

THE NEW ZEALAND

ARTIST

M A G A Z I N E

Series 6 Volume 6 Issue No. 36
September October 2019
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FEATURES

- Two artists on expedition
- Plein air painting

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- Trevor McKenzie

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- Understanding ellipses
- Fundamentals of photographic reference

ARTISTS FORUM

Dougie Chowns
Sketchbook, part 27

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- Cleaning your oil palette
- Saving acrylic paint

FEATURED INSIDE:

- Bonnie Coad • Gordon Cronshaw • Hannah Shand •
• Lynne Sinclair Taylor • Nic Tucker • Veronique Tatoe •





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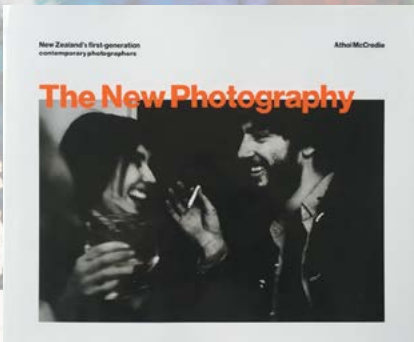


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By Athol McCredie

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BACK ISSUES WHILE STOCKS LAST





a note from the studio...

Welcome to SPRING!

Here's hoping no-one suffers from hayfever, and that the sun starts to shine again.

In the last issue we had a letter from Mike Ferris, regarding Dougie Chowns' 'How to draw an Oval'. In this issue, Mike expands on this and shares his extensive knowledge on ellipses on page 33. The article is technical, but has solid ground. Thanks Mike for your valuable contribution.

We also had a potentially tricky situation when we received a letter regarding a painting we had published, but the original photographic artist had not been approached for permission to replicate her photo, from anyone. As we all know, this is a very contentious issue in the art world. This particular situation was resolved amicably, but this is not always the case. Please see page 51 for some very good advice on this subject. We would love to hear your views on this subject, so please email editor@thenzartist.co.nz with your comments/advice.

We have a new contributor to 'Hints and Tips' on page 12, where Dougie shows us a novel way to clean old oil paint from your palette, and Nolan Clark shows us a sneaky way to collect unused acrylic paint.

Our Exhibitions and Events pages are a bit light this issue due to space constraints. However, we foresee an abundance for the next issue, so please, if you are having an exhibition or event, do a write up and send some pics through, we are very keen to report on them.

On our Letters page, we decided to publish a poem from one of our dear artists, Sue Edmonds, taken from a book she has recently published called 'A Full Life'. Creativity is in all forms, and we embrace this diversity.

Enjoy this issue, and if you are in the Coromandel or surrounds, head off to the arts trail.

Much love,

Meg



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Not many letters for this issue, so we are publishing one of our dear artists poems.

From Sue Edmonds' book, 'A Full Life':

LIFE IS WHAT I MADE OF IT

At seventeen I was all starry eyed
The life in store for me I couldn't know
The wonder of life's roller coaster ride.

With luck, someone would come and be my guide,
And give me choices where my route could go.
At seventeen I was all starry eyed.

I knew I had to keep eyes open wide.
The world is full of those who'd drag me low.
The wonder of life's roller coaster ride.

At jobs I took, I made sure that I tried
To show my skills, and not just have them know
At seventeen I was all starry eyed.

Yet later, after I became a bride,
Spent years as Mum with several kids in tow.
The wonder of life's roller coaster ride!

But later still I found my writing stride,
And grabbed the chance to blossom and to grow.
At seventeen I was all starry eyed.
The wonder of life's roller coaster ride!

Send your letters to:

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Ed

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Hooked on Books

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DRAWING A COMPLETE GUIDE

By *Giovanni Civardi*

This comprehensive guide brings together the seven books from the successful Art of Drawing series: Drawing Techniques, Drawing Portraits, Drawing the Clothes Figure, Drawing Hands & Feet, Drawing Scenery, Drawing Light & Shade and The Nude.

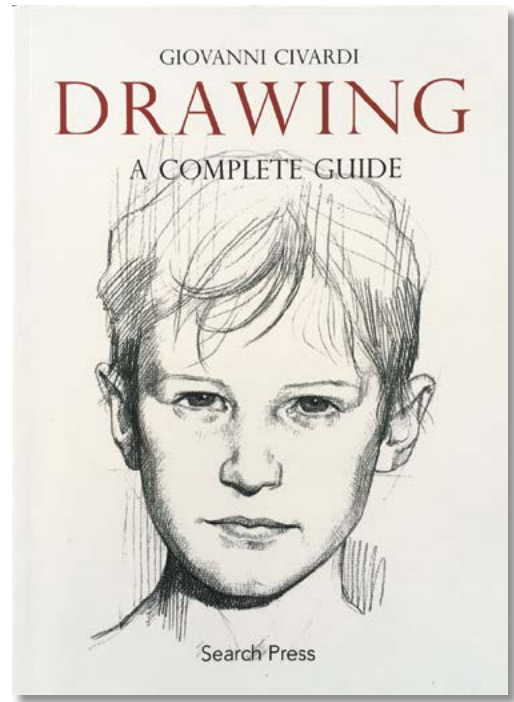
This is an essential book for anyone learning to draw, or wishing to improve their drawing. Starting with the basics of drawing techniques, Civardi gives expert advice on drawing portraits, the clothed figure, hands and feet and scenery, finishing with a section on the importance of light and shade. Civardi's technical advice and practical tips, accompanied by his own outstanding drawings, make this an invaluable resource for any artist.

"Most of this first appeared as Giovanni Civardi's Complete Guide to Drawing, but this smaller format edition also includes the volume on The Nude.

Its a sound introduction to drawing in pencil and the smaller page size makes it more manageable, but also means that you have to strain slightly to read the text, which has also been reduced. The style is best described as classic, meaning that its all well done, but perhaps slightly dated. If you dont mind that, and its the technique thats more important to you, then this is a book its hard to better. If your eyesights not 100%, however, best buy a pair of stronger reading glasses as well."

Artbookreview.net 

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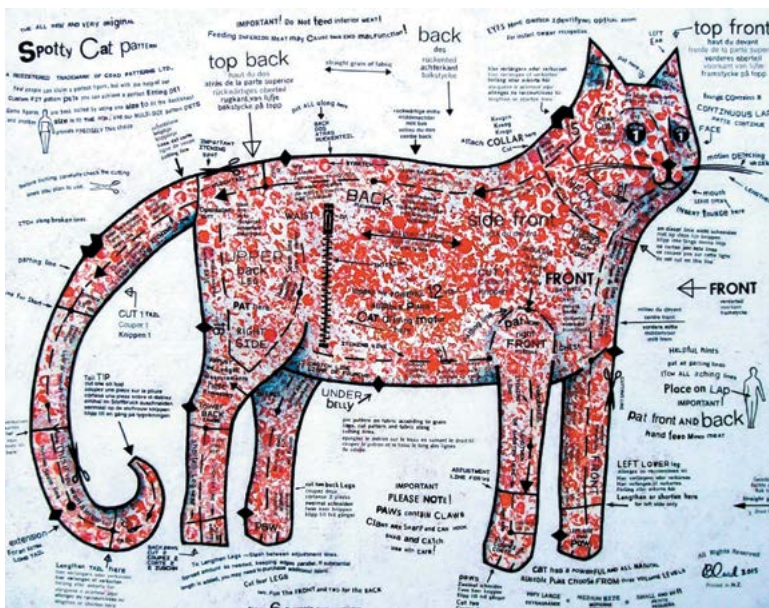
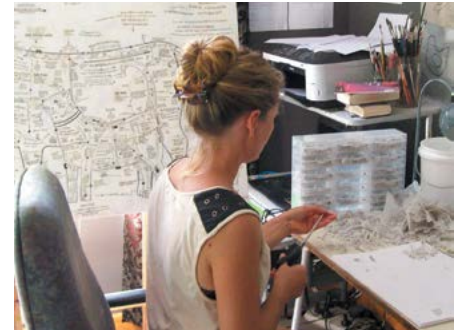
    

A Southern Texan Texture

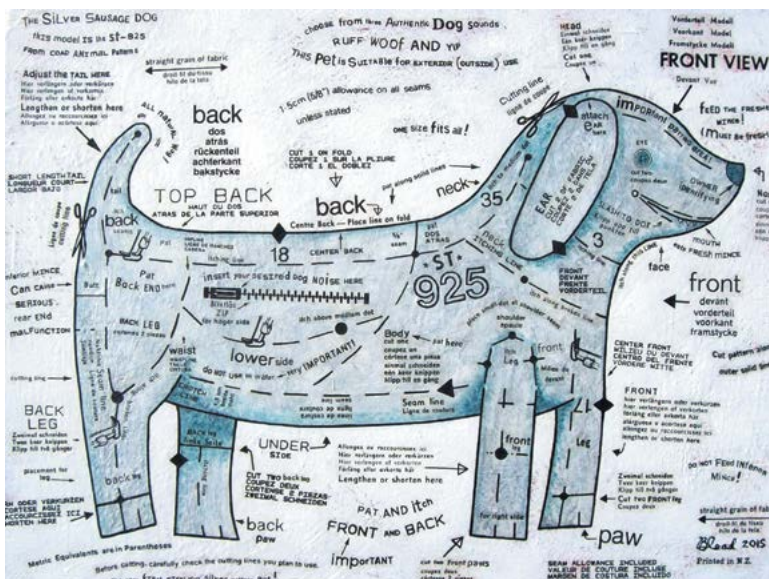
By Matt Mortimer

“I think I have artistic genes.”

