil paints and products, and also use Winsor & Newton oil paints."



'April Morning, Napier'; 565 x 460mm. Oil on board.



'Boats at Kapiti'; 350 x 350mm. Oil on board.



'Country Vines'; 665 x 540mm. Oil on board.




'The Red Boat'; 610 x 510mm. Oil on board.

While these brands are the first port of call for Nick, the best piece of equipment he has makes some of the outdoor painting a somewhat laborious task, as he lugs a French easel after him on many a landscape he explores. Not ideal, but it has a special meaning behind it.

"It was my father's and is special to me. It's had a number of repairs done to it over the years and is covered in all the shades of my colour palette, but it's great. I take it with me on my outdoor painting adventures but find it very heavy to carry, especially filled with paints and brushes, so I'm working on making my own, one that is portable and lighter than the French easel. I knew I should have paid attention in woodwork class..!"

Nick's approach and use of oils, paired with the dragging around of the gargantuan easel, shows he certainly pays attention when painting, with his works spread across the continents. He has successfully had them seen or hung in England, France, Hungary, Japan, Singapore, Australia, USA, and Canada as well as here in New Zealand; from the Alfred Memelink Gallery, Artmosphere Gallery, Red Peach Gallery and Taylor-Jensen Fine Arts to name but a few.

Nick has a great approach to his painting, listening to podcasts, audiobooks and talk-back radio while creating, none of which draw him away from the fact he just wants to be better than yesterday, a motivating and inspiring mantra in so many ways.

The final word of wisdom to inspire new or young artists is as layered and textured as his art; "Paint often. Draw often. Paint what inspires you. Have fun painting." 



'Artist at Work', 610 x 610mm. Oil on board.



'Friends', 380 x 380mm. Oil on board.

MARK GRAVER - ARE - ROYAL SOCIETY OF PAINTER PRINTMAKERS

Kerikeri-based artist printmaker Mark Graver has been elected as a member of The Royal Society of Painter-Printmakers (RE).

The Royal Society of Painter-Etchers, as it was originally styled, was a society of etchers established in London in 1880 and given a Royal Charter in 1888. Engraving was included within the scope of the Society from 1897, wood-engraving from 1920, lithography from 1987 and all forms of creative forward-thinking original printmaking from 1990.

Membership, which was and still is restricted in number in order to make it a mark of distinction, is by election based on work submitted to the Society's Council for peer review.

As a member Mark can now use the letters *ARE* (*Associate of the RE*) after his name. Mark has also been invited to act as an RE Council member overseas 'emissary' for New Zealand and outlying areas – a new initiative

that was passed through the last RE Council meeting in April to promote the RE and send information regarding exhibiting and residency opportunities.

Originally from the UK Mark Graver moved to NZ 2003. He studied at Leeds Polytechnic UK (B.A. Hons Fine Art 1985-88) and Camberwell College of Arts, London (MA Printmaking 1994-95).

In 2005 he established the Wharepuke Print Studio, NZ's only dedicated acrylic resist etching workshop and, in 2009, Art at Wharepuke Gallery. His current practice involves working with printmaking, digital video and sound.

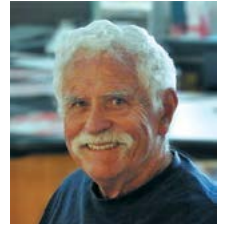
He is the author of 'Non-Toxic Printmaking' (2011, London, A&C Black). Working internationally, he has run many printmaking workshops, sat on exhibition selection panels and curated print projects, symposiums and exhibitions.

His work is held in public collections including the Victoria and Albert Museum, London; The Ashmolean Museum, Oxford; and in Australia, China, Thailand, NZ, USA, Mexico, South Africa and Europe. [N](#)



15 Houses – 2019 - digital pigment print - 500 x 900mm

Jim Cobb, owner and founder of Atelier Artists Acrylic and Mediums is keen to invite you to visit his website for instructional videos, newsletters and more . . .



POTTERING IN THE STUDIO

I am in a sort of attack mode when I start painting and want to get down as much as I can in one go. I find I'm enjoying using the Thick Painting Medium in this stage because it gives me so much control, but I'm also finding it useful for what I would call 'pottering' when you have a dry painting which needs to be worked on more.

This pottering can be a very pleasant occupation because it doesn't need the energy input of a new painting, yet it can lift an existing painting which isn't 'quite there yet' to a level where it looks 'finished' and much more interesting.



It's obviously a layering process, because you are altering and building on a dry painting, and you need a medium which marries the new wet layer with the dry paint underneath in a seamless way, so that the painting becomes more unified and successful.

Thick Painting Medium does this so successfully that I wanted to illustrate it for you on our digital part of the newsletter. Please visit atelieracrylic.com and look for the June newsletter which has a progression of images to illustrate what I mean.

A personal overview of different paint categories

What I am thinking of here is that works on paper will have a certain 'look', and remind us of gouache or watercolour, and oils also have a certain look and are usually presented on canvas or panels. Acrylics have also been around long enough to have developed an expected 'look'. These traditional categories, which are really about how a painting looks no longer fit with paint as I use it: Atelier Free Flow or Jo Sonja can look like gouache or water colour, but they can also look like acrylics of the more thinly and evenly painted type, usually done on canvas. It depends on how the paint is applied.



Atelier Interactive can look like a more painterly type of acrylic, but with the introduction of the new ladder mediums I have found that I can create work that looks like oil painting. It is important to mention that in the handling of the wet paint itself there is a similarity to using oil paint, which has a very pleasant feel, but by using acrylic I have avoided the mess and smells that can happen when oil paints are used.



Using the new mediums has created a new dimension for me where acrylics sort of overlap into oil painting territory and I am enjoying painting more.

Controlling Tone Shift

We all experience a slight darkening which happens as acrylics dry – is usually only about half a tone on the one to ten tone scale, but this is enough to make a lively wet painting look dull when it dries and it is very disappointing. There is now a cure when you are using the Thick Painting medium. You will notice the tone shift if you are watching out for it and the paint will still be damp enough to make the needed correction wet on wet. This is easy to do because it is always a little more titanium white that needs to be added before the painting dries. **N**



Don't forget to visit Atelier's website:

www.atelieracrylic.com

To catch up with Jim and his latest newsletter!