The family line of collage artist Bonnie Coad can take a little credit as it seemingly churned out many artistic and musical family members before her. Growing up isolated without electricity on the West Coast probably also played quite a major part too.



The Spotty Cat Pattern, 500 x 600mm. Mixed media.



The Silver Sausage Dog, 400 x 300mm. Mixed media collage.

With electricity being a creature comfort for most growing up, Bonnie decided to find creative ways to keep herself occupied.

“If I didn’t have my head buried in a book I’d draw for hours, make up music on my mother’s old piano or create model worlds with plasticine.

“My art teachers at high school told me I was good and I needed to apply myself, but high school was all about socialising for me.

“My family wasn’t well off, so going to art school didn’t seem like a reality to me but in my early twenties, on a whim, I brought some paints and started painting. Once I had started I couldn’t stop. I became a bit obsessed with it all and would take out great stacks of art books from the library and lose myself in them.

“I took some night classes at my local high school and started visiting galleries and art shows. Participating in my first exhibition clinched the deal for me and there was just no turning back – I just couldn’t stop making art!”

It comes as no surprise that with the ability to create from a young age and having to entertain herself, Bonnie found herself immersed in layer upon layer of texture-based artwork – with mixed media collage being her medium of choice, with animal’s often featuring.

“I just love collage, and the interesting effects you can create mixing media with it. My style of collage is more painting that incorporates collage rather than compiling and composing collage materials into art works in the more traditional sense. I love creating my own collage papers as well as using materials I find. I use acrylics in conjunction with this because they suit my working style the best. I like how quickly they dry and how fuss-free they are.”

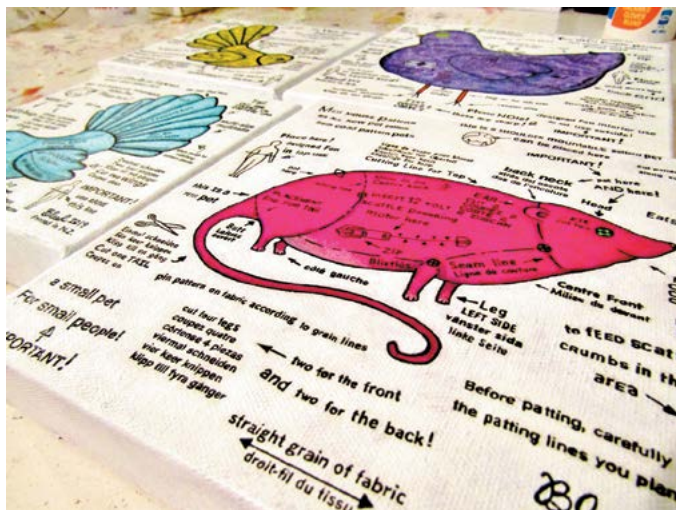
This gathering of different materials becomes part of her process, which is as comprehensive

as the finished artwork. "I like to incorporate layers or texture in my work, so I generally start out with base coats in whatever colours take my fancy. I normally work the base coats with random things like an old plastic pastry brush with long stranded bristles or other cooking utensils that give interesting textural effects. Sometimes I use bubble wrap to create a bubbly effect – pretty much anything I find I think will create an interesting substructure. Once that's all dried out I normally apply some coats of white paint, taking care to make sure it's not uniform so that the base coats show through.

"Once that's dry I will create the basic outline of whatever animal I want to create and then I start carefully collaging, filling in the detail as I go. The animal comes to life as I find interesting bits to incorporate. Each work takes quite a while to complete, having to be set aside to dry at regular

intervals and as I work I blend the layers of collage with white paint so they are somewhat muted and don't stand out too much. Once I have filled out all my lines for the image and blended in all my edges I add in a wash of colour, and once that has dried I add in a wash of shading to key areas before the real work begins.

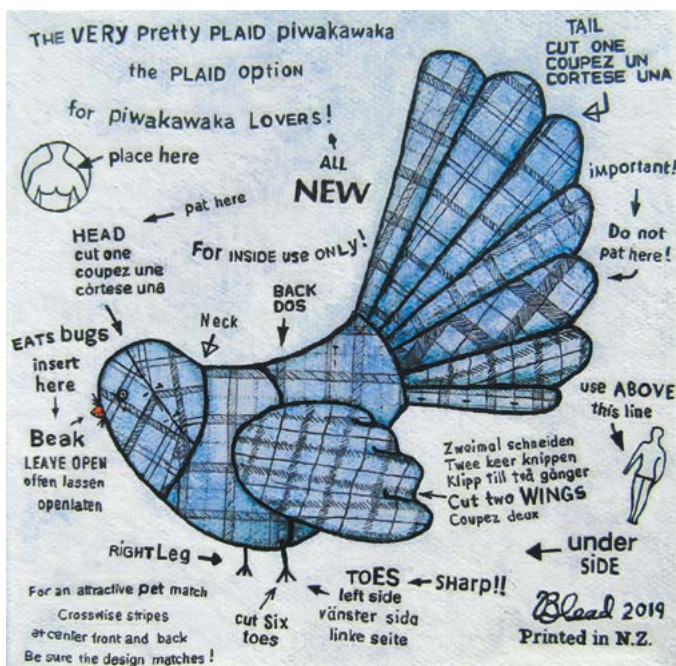
"I carefully go over all the text, lines and edges that I want to black in with India ink. A final varnish completes the process."



Works drying, preparing for varnishing.



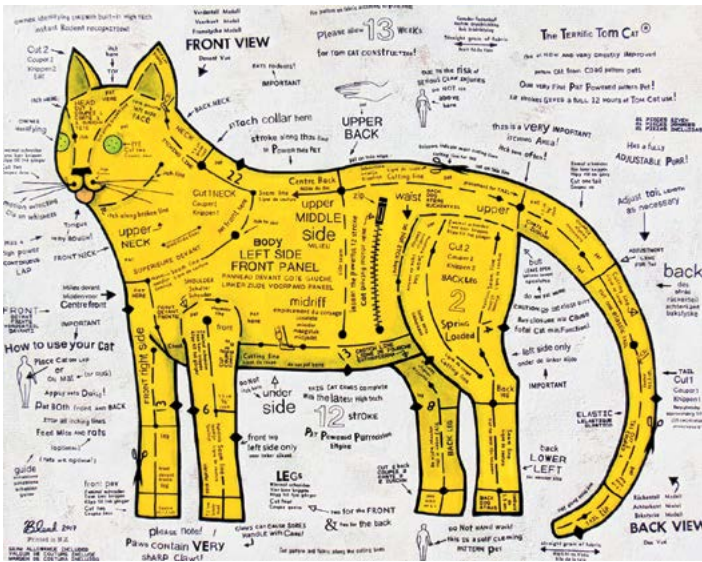
Photographic Digital edit of collage artwork 'Postal Collage Project 2019'.



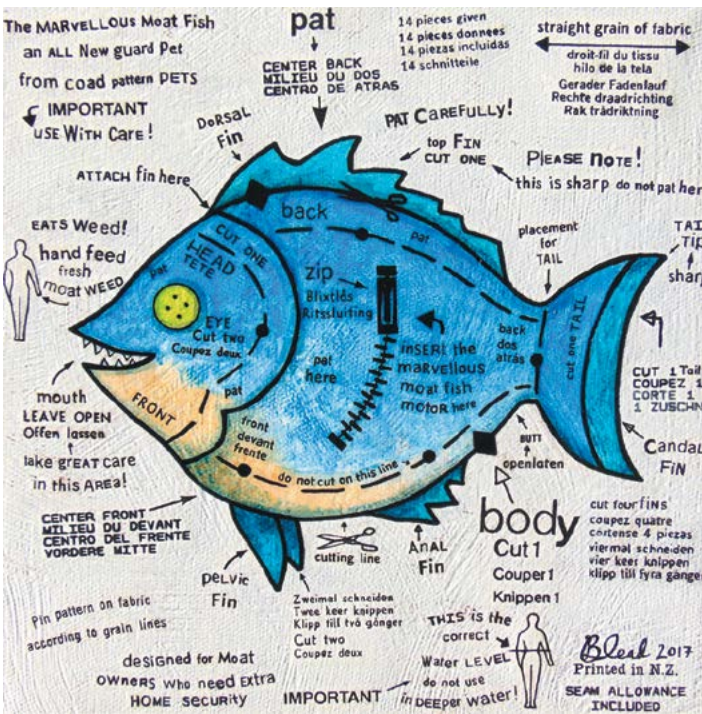
'The Very Pretty Plaid Piwakawaka', 150 x 150mm. Mixed media collage.



'How to hold your pattern Cat': Photographic Digital edit of collage artwork 'Postal Collage Project 2019'.



'The Terrific Tom Cat', 600 x 500mm. Mixed media collage.



'The Marvelous Moat Fish', 200 x 200mm. Mixed media collage.



A work in progress.

It's not all about using whatever appears before her to make these collages, however. Even the most abstract of pieces can use some simple art backing. Like many artists, Bonnie has her favorite products, for differing reasons.

"I use mostly Atelier acrylics because I can source them locally. I also have some Matisse and Liquitex acrylics. I prefer these brands because I trust their products to be of a high standard.

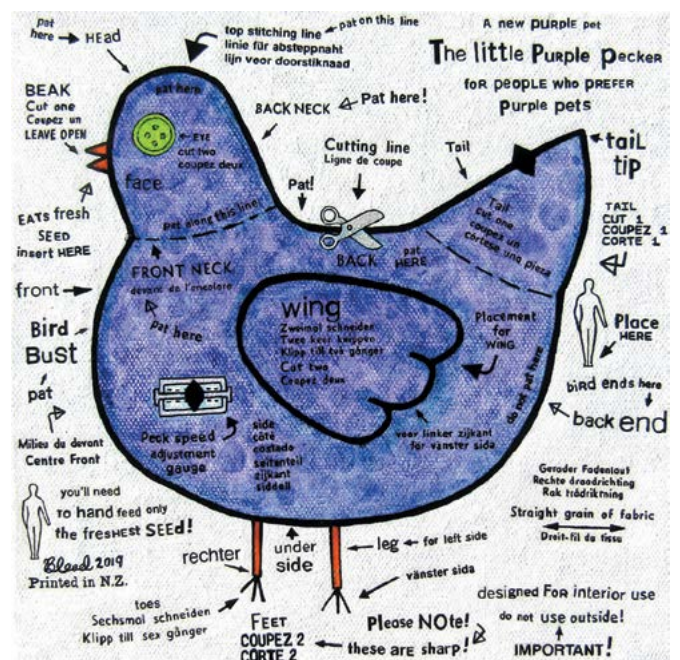
"I use Faber Castell artist's pens, because I trust the product. I use Atelier Gloss Varnish or Reeves gel medium as a glue for my collage work because through trial and error I have found these to be the best for my working style."

Budding artists can learn a lot from Bonnie and her approach, whether it's making use of what you have or upskilling in some other way. Her pearls of wisdom are simple and yet have led to an effective process to create her work.

"Building an artistic practice takes time and effort and it's not going to be easy. Educate yourself, either with formal training or if that's not an option just do it yourself with books from the library, the internet, artists groups, night classes etc. You will save yourself a lot of expense and bother by educating yourself about art practice. All the mistakes that can be made have already been made – by somebody else! You will find out in class or in a book what you shouldn't do and why.

"Don't worry if some people don't like your work, you can't appeal to everyone and the sooner you stop trying to the better your work will become! Grow a thick skin, be prepared to face rejection and be prepared to bounce back, it's all part of the game."

Plenty agree with this sentiment, with her work crossing continents and spanning the globe, with



'The Little Purple Pecker', 200 x 200mm. Mixed media collage.



LEFT: Sewing pattern envelope used for 'Who Wore it best'.
ABOVE: Postal collage creation in progress.
RIGHT: 'Who Wore it best'. Photographic Digital edit of collage art work 'Postal Collage Project 2019'.

works in USA, Germany, Holland, France, Australia and England.

Here in New Zealand we don't miss out as she spreads her wings into The Coolstore, The Mandarin Tree, The Gallery in Havelock, The Upstairs Gallery and the Waihi Beach Gallery with no sign of this slowing down any time soon.

"I love the excitement of creating new work. Although I always have an idea of what the finished piece will look like my practice can be very organic and often things change as I 'find or make' stuff that I just have to incorporate into the art work."

As long as inspiration is at this level, we can all enjoy Bonnie's work for years to come. N



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GIVE YOUR ARTISTIC LICENSE A WHIRL!!

I've been listening to lots of podcasts from artists who love painting en plein air like I do – the interesting thing is, I come from the school of painting 'what should be there' but most of the artists I've been listening to seem very focussed on determining the exact shade of colour (temperature and hue) and the exact value of each shape and finding exactly the right scene/subject. Each to his/her own but, for me, it's more about making a work of art – creating a painting.



By Amanda Brett
www.amandabrett.net



When I discover a scene/subject to paint, I can guarantee you I will feel the need, rightly or wrongly, to shift some things around (lamp posts are never in the right place), and change colours and values to suit my idea. I have two thoughts about this, firstly, I am NEVER going to find the perfect scene so I might as well get down and dirty right now. Secondly, I am an artist, it's my job to make whatever it is beautiful and meaningful and tell my story through paint.

Imagine how many hours I would lose just by simply wandering around looking for the right scene/subject? Most often I have two to three hours to paint on location, so I better make it snappy. Don't get me wrong – I deliberately go to places that I know will please me (crusty, rusty and horrible are the key words here) however, I don't mind when

someone chooses for me and gives me a challenge (I often complain bitterly though and often come out with a wee miracle!). It's all too easy to fall into the trap of painting the same things over and over and not developing.

Recently, I managed to find myself a "quiet" shady spot to paint at il Mercato d'Antica in Lucca. For me, it's always a good idea to get comfortable first, so I often scope out an area and map out optimum spots: shade (having recently discovered the sun goes the wrong way in the northern hemisphere!!), bollards, back to a wall and not too many people.

As the morning progressed, "my spot" was taken over by more and more delivery vans and my scene was quite obscured, I had taken many photos and decided I would just have to get comfortable and get stuck in. I



started with a value thumbnail sketch and also made colour and scene notes, reminders about what was there, what I liked eg. cardboard boxes filled with teapots, urns, bottles and other indiscernible items, dogs, a fat man, trolleys, marquees with stripes, cast shadows from marquees onto tables and the goodies and then, also cast onto ground, light passages between marquees.

The architecture from my view point was more complex than I wanted and I had to make sure I could convey it convincingly in my painting so my value sketch was an extra reminder of the shapes of the values.

My value sketches, although small, are wonderful memory aids from



which I learn more about a scene than I ever could from a photograph. For example, shadows often appear mostly black but if you spend time observing (have a coffee or vino and just enjoy the atmosphere) you will start to see many colours, values, temperatures and shapes within the shadows). They are often subtle but add a new level of credibility to your work.

Thumbnails help me design the shapes of each value, they allow me to see how they interlock and overlap and how I can take advantage of this overlapping and interlocking and use values and shapes to reinforce my composition and focal point.

The secret message today is use the scene/subject/photo as your inspiration, not something to be copied faithfully – just because a scene

is in front of you doesn't make it right for a work of art; if they brought back bell bottoms would you wear them? Give your artistic license a whirl!! [N](#)



HELPFUL TIPS



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

**TIP
NUMBER 4**
Cleaning
old, dry oil
paint off
your palette



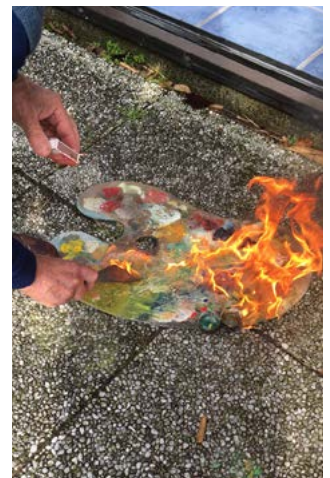
CLEANING OFF YOUR OIL PAINTING PALETTE

Everyone is different and the way we each maintain our oil painting palette may be quite different. I can only speak for myself ... it helps me to mix my colours on a smooth mid tone surface that balances the colour before applying. I recommend this easy and old-fashioned way to clean-off your palette.

My wooden palette is maybe 150 years old at least. It belonged to a Wimbledon artist named Penn whose furniture was left in my father's Pickfords furniture depository, after his death. About to be sent to the tip, to my delight I was allowed to take whatever I wanted. sixty five years later I still treasure many of his tools and references.

I was taught to wipe my palette clean after each session, keeping useful paint on glass sleeves in water. The surface cleaned off with a little turps, a smidgen of linseed oil rubbed in followed by a touch of flake or zinc white straight from the tub to burnish the surface. Almost glossy, the whitish smooth surface is a delight to lay out the raw colours. Using a palette knife to mix and free up from my dippers, linseed and refined turpentine to produce short or long paint as required. Colour is more easily determined when mixed on the smooth burnished whitish surface.

You may bypass these preliminary rituals and use paint straight from the tube, even mix your blended colours on the canvas itself – no way is wrong, but working on a palette that is covered with dead paint, lumps, a surface like a torn up bomb site is hardly the best in my view. But that's just me and the way I was taught.



- 1) *Place your palette on the ground outside, and with the help of a piece of rag and kerosene or mineral turpentine – set fire to it.*



2) A scraper will easily lift off the dead paint as it melts.