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A MODERN TAKE ON THE FLEMISH FLORAL MASTERS

By Morag Stokes

Flemish floral paintings date back to the 15th, 16th and early 17th centuries and were created by artists from the medieval country of Flanders which now covers parts of Belgium, France and the Netherlands. They depicted a wide variety of flowers that were gathered by British and Dutch travelling merchants. The bouquets were impossible constructions of flowers from different seasons, and always a sumptuous visual treat. Jo Kreyl shares her modern take on these works with Morag Stokes at The Artist Sessions in Wellington.

Creating the image

Jo began the process by creating her own beautiful photographs of flowers. To do this she had to understand how to photograph colourful images with strong tonal contrast against a flat, black background. She then had to master flower arranging after researching what flowers were typically used by the Flemish floral painters. Armed with an image of a Flemish-inspired floral arrangement by contemporary photographer Bas Meeuws, Jo consulted her local florist for advice on colour and floral availability. She



supplemented her purchases with flowers from her garden – cottage roses, fuchsia and sweet peas. Flemish masters commonly made compositions based on sketches and drawings, as not all flowers bloomed at the same time.

The high cost of flowers, especially tulips, meant that artists made detailed studies one flower at a time. Some may have worked only from tulip sellers' illustrated catalogues. Jo's arrangement represents her own aesthetic, with a clear nod to the bygone artists. With the advantage of photography, she could create a full bouquet arrangement and capture it at its peak of freshness.

Preparing The Canvas

Unlike the Flemish masters, who would have used wood or copper panels, Jo chose a 1000mm by 1200mm museum quality stretched canvas for her painting. She used

three coats of gesso followed by light sanding, then a mid-grey acrylic layer over the entire surface.

With a black and white photocopy of her floral arrangement, scaled to the size of her canvas, she made a detailed drawing on the canvas using Saral Transfer paper. Working with Golden's Fluid Acrylic Carbon Black, she defined the background around the image and worked in the lowlights. The old masters would have transferred their drawings using the grid method or by perforating their drawing along its lines and developing it in ink, sealing the drawing with varnish.



The dead layer

Jo then began the serious business of painting the bouquet in shades of grey, often referred to as the dead layer or closed grisaille, using her black and white photograph as a visual reference. She deliberately skipped a traditional step here – sometimes called the first pass or open grisaille layer. It involves starting with a thin umber underpainting to map out the light and shadow areas. We discussed the wisdom, or otherwise, of this omission during one of our Artist Sessions. The feeling was that this stage is no longer necessary for a modern artist who has the advantage of photography, photographic enlargement and transfer papers. All the tonal variation can be defined in a black and white photograph. The purist would disagree, of course, but Jo was after a modern spin on traditional

methods. She went directly to the second pass closed grisaille layer, using Golden's neutral greys – a ready-made range of seven greys between titanium white and carbon black. Another modern advantage!



Photography further helped as Jo was able to break down her task by working from photo sections scaled exactly to the size of her work. She taped them onto the canvas, sometimes painting at an easel and sometimes on a table top.



The coloured pass

From the developed greyscale work, Jo switched to Art Spectrum oils and began the coloured glazing work (the coloured pass). Like the Flemish artists, she used the fat over lean method to ensure that the first layers dry faster than later ones, thereby reducing the risk of future paint cracking. Varying amounts of Gamsol Odourless Mineral Spirits were used to thin the paints and speed up the drying time. Jo's research suggested the Flemish artists may have worked colour glazes one at a time throughout the entire composition to ensure cohesion in the colour development. This was her original plan, but it was initially derailed by her excitement about seeing something beautiful happen fast! She started by working on the central peony, thinking she would develop one flower at a time to completion.



However, it wasn't long until her initial impatience passed, and she decided to follow the masters' methods. So, her painted peony was wiped clean and she started again with a more systematic approach to colour.

She worked over the entire painting with three layers of coloured glazes, moving from transparency to more opacity with each layer, all the time ensuring that the grey tonal structure was retained. She first worked the greens, then the reds, later adding yellow, blue and purple, using just one flat transparent glaze over the entire painting.



For the second glaze layer she broke each colour into three parts – the main local colour, the shadow colour and the highlight colour. In the third layer, she added more tonal depth and detail, substituting a small amount of linseed oil for the Gamsol, which helped to bring out the intensity of colour.



The final pass

The final pass was the most enjoyable part of the painting for Jo. At this point, she studied the painting as a whole, making small adjustments to colour and shape, ensuring that reflected shadows were well represented. She realized here that the reflected highlight on her vase looked false in relation to Flemish works. The old masters would have worked in natural, rather than the electric light of Jo's photography. This is when her years of experience in photorealistic painting kicked in, and she re-worked the vase according to what her experience told her.

To finish, she repainted the entire black background to give it a uniform look. After three weeks, she sprayed the work with retouching varnish to even out sheen and intensify colour. The slow-drying oil paint continues to dry under this varnish and she will be able to use a permanent varnish after some months if desired.

Joanne Keryl's work was shown at the NZ Art Show, 31 May - 3 June 2019. For information on The Artist Sessions, go to www.stokes.net.nz



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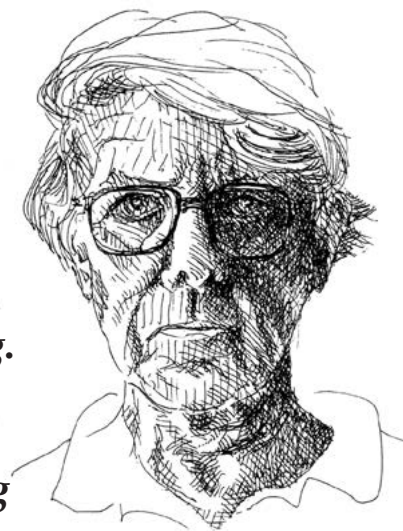
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MIKE FERRIS

By Matt Mortimer

It's hard to imagine Mike Ferris without a pen or pencil in his hand. Such is the experience of the man, in that he has held so many positions that involved one. Draughting. Illustration. Calligraphy. Despite being in his nineties, Mike still draws to this day, in the comfort of retirement in Northland. His history is long and his journey inspiring to see what he has achieved thus far.