3) Scrape down to the wood - and clean off with mineral turps.



4) Now as you may prefer after each painting session, apply a little linseed oil and refined turps (Gin or Vodka as in a previous editorial), and burnish to a smooth finish that is ready to start fresh next time. [N](#)

SAVING ACRYLIC PAINT

By Nolan Clark



Since 2000, Nolan has increased the range of mediums he works in to include oil, acrylic, pencil drawing, pastels and scratchboard drawing. In 2008 Nolan emigrated to New Zealand. In this article, he shows us how to save acrylic paint.



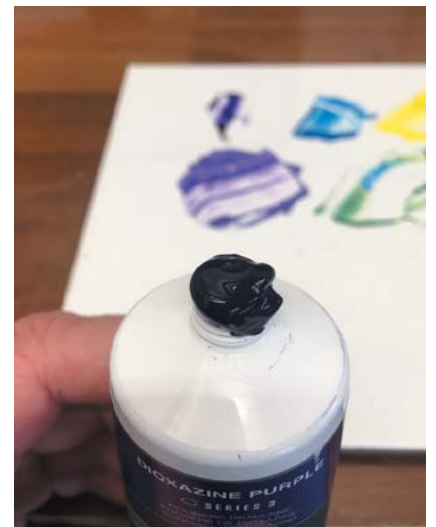
If you have finished painting and still have neat paint (not mixed with other colours) on your palette, don't throw it away, put it back in the tube like this:



Scoop up one dollop of the paint at a time using your painting knife.



Holding the tube of paint upright, carefully place the paint onto the tip of the paint tube. Gently tap the paint tube onto the table.



The paint will sink back into the tube. Repeat this process until all the left over paint is back in the tube. [N](#)

Barbara von Seida

MOOD AND ATMOSPHERE IN THE LANDSCAPE



Barbara is again participating in the up coming Coromandel 'Open Studios' Arts Tour, over the weekends 5-6 and 12-13 October 2019.

I have always been attracted by artists like Emil Nolde, J. M. W. Turner, Salvador Dali, Pierre Bonnard and Henri Matisse, with their exuberant, colourful images of landscapes and flowers which are emotionally charged.

I consider myself lucky to have endless inspiration abundantly available right outside my window – an ever-changing canvas displaying nature's rich palette all year round.

I am sure I am not the only landscape painter who has had their eyes on the dynamic activities in the skies and wanting to incorporate these into their art.

My desire is to capture those moments when the forces of nature are at their extremes.

I like painting in series to a theme and create what is stored inside me. The aim is to relive and recreate that emotional response without merely recording a visual perception.

For setting the scene, simplification is foremost on my mind. When arranging the composition, I do very limited preliminary charcoal drawings on board, as I do not want to be entangled with fussy, small details, thus retaining spontaneity and flexibility.

By using very large, flat (up to 15cms) brushes, with only a few broad, energetic and rhythmic marks, I am prevented from creating a too detailed, busy image – an image that would lose its intended message.

In my landscape paintings it is important to arrange an overall convincing colour scheme that establishes the desired mood. Just as in nature all things are interrelated and contain a spiritual value. I retain flexibility by working in a loose, free and experimental way, risking at any stage to lose and having to repaint what I consider is not convincing.

Translucent layers of atmospheric clouds are difficult to paint with acrylics. It is predominantly an opaque medium. For as long as I have been painting with this medium, and ever since I opened my first tube over 20 years ago, I have struggled to manage the paint's limitations – I still consider myself a watercolour painter.

My way of treating the acrylic medium has been very much influenced by my life long association with watercolours. It is an on-going battle!! I do however value the freedom to experiment and use all the possibilities of layering, adding and over painting that watercolour does not allow me to do.



'Te Umu', 570 x 760mm. Acrylic on board.



'Heatwave', 570 x 760mm. Acrylic on board.

Painting the same scene in series and varying my colour combinations, my aim is to achieve with only a minimum of strokes the essence of that feeling which evoked the desire in me to paint that scene. Man-made objects and people do not feature in my work – to me it is the untouched, unspoilt nature that is so appealing.

Like all painters, I lose more paintings than I succeed with, in the ongoing search for something special. When

occasionally an image emerges that contains all the desired qualities, it is well worth the struggle. **N**

For more about Barbara's art, visit her website www.barbara-von-seida.co.nz or view her 24 minute episode in the series 'Colour in Your Life' on Youtube <https://www.youtube.com/watch?v=fhRhEZOsmcw>



'El Niño', 570 x 760mm. Acrylic on board.



'Blue & Beyond', 570 x 760mm. Acrylic on board.



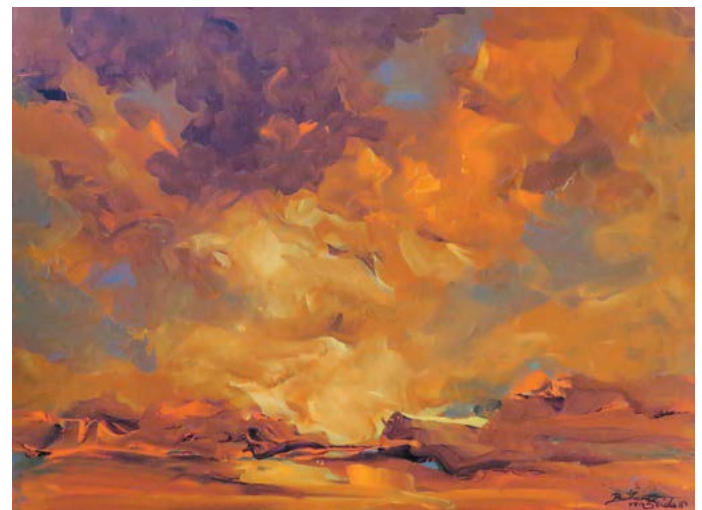
'La Niña', 570 x 760mm. Acrylic on board.



'Burn Off', 570 x 760mm. Acrylic on board.



'Morning Light', 570 x 760mm. Acrylic on board.



'Crossover', 570 x 760mm. Acrylic on board. Cover Pic.



Coromandel Arts Tour

During 5, 6 and 12, 13 October, 34 Coromandel artists will again open their studios as part of the annual Coromandel Open Studios Arts Tour. In the centrally-located old Coromandel Hospital several artists will be 'bringing their studios to town' for the duration of the tour, providing a condensed, easier-to-view itinerary.

Again, Hauraki House will hold an exhibition, showcasing a work from each Arts Tour artist over both weekends and the days inbetween from 10am to 4pm.

Jan Linklater

Colour, pattern, body language and landscape inspire me to create bold images in acrylic. My canvases excite and enliven the viewer whilst showing their origins in local scenes, events and people. Trained at Art School in the UK, I now live in Coromandel Town from where I exhibit locally and nationally. My work is in public and private collections worldwide. www.janlinklater.co.nz



Kay Ogilvie

I'm loving making 'one-off' brightly coloured bowls and platters, laying glass over glaze. The way the glass interacts with the glaze is unpredictable and often gives gorgeous results.

Also experimenting with sculptural forms using terracotta clay with amber glass pushed into the clay. When fired the glass melts and runs down the pot. Very exciting.



Bob Drummond

My vivid acrylic paintings depicting beach and bach life, rural scenes, and tramping should be universally familiar to Kiwi senses. I carry my watercolour travel sketchbook with me on my regular treks around NZ and beyond, and many find my pen and wash urban sketches both accessible and immediate. During the Coromandel Arts Tour, I will be one of the artists in residence at the Old Hospital building. Follow me on Instagram @bobvondrummond.



Linda Sampson

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



John Eaglen

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



Mike Cogswell

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



Pete Sephton

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



Nigel Sparrow

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



Raewyn Penrose

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



Greg Taylor

I create unique handcrafted wooden furniture from local timbers including pohutukawa, macrocarpa, puriri, and kauri logs felled in 19th and early 20th centuries. Beautiful indoors or out – comfortable, rustic and relaxed.



Carolyn Bayliss

I am currently exploring ways of depicting the elements wind, water and fire in oil on canvas. Using the play of light, I am working on techniques to create movement and atmosphere in my paintings.



Hayley Marchant

I have been painting/drawing since I was very young, focusing on realism. I started off using pencils, then onto acrylic paint, pen and now Indian ink which I love. Other than taking art throughout my school years, I'm a fully self-taught artist but am always learning new techniques and tricks to improve my style.



Kaye Anderson

I started painting in the autumn of 2018, so I'm not only new to the Arts Tour but also to the whole world of colour, composition, light and shade, canvases and brushes. I began with some favourite images of coastal Taranaki, but now I'm experimenting with an abstract approach to landscapes using a palette knife, and expressions of thoughts and ideas through colour and form.



Fran Campbell

My background has been in textiles, sewing and printing. Upon completing a Diploma in Art and Creativity from the Learning Connection seven years ago, I focused on painting in acrylics, mostly landscapes inspired by our beautiful Coromandel, which lead me to explore using local clays and other natural colours in my paintings.





Coromandel Arts Tour

Continued

Kevin Brett

My love for timber is moving from being a builder to a crafter. I hand-craft unique boards, platters and one off pieces of furniture from native driftwood and reclaimed timber. I then incorporate quirky handles made from aged steel. When these two join you get KNK WoodArt.



News

PAYDAY FOR NEW ZEALAND ARTISTS

Many New Zealand visual artists are missing out on a valuable income stream because until now they haven't had access to the services of a New Zealand licensing agency. In an exciting move, one of the country's established agencies is launching a new service for artists.

The service will enable artists to earn money when their art is used for commercial or promotional purposes, including brochures and catalogues, websites and social media. It bridges the gap between artists and organisations wanting to access art in this way, making obtaining permission and organising a licence quick and cost effective.

Copyright Licensing New Zealand has been the licensing management agency for the publishing industry for over 25 years. They currently represent more than 800 authors and publishers and last year paid them more than \$6 million in total licensing revenue. They are working with Caroline Stone, an experienced art licensing consultant to now offer this opportunity to artists.

Caroline is excited about this huge opportunity for Kiwi artists to generate additional income. She also sees this as a way for businesses to support local talent.



“Returning from New York, I was surprised to discover there wasn't already a licensing agency representing New Zealand artists. Overseas, they are commonplace.”

There are already 80 licensing agencies operating in over 60 countries including USA, Canada, and most of Europe and Australia. Copyright Licensing New Zealand has looked to Australia's Copyright Agency for support to ensure the offering and licensing fee structure is on a par with international norms.

Organisations like Copyright Licensing New Zealand all operate as not for profits. They pay net licensing revenue directly to the artists when their work is reproduced. Artists can access this service for free and do not lose control of their art in any way.

Chief Executive of Copyright Licensing New Zealand Paula Browning is keen to get behind artists and wants to make sure that the licensing service meets the needs of businesses too.

“Having Caroline onboard is a huge asset. Over the coming months, she will be focusing on engaging with artists to ensure they fully understand how licensing benefits them. We will work together to engage with commercial users of art.”

“We also have an excellent relationship with Copyright Agency, the Australian licensing body and their input into setting up the agreements and back end processes has been invaluable.”

More information and the sign up form can be found at copyright.co.nz/art 



By Evan Woodruffe

Black is at the heart of a painter's colour wheel. Each time we add one colour to another, we make it darker, and if we combine our primaries (or a primary with its complimentary) more or less evenly we get black. Paint mixing is also called subtractive mixing, as each time we combine colours we subtract wavelengths of light.

We can make our own blacks by mixing, or by using an existing black pigment. Black pigment is denoted with the prefix PBk and is made from pure carbon, carbonised bones, graphite, iron oxide, and

precious minerals such as spinel and perylene. Blacks can also be made by altering the molecular structure of another pigment hue: Hematite, a granulating, warm, soft black is made from the chromium oxide green pigment.



From a dark grey, graphite acrylic colour can be polished into a silvery grey once dry using a soft cotton cloth.

Each of these single pigment blacks offer a range of tones, from warm to cool, from opaque to translucent, from intense to soft. Some have unique properties that enhance our

artistic interaction, such as graphite (PBk10). Golden Acrylic Graphite Grey and Schmincke Akademie Acrylic Graphite can be polished once dry to achieve a silvery shine.



Horadam Watercolours provide blacks that range from dense to soft, fine and granulating, cool and warm, to suit your dark desire!

Blacks are an important section of the artist's palette, with most paint ranges offering at least as many black as white hues. Williamsburg Oilcolours offer eight blacks made from either single black pigments (including unique slate pigments from Pennsylvania in their Davy's

Grey Deep and Slate Black), or in combination with other pigments. Blacks and greys make up eleven colour choices in Schmincke Horadam Watercolours. These wide selections of the darkest hues give artists an incredible emotional range to their palette.



Mussini Mineral Black is made from black spinel, producing a rich, deep opaque black. Williamsburg use slate from Pennsylvania to make a warm, grey black. Seen one atop the other (right) demonstrates the variations available in monochrome painting.

Ivory Black (PBk9) is one of the most popular blacks and one of the very few colours that come from animals – PBk9 is made from a dry distillation of degreased animal bones. It has a slight blue tone to it, which becomes apparent when reduced with white.

Lamp or Carbon Black (PBk6 & PBk7) is the other most common black. It is made from pure carbon and provides high intensity, opacity and tinting strength.

Mars Black (PBk11) is made from iron oxide and offers a warmer black than Ivory and Lamp.

Perylene (PBk31) makes a liquorice black called Atrament in Schmincke's Mussini Resin-oilcolour, and Perylene Green in their Horadam Watercolours. In oil, it is translucent, running from very deep masstone to a Russian Green undertone. Another precious stone that makes black is spinel (PBk28), a cool opaque with a slight charcoal hue named Mineral Black in Mussini.



Three special blacks from Mussini: Asphaltum, a stable replacement for the popular yet unstable 19th century colour with a pronounced brown undertone; Atrament is transparent with a deep greenish undertone; and the Limited Edition Shungite Black, a shimmering black made from 600 million-year-old mineral shungite! Laid one atop the other shows the shift from warm black to cool black across various densities.

I sometimes meet people who say one should never use black, but perhaps this is just advice to the beginner, who may find it difficult to use well. Black represents the darkest limit of our tonal range, it is the world before light, and this is what makes it so important. Colour comes as light begins

to illuminate the darkness. Leonardo da Vinci said that “a painter should begin every canvas with a wash of black, because all things in nature are dark except where exposed by the light”.



Golden Carbon Black is a rich, dense black, while their Bone Black offers a warmer, less opaque hue. Schmincke Aerocolor offers a transparent Smoke Black to contrast with their opaque Black.

The use of black has been commented on by plenty of artists since da Vinci. The 19th century master of black, Edouard Manet, remarked that “black is not a colour”, while that master of colour Henri Matisse states “I’ve been forty years discovering that the queen of all colours is black”. These two are not in disagreement – for a painter, black is not one colour but all colours combined, so can be the most unruly of them all, and also the most potent. When Kasimir Malevich painted his famous Black Square in 1915, he knew black holds every potential

within it (as in da Vinci’s statement). These ideas played out in the works of Ad Reinhardt, whose use of different blacks does not translate to photographs easily... for him “black is interesting not as a colour but as a non-colour and as the absence of colour”.

All the blacks available make interesting mixing companions for other colours. Darkening reds and blues with black creates wonderful muted colours, but now the question is – which black to use? [N](#)

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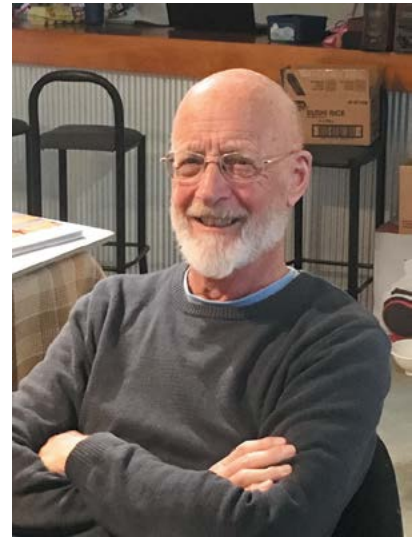
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Barbara is a founding participant in the Open Studios
Coromandel Artstour, and will be taking part in this
year's tour weekends -- 5-6 and 12-13 October 2019.

Gordon Cronshaw



By Jan Boyes

How does a colour-blind artist cope? Quite well, it seems. Between 8 to 10 percent of males are colour-blind from birth; usually red and green are the colours they have difficulty with. In fact, despite the beautiful pohutukawas which fringe our bay in the Whangarei Heads, Gordon can not see the flowers. If his attention is brought to them, he can see a difference in shade, but not the real red-ness. It doesn't seem to have interfered with his painting though. But I do remember a painting when I (his partner) commented that the greens were wrong.



'La Seine, Paris'. Acrylic, spraypaint, pen and ink on board.



'Flight'. Acrylic spraypaint on board.

By the time the 'argument' was over, we had been out and collected grass and leaves and compared them with the still unfinished painting. Who won? I think he did. It is a very green painting, with lots of different green-hues – but then Northland is usually very green!

Gordon learnt about painting and other forms of art when he was at Duncan of Jordanstone School of Architecture, now part of the University of Dundee in the late 1950s early 60s. He did a little sketching at that time, but little art. Despite family members who painted, he did no painting until he retired from his job as an architect/planner, and subsequently moved to New Zealand.

At the time, Duncan of Jordanstone had some illustrious teachers, Alberto Morocco, Scott Sutherland, David McClure and the New Zealander Ron Stenberg

Gordon's daughter wanted to gift him art classes to get refreshed and inspired to paint in his retirement. Not Gordon's style! Then one day he got asked to paint a sign for a local community group about not parking on the boat ramp environs, and discovered the joys of spray paint. He experimented with the left over blue. And one year, in an old Dubai hotel, he noticed an abstract that appealed to him, and his painting 'career' started. He used an old duvet, masking tape and spray paint for interesting effects, which he developed later into his signature 'skies and water'. And doesn't nearly every painting have sky or water?