Mike Ferris, self-portrait.

Mike was born in Falmouth, Cornwall, England in 1929.

Between 1941-43, Mike was selected from school to attend Falmouth School of Art for extra art curriculum on Saturday mornings. The subjects were drawing, print-making and calligraphy. In 1949-50 he continued to attend the Falmouth School of Art one evening per week, studying etching.

During this period, Mike started illustrating in 1948, as a teenage working member of The Royal Cornwall Polytechnic Society of Falmouth, providing illustrations for members engaged in research.

He then produced illustrations for the newspaper 'West Britain' in 1950. He also studied drawing, part time, at Petone Technical College, in 1951. During this time, more drawings of buildings, boats and landscapes were done on commission, expanding his illustrative craft. He still commissions these to this day.

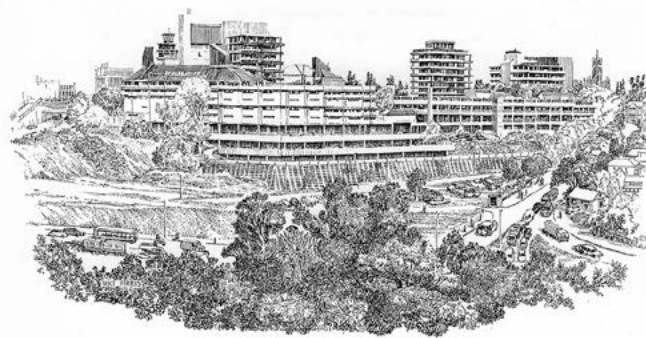
Mike came to our shores in 1961 and was in charge of the drawing office, with five draughtsmen on the staff, at Wilson's New Zealand Portland Cement Works, Whangarei, while also employed as Chief Engineer.

His illustration prowess was starting to take shape as he was commissioned by the Northland Justices of the Peace Association to design and produce their Thomas Kendall Memorial and Life Member Certificates, later involved with titling the certificates. He contributed drawings, scraperboard and wood engravings to the Northland Magazine, and edited it for four editions. The New Zealand Insurance Company used his illustrations for their calendars for eleven consecutive years.

In 1975 Mike commercially produced and marketed prints of land and seascape drawings, something he still does now.

Heading into the eighties, Mike was commissioned by the NZ Refining Company, Marsden Point, and the Northland Harbour Board to produce drawings for their Environmental Impact Reports for the expansion of the refinery and proposed construction of a timber port.

Mike's skills are more than apparent, with not just writing, but also wood engraving within his repertoire, publishing a book of his work called 'From the Wood', printed by the The New Zealand Artist Magazine



AUCKLAND UNIVERSITY



PARNELL VILLAGE
AUCKLAND

THE STAIRWAY



The Woodpile
Portland
Northland.

French Boxwood.

Mike Ferris.
Jan '66

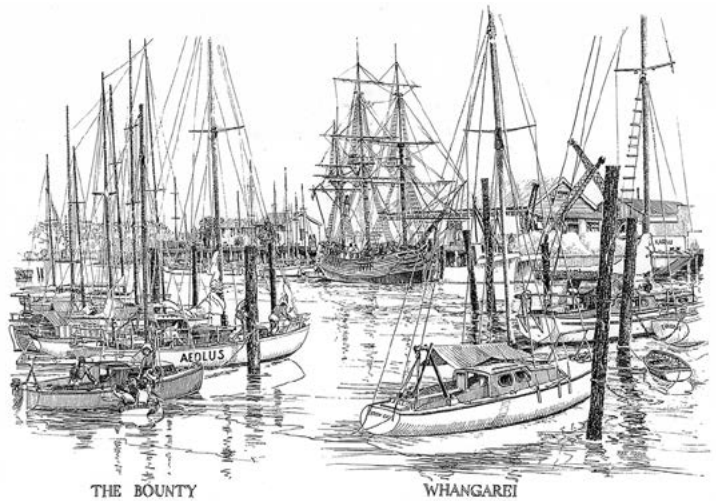
'The Woodpile Portland Northland', engraving - January 1966.



Treaty House
Waitangi

Mike Ferris.
69

'Treaty House, Waitangi', engraving - 1969.



THE BOUNTY

WHANGAREI

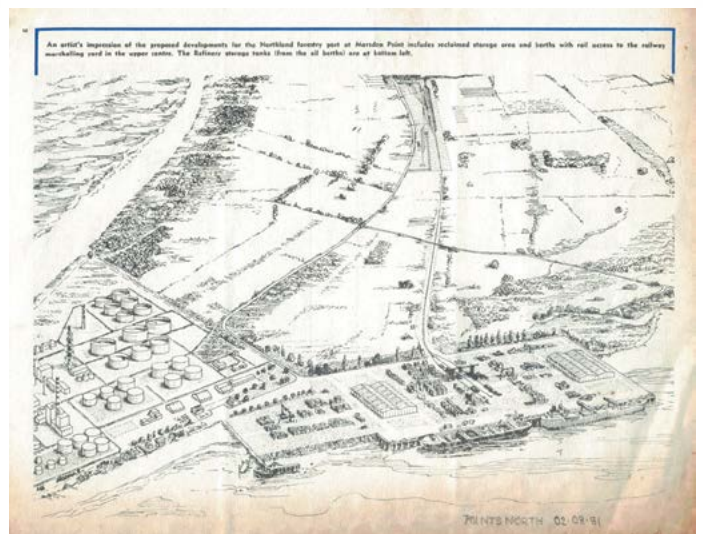


Bryant's House
Karaka Bay
Wellington

Australian Beech.

Mike Ferris.
Sept '58

'Bryant's House, Karaka Bay, Wellington', engraving - September 1958.