Work in Progress, 'Mt Manganui triptych'. 2075 x



'Cross over Taurikura Bay'. Spraypaint and acrylic – painted for Robin.

Gordon usually decides to gift his paintings, and thinks carefully about what is appropriate for that person. And usually the recipient doesn't know about the artwork until it arrives. Robin had a down-time in her life and Gordon painted her a slightly religious themed painting in colours to suit her new redecorating. The hillside is Mt Aubrey, in the Whangarei Heads. It was interesting for us to visit the 'original inspiration' of this painting a few years later in the Kelvin Grove Art Gallery, Glasgow. Most of the city fathers thought the art department was mad to pay UK£8,200 for Salvador Dali's Christ of 'Saint John of the Cross' (1951) and intellectual property rights, a year later. (It is maybe worth 60 million The New Zealand Artist Magazine



'Mt Manaia triptych', 2075 x 1000mm. Acrylic and spraypaint on



'Quest II with approaching storm'. Acrylic, pen and ink, spraypaint on board.



'Robert's tractor, dog and farm'. Acrylic and spraypaint on board.

pounds now). A postcard of the Salvador Dali painting was sent to Robin, who then thought St John should be added to her painting.

Because the sky or sea is the only part of a painting that Gordon spray paints, it requires meticulous masking of everything else, which is usually painted first. So each painting takes a while. And for that time my dining area is almost out of bounds. It is a nice warm room, with blinds to cut out any problem light, close to the stereo for a bit of light music. I don't love the miniscule spots of green paint stuck forever on my (then) newly surfaced dining room table! Nor do I love the painting paraphernalia that collects



'Looking for Lunch', 1500mm high. Acrylic on board.

around, but even the most complicated painting gets finished eventually.

His initial experiments with spray paint were on hardboard found in the basement, and Gordon carried on using it, finding it frames well. It needs two or three coats of gesso. His spray paints are from an ordinary paint shop. He buys Alelier and Winsor and Newton products and uses acrylic paints because 'they just suit what I want them to do!' Aerosols are only used for large areas of sea or sky. A range of brush sizes are required, depending on detail needed.

Gordon mulls an idea for a painting for quite some days. Once he gets the idea well in his head, he does a five minute sketch on the prepared hardboard. Composition is important! His ideas come intuitively, from his earlier training.

His triptychs are impressive. Why did he do them this way? The first painting was planned for a big area, so he decided on the three boards. But they were planned and painted together as one painting. He tries to make each third a picture in its own right. His boat paintings were done for family members with much-loved boats. The masts and stays and 'fiddly bits' took a lot of time with cutting and masking. So a lot of masking tape is needed, and newspaper. His testing boards become interesting, and at least one is on a wall as a painting in its own right!



'Taurikura bay from Mount Manaia'. Acrylic and spraypaint on board.



'Doug's Yacht with Mount Manaia'. Acrylic and spraypaint on board.

The painter who inspires him the most is J.M.W. Turner. "Atmosphere, that's what I look for. You don't get that better than Turner, whose paintings are full of atmosphere.' Gustave Coubet's 'The Wave' also made a big impression on me."

The best advice Gordon was given was from his art teacher at high school, 'Use your eyes boy, use your eyes!'

His advice to others, "learn to sketch. You need an understanding of perspective. One architecture test we had to do was to design, sketch and paint a building in a day, and sometimes time pressure is good training. Also, expect to get a thrill when you put paint on the board for the first time!"

Gordon was impressed at the quality of Van Gogh's early draughtsmanship at a museum we visited with hundreds of Van Gogh paintings and sketches.

When not painting, he takes advantage of the beautiful area we live in, swims and does some of the walks. He also plays a computer game or two, reads and watches sport on TV. He also loves to garden. When in painting mode, some of these things "have to give".

We started on a medical note (colour-blindness) and we will finish on a medical note. Apparently it is medically recognised that drawing/sketching is an activity that reduces your blood pressure. **N**

CHROMA'S ARTISTS' NEWSLETTER

BRAND PROMOTION

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One of the very first decisions you need to make when beginning the art making process is what medium you will use to express your vision. Will it be paint, charcoal, pastel, pencil? And if it is paint, will it be watercolor, oils, acrylic, gouache, etc.? So many decisions to make before you even start making a mark. For times like this, Atelier Free Flow may very well be the answer to "What should I use?"



Koi I - Atelier Free Flow on Canvas - 61cm x 61cm



For this painting, I wanted to HAVE FUN. I just wrapped up a show dealing with "heavy" themes, and I wanted to make this painting of koi quickly, in a loose way that I still could control. **Atelier Free Flow** was the perfect choice for a variety of reasons: as a fluid paint, I can put down a lot of paint quickly to cover my surface, I could vary the marks from a watercolour wash to more impasto details (using the new **Atelier Holding Medium**), and because of its lush, matte surface finish, I could incorporate other media such as pencil, charcoal and ink very easily.

I began as I typically do, by toning my surface. I was painting on canvas, so I used **Atelier Free Flow Gesso** in Light Red Ochre. I knew that this earthy red ground would make the blues and greens pop. I made very rough outlines of my composition using vine charcoal and began to paint. Using mixtures of Cadmium Orange, Permanent Green Light, Arylamide Yellow Light, Viridian, Cobalt Blue Hue, Pthalo Blue (Red Shade) and Titanium White, I filled in wide areas of initial colour. At this stage, I

used water to dilute the paint. Working vertically on my easel, I really didn't mind any drips or runs. If drips would be a concern to you, try working horizontally on a table. (Figure 1).

I applied more colour, layer upon layer. I was working in a hot studio, so I misted my palette with distilled water to keep my mixed colours from drying so quickly. When I got to the middle stage, I wanted to have a bit more body in the paint, so I used **Atelier Holding Medium** to bulk up the paint. I used this medium to create impasto glazes which I then scratched into, adding some texture and dimension. (Figure 2).

As much as I liked this painting, I wanted to push it. I used **Atelier Thin Medium** with Free Flow to create ultra-fluid mixtures that I splashed and splattered on to the painting. (Figure 3). I also used chalk pastel to create soft lines and add other areas of impact. The chalk pastel took to the matte surface very nicely, as did the soft pastels and pencils.

My approach was just one way to make a Free Flow painting. Whether you use the paint for its fluid viscosity or for its brilliant, velvety surface finish, Free Flow is a paint that opens up many possibilities for expression. For more information visit:

atelieracrylic.com/free-flow

ASK JEN

I am Jennifer VonStein, and I have been Chroma's Resident Artist for almost 13 years. I work primarily with acrylics, oils, watercolors and mixed media/collage, and I do my best to help artists with their practical considerations or concerns about materials for their art. Although I am based in the USA, I consult with artists worldwide and will be writing some articles along with Chroma's founder, Jim Cobb. If you have feedback or any questions you would like answered in a future article, please email me at jvonstein@chromaonline.com.



Figure 1



Figure 2

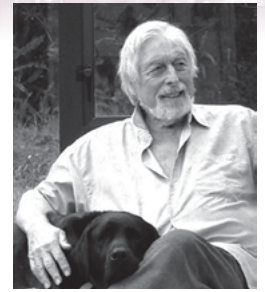


Figure 3

Artists Forum

Sketch Club

THREE VITAL SPARKS! NOT AN OPUS, JUST A PRETTY TUNE...



By Dougie Chowns

In contrast to my major recent May exhibition may I suggest that, like me, having some art skill in your hands can be very useful – after all it's not money we need but 'things', and a little bit of drawing or painting for those who need or would enjoy your effort in return for theirs – can also be fun. Not always what you would choose to do yourself, but nevertheless you will find perhaps as I do, that the work grows upon you after a while... and you achieve a result that is a bit more emotionally satisfying than a great work.

In the 60s in Zurich, commissioning Swiss photographer René Groebli – now a long time friend – to shoot a very special picture, something a London photographer simply could not achieve. Would you believe, a very ordinary wine bottle and glass, and after a while composing the shot upside down in the glass back of a Cynar camera with a meter bellows on the lens to achieve special light and colour FX... Rene after hating the idea, said "Doughgie, I am starting to like this!"

Art and artists are many things. For the full-time, income earning professional, creativity and art is quite different in



A collectors item - a personalised book of photos gifted to Dougie by René Groebli, the original of which is in the New York Museum of Modern Art. Superb fine art photography.

image use, to the dedicated fine art exhibitor, or for those making art just for fun as a pastime hobby. All have their place, all are worthy and the best is that we all get a 'buzz' from our effort. Having today signed off a small pretty oil that I was not looking forward to doing – it came right. I enjoyed the drawing and best, the owners in Scotland will enjoy it more than me.

Too old to hire a rental car, and wanting wheels to get around the UK through August and September, the application of my skill might also be an example of 'green dollars' and painting satisfaction for you; a 'swap' with friends, if you like. I have often earned petrol money by completing commissions over the years on previous trips or while an artist-in-residence. Fifty

years ago, London studio friend and Queenstown artist Garrick Tremain – today the well known NZ cartoonist – while touring weekends away in the Cotswolds would see an interesting cottage, set up in sight of the home,



'Dig for Victory' poster, . . . the most reproduced poster of WW2. Tom Jones put some soil on a table, put on his gardening boots, grabbed a shovel and they took a picture.



On the right is Tom Jones working on a storyboard, Dougie in the middle ground and watercolourist, Ron Ranson in the studio. Tom always expressed the face he was drawing, while illustrating for 'Clarks Shoes'.

and after a while be seen by the cottage owners who with curiosity had to see what, who and why their home was being sketched. After a little chat – and Garry is good at that – they would buy the piece! Both parties happy – and for Garry, tomorrow's car and accommodation cost covered.

My inspiration when young and sharing a studio with then 'visualiser artists', Ron Ranson and Tom Jones, was an idea Tom had for his retirement in Monte Carlo no less. Tom, a very talented artist, proposed knocking off a bundle of oil scenes of Monte Carlo bay ... all the same. When a luxury yacht appeared he said he would take one from the stack, and quickly dash in the yacht approaching the marina. Next morning he'd sit at the end of the gang plank with his paintings on show... the arrived yacht owners?... do I need to say more?

Tom was a special man in my life who influenced and taught me as did Ann Ness, a Scots Rennie Mackintosh Academy student, as did many others – especially women – who taught me much of what I know in design as well as fashion drawing and later high fashion and fabric printing. Tom interestingly had been a war time artist in a special unit dreaming up creative hazards to confuse and harass the enemy, dummy airfields, explosive mines that looked like camel poo, even stealing a Krupp tank manual while the driver was in bed with a French resistance accomplice which was then flown to the UK by Lysander, photographed and screened for German, typesetting

intentional mistakes, a give-away letter, set upside down. These were then rewritten by Castrol boffins who carefully changed a crank shaft gap setting a thou, a tappet clearance, a carburettor adjustment, nothing unreasonable,... but enough to reduce German performance. The British manuals then replaced by the French Resistance were religiously followed by Wehrmacht mechanics. Dummy airfields, fake paratroopers, fake documents. The ability of creative artists thinking through solutions goes hand in hand as does breaking the rules of painting, often necessary to financially survive in art – it's little different. One must diversify. Have a broad base and think laterally. WW2 Thornycroft British motor torpedo boats, Tom told me, had Bosch German made distributors from Switzerland fitted and in a way is similar to why a talented art forger can make a better living and even proliferate in our museums yet remain embarrassingly anonymous to art experts who keep silently noncommittal.

Crikey!... the fun we had when Tom produced a salts of iodine sludge designed to explode and continue to pop loudly over and over when German guards were on patrol... unstable as it dried it had to explode! We in the studio didn't believe this – however at end of day Hill Street off Berkley Square was closed, a road worker crackling along with his Westminster broom said seriously the explosions were 'static eletrikity!' Giggling like kids we took a 16 bus to Willesden and spread the remainder on the step of an Irish pub. Imagine these creative art experts with petrol rationing



ABOVE: 'Three Vital Sparks'; Dougie's 'green dollar' / swap painting for the use of his Scottish cousin's wheels.

LEFT: The reference photo, subsequent sketch and colours Dougie prefers to use.



Dougie's cousin's Mercedes, which he will use during his trip to Scotland, in exchange for the painting 'Three Vital Sparks'.

coupons – they could print anything. Tom's poster wearing his gardening boots 'Dig for Victory,' was the same artist who forged Agent Odette Churchill's official passes and papers. Such was the studio

talk as advertising campaigns were hatched with poets Lucie-Smith and Peter Porter and myself.

Currently on my way to Scotland before any more friends pass on, a habit amongst my age group, and creatively working to source wheels to make a round trip easy by using 'what I can do' in return for the use of a car, my problem is solved. On our way by road last time to visit my favourite Whiskey distillery Laphroaig, we pulled in for a bacon roll early one morning into Inverary. A pretty Clyde Puffer of TV fame and her wonderful West Highland crew – Parahandy was the skipper, the 'Vital Spark' was moored up. My cousin said – hey Dougie ... you can do a drawing of that for me (you may have noticed that relations are great affectionados) ... so better than my sketchbook drawings made at the time, while waiting for my booty, a quick reference photo also to get rigging, colours and

shore side clutter. This week three years later, I have put together what I was preaching in my last editorial, not quite a Norman Rockwell or Winslow Homer but non-the-less a glowing memory from a rather dull and cool early morning while we ate our bacon rolls. The promise of fine 16-year-old malt whiskey ahead I also claim to be the longest drinker, at the furthest distance – from Islay by the way – and am happy to be used in their advertising in consideration of a case or two, ha ha!

So like me use your skills, others will usually enjoy your results. It's not about money, it's all about making our art lovers and owners feel good. Opening their eyes to the colours we the artist see, maybe sharing our 'Buzzzzz' with them. By all means 'use' a photo for reference – but make a painting, bring the subject alive, turn a grey sky into a flush of dawn; photography is something else to be admired in its own right. A painting to my mind should be a painting. Painting is only drawing with a brush – have fun, try not to reproduce photographs – you are better than that. Tom Jones and Frank Wotton giving me a tip: 'screw up your eyes' mass the tones and go for the overall effect – bring the image alive with your eye, head and hand – and have fun. I dropped ourselves in to the composition just to be cheeky – the two of us enjoying our early morning bacon rolls. Hence the name "3" Vital Sparks!

Use photos but only for reference, have fun, get the buzz – create artwork. Tioraidh an-drasda (see you soon). ■

Please, refer to the internet if you need more information relating to the article.



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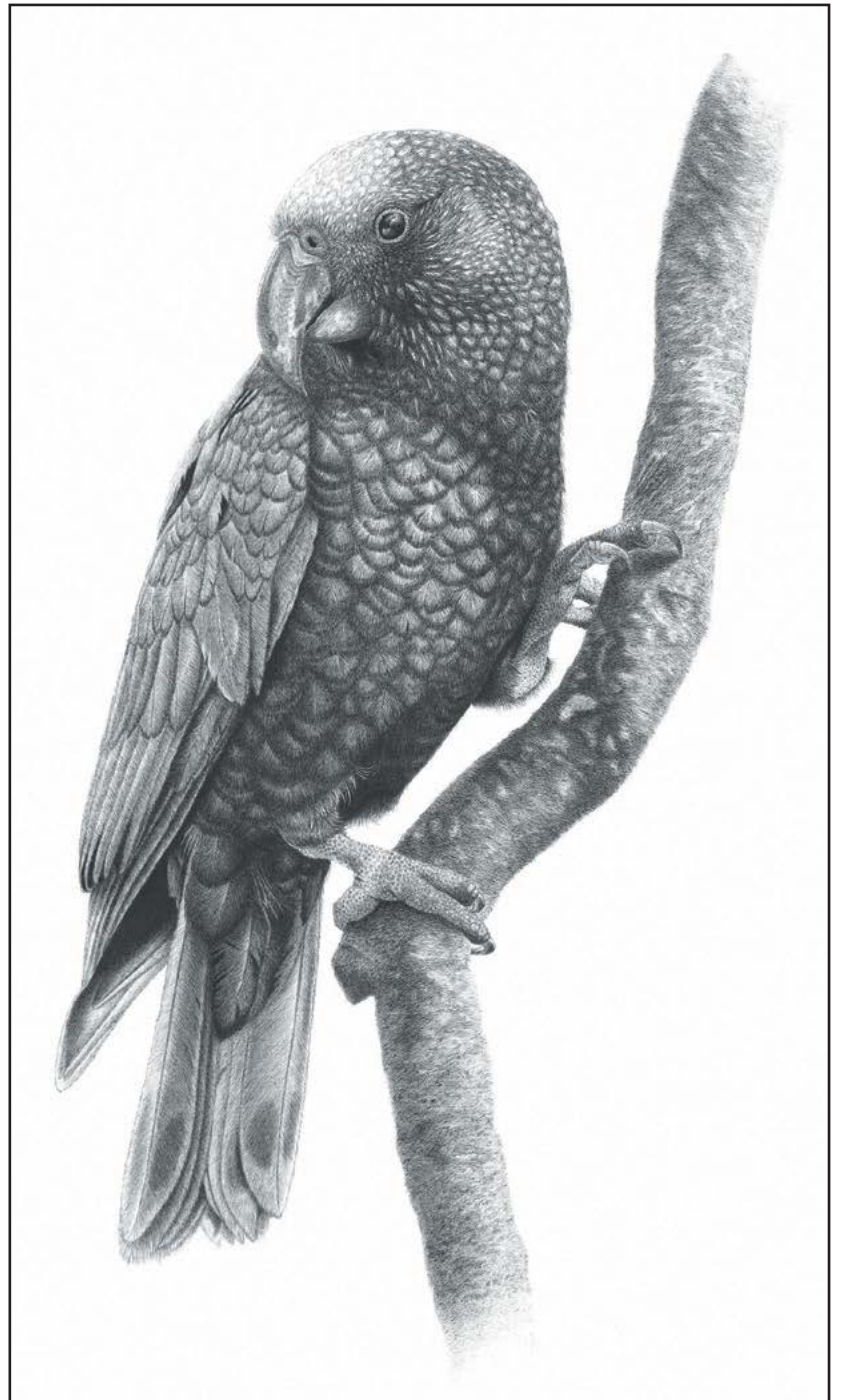
By Matt Mortimer

If ornithology is the study of birds, it's a difficult task to describe the sketches of Hannah Shand, as she takes the studying of these magnificent winged creatures one step further, by putting pen to paper and recreating them. On looking deeper, it's apparent Hannah takes things to another level with her beautiful bird artwork.