Mike's impression of proposed developments at Marsden Point - 'Points North' - August 1981.

distinguished letterpress printer, Tara McLeod at his Pear Tree Press in Orewa. This was limited to 100 copies and was picked up by many, including the Otago University Library Special Collections, Beaglehole Room Special Collections in Victoria University Wellington, State Library of Victoria, Melbourne Special Collections, Auckland Public Library Special Collections and The Turnbull Library Rare Books and Special Collections.

From The Wood was also selected for inclusion in the exhibition at the Turnbull Gallery, Wellington, which ran from March to May 2015. The exhibition included many fantastic titles, and summed up the high quality of Mike's

work as the title of it was 'The Book Beautiful: A feast of riches from the Rare Book Collection dating from the 12th to the 21st centuries.'

Distinguished owners include Colin Martin, who purchased the book for his private collection. Colin is a respected, distinguished and widely published art critic and reviewer. Peter Andrews also purchased a copy. He is a private collector of fine art letterpress books.

Engraving is such a fine art – it is clear Mike has a great hand and mind to do this, having also engraved two triptych windows for the gable ends of the home of the late Mr and Mrs M Webby, in Onerahi and illustrating two office windows in the foyer of the Guyco Main Office, Whangarei in transparent laminate.

In 1992, Mike returned to study, proving we are learning, all of the time. He attended part time in Northland at Te Kowhai Print Trust where he studied lithography.

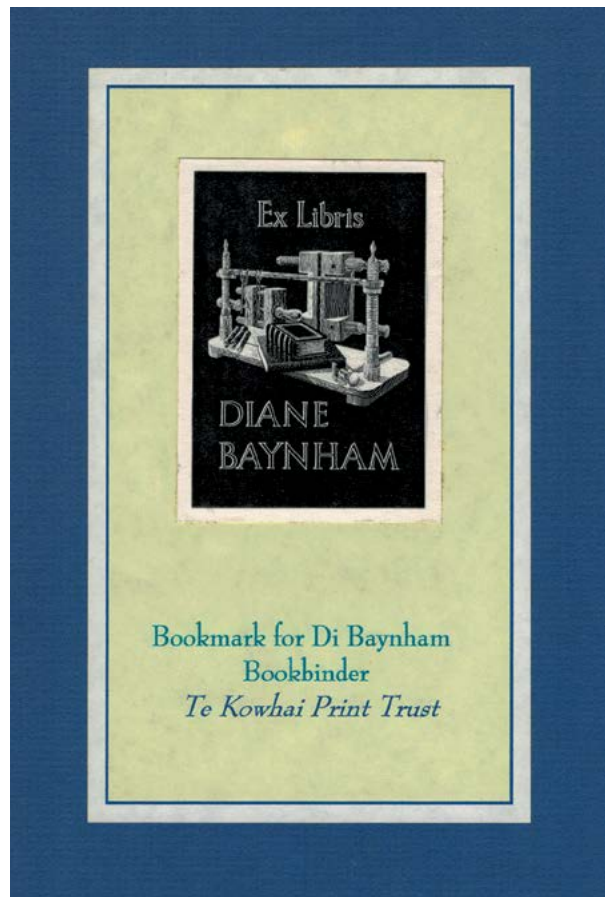
A key component for any illustrator, or any artist for that matter – which Mike insists he is not – is the ability or want to give back. Pleasingly, he did just this, working as a self-employed tutor at the Te Kowhai Print Trust, teaching calligraphy, line and wash drawing and etching.

This love for passing on knowledge and helping others explore and widen their talents continued as Mike started helping at the Cottage Paper Mill in Whangarei, with lino-printing in particular. Here, Mike worked with Brett Berge for his one-man exhibition of lino-prints at Burning Issues Gallery, Whangarei, where he sold all his submissions.

Up until 2002 he was self-employed at the Whangarei Heads Community Arts Centre as a tutor in calligraphy and landscape drawing.

There is so much more of his work across New Zealand, but one thing remains central to it all. Picking through this timeline of Mike's life work and exploring the illustrations and engravings of the man, shows a love of his craft. The intricacy and his attention to detail is unparalleled. He is now 90 - and shows no sign of slowing down. To this day, Mike still draws and illustrates.

Long may his steady hand continue. ■



Bookmark for Di Baynham, Bookbinder, Te Kowhai Print Trust.

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DIGITAL WARRIOR

By Matt Mortimer

We often read about acrylics, brushes, and easels, conjuring up images of paint splattered fingers, charcoal pencils strewn about a studio or a well-worn easel. We also read about products admired, like a certain acrylic that works great for adding depth. Enter graphic illustrator, Toby Willsmer, whose favorite equipment isn't at all messy...



“I use a Wacom Intuos Pro graphics tablet. The pen set up of the Wacom is good for doing light/heavy strokes, varying in size and colour density as you push harder, just like a brush. Wacom has a lot of support in different digital environments so it is easy to set up and get drawing.”

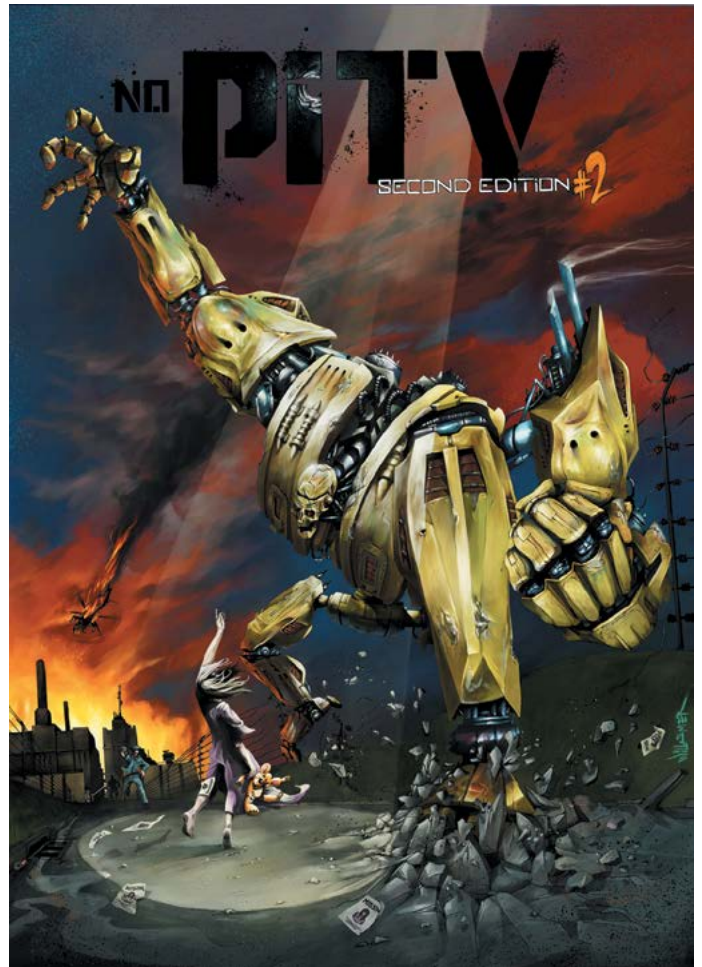
Toby's background is not what you would expect. Forget the 'IT department' stereotype, or the graphic

design student – it is a drawing tablet after all – and you'll find traditional art and a few pieces created by spray cans here and there as well as digital.

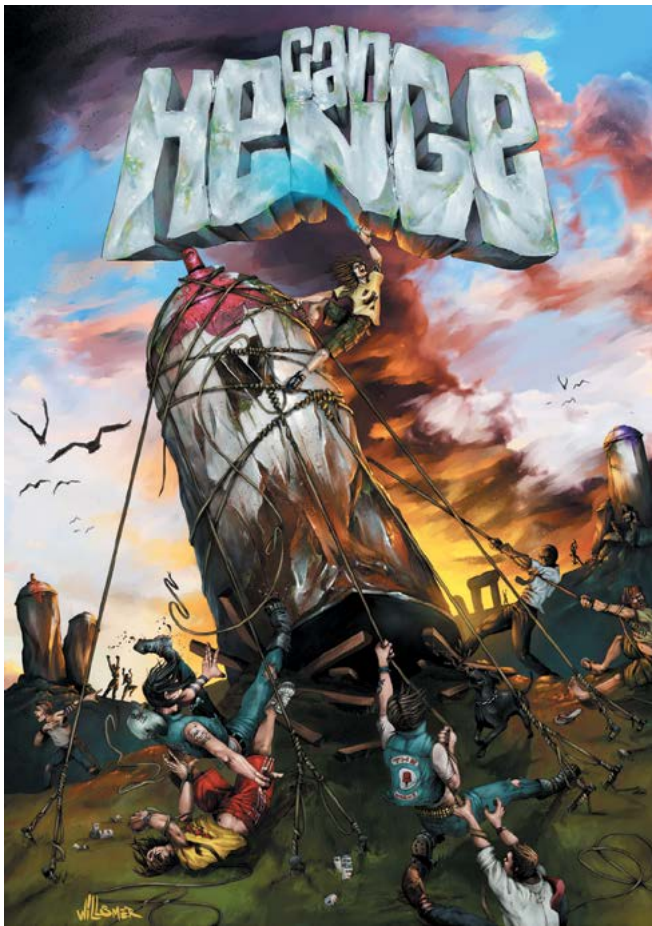
“I've been able to draw from a young age. I did an art course in the UK in 1989 but I'm pretty much self-taught from studying other artists and a lot of trial and error. I was always drawing and painting as a hobby and it was something I really enjoyed.



'Orc portrait' - 297 x 420mm. Digital painting.



'No Pity' - 297 x 420mm. Digital painting.



'Can Henge' - 297 x 420mm. Digital painting.

"Spray paint was the first medium I got the hang of using, dabbling in graffiti in the 80s and using it on canvases later on. It's expressive and unforgiving and I like that, as it gives an edge to whatever you paint with it. "Over time it all grew into something that people started to recognise and request."

The motivation behind his creative process is one of drive and determination. Family prove to be a big driver and an inspiration. This helps Toby to kick-start his artwork from its inception, through to the final product.

"My father supported me through anything I wanted to do in life. He believed that if you have a passion for something and enjoy doing it, then go get it and don't give up, a mantra I live by every day. After he passed away I realised it was time to go get it.

"You can look, hear or feel something and it sparks an idea that eventually becomes part of or a whole piece. I love that randomness of how my brain interprets the elements I encounter every day and turns them into visuals for everyone else."

The process from here into the depths of the digital realm is one of trial and error at times. Layering, colours and shadows all play a part and are pulled in along the way.

"Generally I'll have an idea of what I want and will do some very rough and fast sketches in biro in a sketchbook to gauge composition etc.

"I will use those sketches for reference and redraw



'The Monster' - 297 x 420mm. Digital painting.



'Xenomorph' - 297 x 420mm. Digital painting.



'Medi Evil Dragon' - 297 x 420mm. Digital painting.



'Female Warrior' - 297 x 420mm. Digital painting.



'Pink Skull' - 297 x 420mm. Digital painting.

them digitally using the tablet. The software has pencil brushes so I use these for the sketch. I'll draw over the original until I get the composition right, then draw a harder outline over the top once all the details are in. I'll then add shadows to create texture and determine where the light sources are going to be. Then I add colour with different brushes depending on the effect I'm after – wet brush, bristle brush, ink brush etc. Starting with thin colour washes and building them up until the original sketch is mostly covered, I like to leave some showing in places to keep it honest and rooted to its origins – each time refining the details until I get to a point where I'm adding finishing touches. These are highlights and the thing that gives every piece its definition and pop."

Before anyone thinks it's easy to just click on an 'undo' option, Toby explains he doesn't.

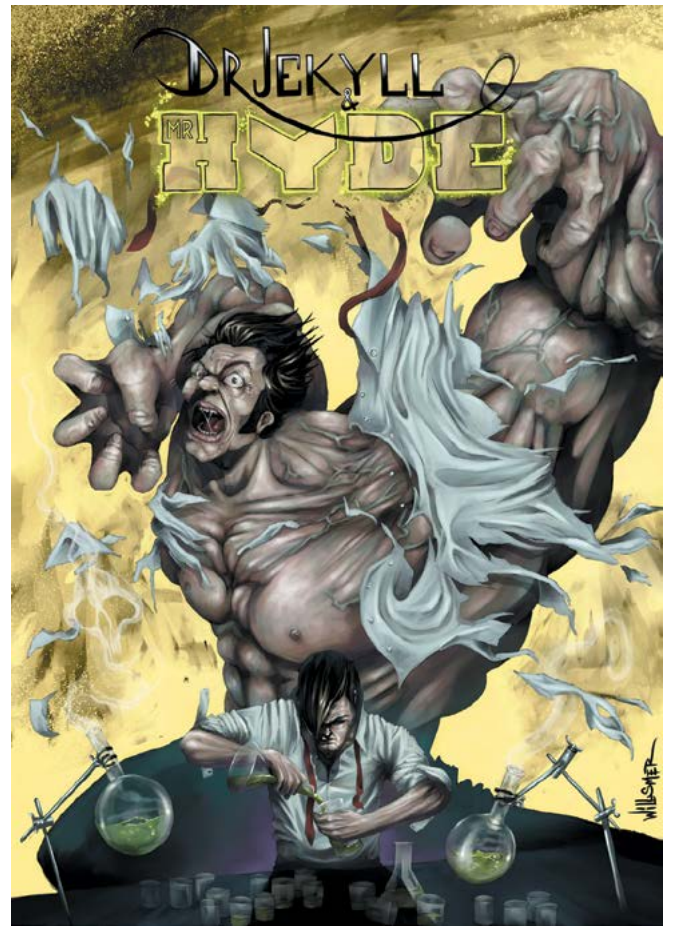
"Even though my illustrations are digitally painted these days, I still use the same techniques I learned from using real paint. In the software I use, I only paint on one layer and if I make a mistake, I paint over it rather than undo it. It's one of the things that makes my style look and feel painted, not digital."

The end work is something to be seen and admired. The ability to turn a drawn work into a digital masterpiece for printing sits well with Toby, with many works similar to graphic artists he looks up to.

"My two biggest influences have to be Frank Frazetta and Simon Bisley.



'Frankenstein. It's alive' - 297 x 420mm. Digital painting.




'Jekyll and Hyde' - 297 x 420mm. Digital painting.

"I was given a book as a child of Frank Frazetta, as I love dragons and fantasy. I studied that book until it fell apart, copying and drawing the characters and adding my own bits to them. His style is totally captivating, he managed to capture a snapshot that tells the whole story, something I try to achieve in my work.

I discovered Simon Bisley's work in the late 80s/ early 90s in a comic shop and soon realised that he had the style I wanted. Humour, detail, movement and the ability to capture the moment like Frazetta but completely over the top in every way! "I wanted that."

Toby's work is vibrant art, recognised by purchasers as far away as Belgium, the United Kingdom and Switzerland.

The end goal?

"I see myself doing more published work in the long run. It's a direction I'd love to go into and inevitably my style lends itself perfectly to comics, book covers, fantasy genres as well as the fine art prints I produce. I want to be able to continue doing this as long as I can." 



'Flying eye' - 297 x 420mm. Digital painting.

Impressions of an Art Exhibition

REBIRTH – May 2019

By David Rohe

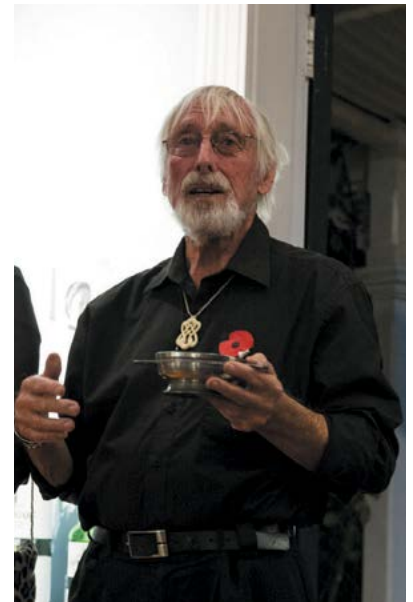
On the 1 May, I attended my friend, Douglas Chown's, exhibition at Reyburn House. This reprise of his 1994 exhibition had the same theme, 'Enduring of Suffering', but with an added emphasis, 'Rebirth'.

The work was unsettling, but the atmosphere at the outset was typical art exhibition. Friends and acquaintances meeting at another showing of artwork, conversing over a glass of wine and canape.

The event started with a short video, shown at the original opening, 25 years ago to the day, then the artist, Douglas Chown, Dougie, making a short statement, first in Gaelic then in English, then all hell broke loose when he led the attendees through the 10 large paintings, some mammoth. Gasps of disbelief, giggles of nervous energy and comments of outrage poured spontaneously from the gathering as Dougie systematically applied the finishing strokes to each masterpiece, with a knife. Moans, screeches and exclamations emerged from the previously placid group as each of Dougie's works received its last bit of attention.

What had started as the typically forgettable exhibition, finished in an uproar and considerable ongoing analysis. Protestations to the contrary,

Dougie Chown is not mentally unstable, but exquisitely positioned to once again make the point that art is not simply pretty pictures to be hung on the wall and become more valuable once the artist is dead. It must make a difference now. That night did. [N](#)



Dougie opens his exhibition with a Gaelic blessing and Robert Graves' song of Amergin.



Dougie applies his 'Rowan Totem' knife to his works in final completion of these iconic paintings.



'A Celtic Sacrificial Bombing of the Rainbow Warrior' - with cut.



The aftermath of the cutting, portraying the way the Lindow Bogman, Druid Laverius was ritually sacrificed.



ABOVE: 'Beltaine '93' - 1010 x 1270mm. Senopic Oil on canvas, with cut.



RIGHT: 'Si Dios quieres, Dominicanas! (God loves you, Dominicanas)' - 1010 x 500mm. Oil and collage, with cuts.



FAR RIGHT: After finishing the cuts, Dougie ritually broke the 'Rowan Totem' knife and threw the bits into the Hatea River.

"A month since the 'finishing touches' were made to my paintings at the opening of my exhibition, I am deeply aware of the many emotions both for myself and for those present who contributed. The sound of the knife ripping through the canvases with surgical precision was as important to the works as were the gasps and often dismay of those gathered. The ritual action and participation gave depth and meaning to the previously still flat canvases as powerful as if sound had been added to a previously silent film.

The moment increased by at least a third. More meaningful, a deeper experience the works became complete."

Dougie Chowns



'Triple Death - Ireland pinned by it's own convictions' - 1430 x 1990mm. Oil on canvas, with three cuts.

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ART FOR CHANGE 2019 EXHIBITION NEWS

NOURISHING THE ROOTS OF EMPATHY

An art exhibition towards a non-violent Aotearoa/NZ

SUBMISSION ARE OPEN NOW, AND CLOSE ON 7 SEPTEMBER 2019

Nourishing the Roots of Empathy: Towards a Non-Violent Aotearoa/New Zealand is the second themed fundraising exhibition to be organised by the Art for Change artists collective.

By Brenda Liddiard

In 2017, Art for Change held a very successful fundraiser for refugee resettlement – ‘Where Shall We Call Home?’ – at Depot Artspace in Devonport. They have since assisted refugee calligraphy artist Sayed Ali Karam Jawhari to hold his first solo exhibition in New Zealand, and raised funds for the Auckland Refugee Family Trust through their Pop-Up Art Sale in 2018.

Art for Change began when visual artists Brenda Liddiard, Fiona Barrett, Gaël Rowntree, Belinda King and Mary Ann Manchego discovered they shared deep concerns around the world’s refugee crises, and realised that together they could do something to help through their artwork.

This year’s exhibition title comes from the Roots of Empathy educational organisation, which works in schools all over the world to help children learn to respond effectively to the needs of others in gentle, loving ways, especially where there is conflict. Their programme is proven to significantly reduce bullying and aggression, by helping children to learn how to express their emotions and resolve conflicts effectively.

Helen Clark invited Roots of Empathy to bring their programme to Aotearoa in 2006, and they have since worked with more than 15,000 Kiwi children.

With so many stories in the media about family violence, abuse and bullying, we often feel powerless



‘Nourishing Roots of Empathy’ – Mary Ann Manchego.



‘Peace for Aotearoa’ – Gaël Rowntree.

to bring about change. Empathy helps dissolve the borders that separate people, that allow one group to deem another group or individual to be less human. Empathy helps us to understand difference and recognise that our emotions are universal – that we're all connected.

The tragic events in Christchurch on March 15th have brought into even sharper focus the need for the work that this fundraising exhibition will support. This project will give both artists and art lovers the opportunity to assist an organisation that is having a positive impact on children's understanding of themselves, and each other.

Artists are telling us that the mosque attacks, and the resulting outpouring of grief, empathy and support for Muslim communities, is helping to sharpen their ideas for artwork to contribute to the exhibition in September.

Funds raised from the sale of works donated by local artists will go towards training more facilitators for the Roots of Empathy schools programme, and to providing associated necessary equipment and resources.

Artwork by students from schools participating in the Roots of Empathy programme will also be on display, including several from other countries.


Roots of Empathy founder and director, Mary Gordon will speak at the exhibition opening on Saturday 21 September, and as part of the exhibition programme, an event to celebrate the International Day of Non-Violence will take place in the gallery on the evening of Wednesday 2 October, with speakers, music and poetry.

How you can help

Art for Change is looking for original works with themes of empathy/compassion/non-violence, or similar issues, that Roots of Empathy's aims might stimulate you to create.

If you would like to contribute please visit the Art for Change website: www.artforchange.net for more information, and fill out an online submission form.

To be included on their newsletter mailing list, please send your details to artforchange2017@gmail.com.

The best way to understand the work of Roots of Empathy is to watch this excellent TED talk by the founder and Director, Mary Gordon (https://www.youtube.com/watch?v=AkS_1sVnz58), or this BBC programme (<https://www.bbc.co.uk/programmes/p05vpw3f>), or visit <https://nz.rootsofempathy.org/new-zealand/> for more local information. 



'Wee and Close' – Fiona Barrett.

The New Zealand Artist Magazine

EXHIBITION DETAILS
Title: Nourishing the Roots of Empathy: Towards a Non-Violent Aotearoa/ New Zealand.
Opening: Saturday 21st September, 2 - 3.30pm, until Wednesday 9th October.
Venue: Depot Artspace, 28 Clarence Street, Devonport, Auckland,
www.depotartspace.co.nz
Gallery hours: Mon: 12.00 – 5.00pm
Tue to Sat: 10.00am – 5.00pm
Sun: 11.00am – 3.00pm



'I Feel for You' – Brenda Liddiard.



Art for Change members.



Brenda Liddiard at the WSWCH opening.

NIGEL OXLEY – MY FATHER’S WAR

Art at Wharepuke, Kerikeri. April 18 – May 19th

By Mark Graver ARE



In 1942, Nigel Oxley’s father, L/Sergeant Cecil (Bill) Oxley, Royal Artillery, was taken as a prisoner of war at the fall of Tobruk, Libya in North Africa.



‘Look at Me and Remember Me’, mixed media prints on 560 x 760mm paper.

He was subsequently transported and imprisoned at P.G. (Prisoner of War Camp) 70, Fermo, Italy. The capitulation of Italy in 1943 resulted in all allied prisoners being cattle-trucked to Germany. Thus, he arrived at Stalag (Stammlager) IVB near Muhlberg by the River Elbe. He spent the remainder of the war there, eventually being liberated by mounted Cossacks in April 1945.

In ‘My Father’s War’ Nigel Oxley responds to his father’s lived experiences as a prisoner of war from 1942 to 1945 – stories the artist was never told directly but discovered several years after his father’s death while sorting through his effects. The relics that were used to produce these two suites of prints tell a personal history but also reveal the experience of those confronting conflict and imprisonment and, through the creativity of human spirit, the attempts to build and engage with an environment beyond the hostility and brutality of incarceration.

Origination

It is 50 years since Nigel Oxley made his first print at Camberwell School of Arts and Crafts in London. After graduating he became assistant to Cliff White at White Ink etching studio where he worked with Sidney Nolan, Elizabeth Frink, Victor Pasmore, Eduardo Paolozzi and Joe Tilson.

In 1978 he was invited to become a Master Printer at the renowned screen-printing studio Kelpra where he was charged with setting up an in-house etching



'Gefangenschaft – Captivity'; mixed media prints on 560 x 760mm paper.




'Welcome Home'; mixed media prints on 560 x 760mm paper.

studio. He continued to work with Frink and Tilson and produced a large body of work for John Hoyland that broke new boundaries in etched marks and colour. This led to him working with Jim Dine and Patrick Heron and also, over a period of 10 years, more than 30 complex multi-plate colour etchings for John Piper.

By the time of Kelpra's closure, Oxley was already teaching at Sir John Cass School of Art in London where he stayed until retiring as Senior Lecturer in Drawing and Printmaking in 2012. He continues to work and teach from his own studio in East Sussex and is author of 'Colour Etching' one of the series of A&C Black Printmaking Handbooks.

The processes used include drypoint, photo polymer etching, solar plate etching, Dremel engraving and chine collé. Non-standard materials were also prepared for planographic printing and hand applied colour and pochoir. All the plates/matrices were inked and then assembled on the bed of an etching press in order to be printed as one with a single pass through the press.

Nigel was invited to exhibit at Wharepuke through connections made between by print studio and gallery director Mark Graver and Prism Print International. Mark was recently invited to join the group, founded in the UK in 2012 by John Read and Nigel. Prism Print International acts as a forum for cross-cultural exchange through fine art printmaking and international exchange exhibitions and it was in this spirit that Wharepuke invited Nigel to exhibit 'My Father's War'. 

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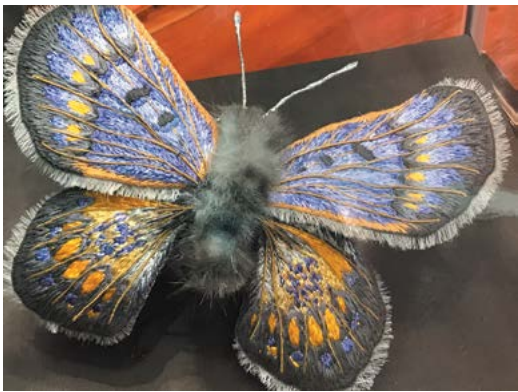
Riversdale Arts 45th annual mixed media exhibition Gala Opening Night held 20 July 18.



Riversdale Arts

By Kerryn Miller, President, Riversdale Arts Inc

Mid-July brings the annual Riversdale Art Mixed Media Exhibition back to the Southland Arts Arena. In its 46th year Riversdale Arts Inc have a wealth of experience in delivering a polished exhibition.



Suzanne Lucas, *Mosgiel Boulder Copper Butterfly Stumpwork Embroidery.*

This year we are delighted to have Ben Foster of Kaikoura exhibiting as our guest artist. Living in Kaikoura, Ben's surroundings inform and inspire his practice, using the native wildlife and natural geometrics of the mountainous landscape. Foster's elegant, geometric forms balance between realism and design. With both animal and human forms, Foster pares back natural forms to focus on line, symmetry and scale juxtaposing the natural and man-made in his sculptural works.

Riversdale Arts invite up to 80 mixed media artists from around New Zealand to exhibit in Riversdale's large Community Centre for 10 days. We have a large variety of mediums covered with paintings, photography, mixed media, sculpture, glass, pottery, ceramics, jewellery and textiles and the price range of exhibits is varied. We enjoy being able to showcase New Zealand artists nationwide in the heart of Northern Southland.



Galit Maxwell of Wellington *Pinched Ceramics (Lady I and Lady II).*

Riversdale Arts have their own art rooms which are used by the community for various art and crafts, classes and meetings. During the exhibition we run classes with invited artists over the two weekends. Classes this year include Stumpwork Embroidery with Sue Lucas; Upholstery with Therese Jones; Maori weaving with Sheryl Henare-Raranga; Collage, Drawing Watercolour and Horizon Lines/En Plein Air with Janet de Wagt; Acrylic on Board with Susie Ruddenklau and Cake Decorating with Jude Taylor. All booking details for these classes are available on our website www.riversdalearts.co.nz and our Facebook page.

Also running alongside the exhibition is a giftshop which sells smaller artworks by the exhibition artists, along with work from invited crafts people throughout the region.

Once again we are running our Emerging Artists Award which has a \$1000 prize and is open to young artists aged from 13 through to 25 as at 19th July 2019 from the Southland region. Entry is via digital image from 7 June and all details and the entry form are available on our website.



Bathing Babes Ceramics by Suzanne Emslie of Dunedin.



Raku Figure Sculpture by Andrew Hill of Te Anau.

You can't visit the exhibition without calling into the YUM Pop-up café which is run on site by the Balfour Home and School team for the length of the exhibition. Pop in for coffee, lunch and a range of delectable treats.

The Exhibition runs from our Gala Opening night on Friday 19 July, then daily 11am to 5pm, through to Sunday 28 July closing at 3pm. Follow us on Facebook or check out www.riversdalearts.co.nz for tickets and further information. 

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- This set comprises three different consistent degrees and one watercolour paintbrush #8, which is particularly useful for adding water to create a wide range of grey and black tones.
- Complemented by the Mars Lumograph for results with a metallic lustre in a wide variety of grey tones, available in three different degrees.

Pigment Liner for writing, sketching and drawing

- Long metal tip, ideal for use with rulers and templates
- Pigment ink, indelible (in accordance with ISO 14145-2), lightfast, waterproof
- Erasable when used on drafting paper, no bleeding when highlighted
- Stand-up STAEDTLER box
- Cap off - can be left uncapped for 18 hours without drying up (Standard atmosphere according to ISO 554)
- Up to 12 line widths, black ink



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