ABOVE: "I photographed the Kākā myself at Zealandia Ecosanctuary in Wellington. The artwork is a celebration of all the hard work that's been done to bring Kākā back to the city."

RIGHT: 'Kākā Revival – Kāka', 420 x 594mm. Staedtler fine-point pen on Fabriano Artístico hot press paper.



The story of why and how for Hannah is one that doesn't take a traditional path. As much as study was a part of her life at one point it wasn't art, but another area of education entirely – fashion.

"I studied at Massey University in Wellington, completing a four-year Bachelor of Design, majoring in fashion. I was working in the fashion industry and was drawing in my evenings, weekends, and even on the hour-long train ride to and from work. My social media accounts

for my art were growing, and with encouragement from my partner I started making prints and originals available. Social media has been an incredible way to promote and share my art, and having that audience enabled me to take the leap to being a full-time artist nearly two years ago."

And take the leap she did, taking the chance to combine her love of birds and sketching.

"I love meeting birds, being out in nature and taking photos. It's always really exciting to go to a new predator-free island or sanctuary and see a new bird for the first time, doing what I love every day! Helping conservation groups is very rewarding, and I enjoy sharing the things I love with those who are also passionate about birds and art."

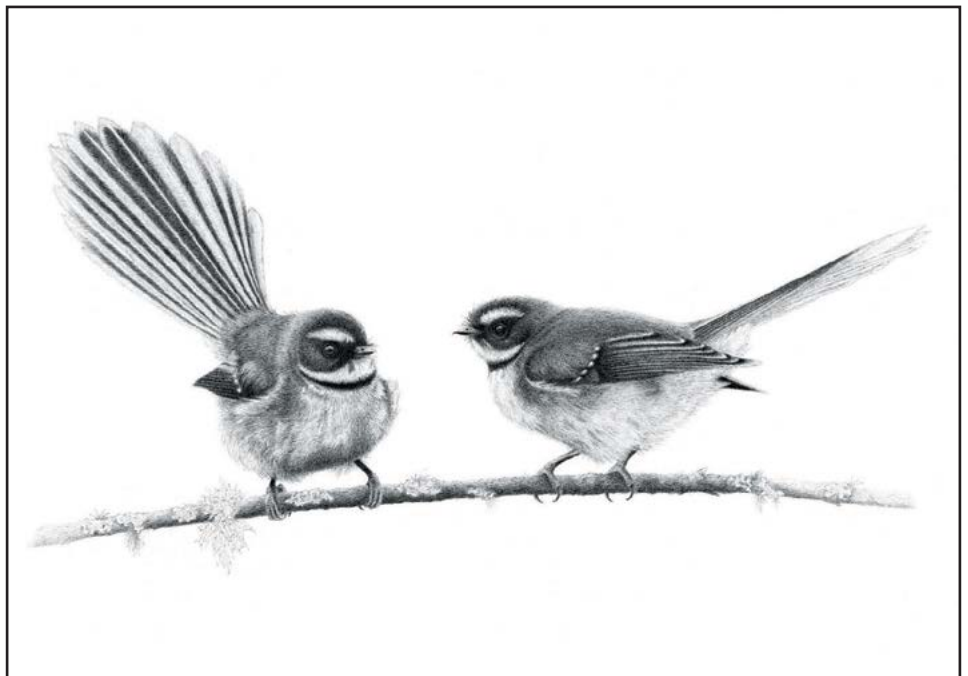
Her current project played right into her hands, taking the opportunity to be a part of an upcoming exhibition with other like-minded artists in an exhibition. Birds of a feather, perhaps?

"I am currently creating new artworks for a group exhibition 'Bringing back the Birds' to be held at Parliaments' Bowen House exhibition space from September 25th to October 31st. I am really excited to be exhibiting alongside fellow bird and nature artists – Melissa Boardman, Judi Lapsley Miller, Karen Neal, Niels Meyer-Westfeld, Rachel Walker, Carol Theologo and Chris Helliwell. It's an honour to be able to exhibit in such a lovely space."

One key to Hannah's success to date is her ability to create such fantastic renderings with her medium of choice. When asked what her favorite products are, the answer is somewhat of a surprise to some.

"I work with Staedtler fine-point black pens. I love the depth you can get, and also the challenge it brings of creating a realistic artwork with something that you only get one chance to get right. I've used Staedtler pens for a long time and haven't felt the need to experiment with other brands as I really love them."

No painting yourself out of a



'Tauawhi Pīwakawaka – Fantails', 297 x 420mm. Staedtler fine-point pen on Fabriano Artístico hot press paper. "I photographed the Fantails myself at Kina Beach in Tasman while on a trip to the South Island looking at galleries and bird sanctuaries."



'Huia's perched in a Hinau tree – Huia', 560 x 760mm. Staedtler fine-point pen on Fabriano Artístico hot press paper. Huia were drawn by doing research online (looking at taxidermy) and using Tūi poses to help come up with a composition. The female has the long beak and the male has the short beak.

corner here! Her work speaks for itself, with the trajectory of her artwork seeming to match the objects of her sketches. There is more to the work than just pens, however.

"I also use Fabriano Artístico hot pressed paper. I've found this to be

the best, as I can build up a lot of dark areas without it coming away and going fluffy. I also use tissue paper over my artwork and cut out a hole where I will be drawing the bird, so the paper stays nice and clean while I'm working."

The use of tissue paper is only a



'Little forest friend – New Zealand Robin/Toutouwai', 210 x 297mm. Staedtler fine-point pen on Fabriano Artistico hot press paper. With permission Robin was drawn from a reference image from Melissa Boardman (fellow bird artist and photographer). Artwork was used to support Melissa and I in our 'Bird of the Year' campaign with Forest & Bird.

small part of a larger process to recreate these bird images.

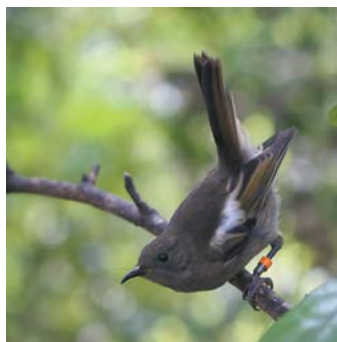
"It all starts with my camera, because birds are often not close enough to see the details and they don't stay still for long! Being able to capture the fine details of birds on camera is important; having good reference photos to work from makes it possible to create a realistic looking artwork when drawing back in the studio.

"I travel to the destination and try to get as many photos as I can. I either work straight from a reference photo, or often compile multiple photos together on my computer to create a composition. This may also involve taking shots of trees and plants to use in the artwork too.

"After deciding what bird I would like to draw, I do some research on where it can be found in New Zealand. A large number of our birds are threatened and can only be found at predator-free islands and sanctuaries. I then lightly draw in the outlines with pencil to lay out the overall artwork on the paper, and then use my pens to draw the piece. It is a lengthy process building up the depth and often takes around a month to complete a large A2-A1 size original."

Hannah's work has certainly taken off, both here and overseas, being available across many platforms, and indeed countries.

Galleries such as Inspirit Studio and Gallery in Hamilton; Artel Gallery and Store in Otaki; Quirky Fox in Hawera; Moko Artspace at Hot Water Beach; Waihi Beach Gallery; Waiorua Gallery at Kapiti; Kotare Art in Greytown; Frost and Fire Gallery in Tasman; Janes Gallery in New Plymouth; Edges Art + Framing and Birdwoods Gallery (both in Havelock North) all having her work.



'Rays of sunlight – Stitchbird/Hihi', 297 x 420mm. Staedtler fine-point pen on Fabriano Artistico hot press paper. "I photographed the Stitchbird myself at Zealandia Ecosanctuary in Wellington. They sit on a Karamu branch, with the female above and male perched below."

As well as the galleries, she has works at bird sanctuary gift stores; Zealandia Ecosanctuary in Wellington (not surprisingly one of her favorite places to visit) and Sanctuary Mountain at Pukeatua.

For those not covered by any of these areas, there is an online option via the Forest and Bird online shop.

So far Hannah's work has taken flight not just here in Aotearoa, but also across the USA, Australia, Germany, and the Netherlands.

As the journey of flight continues, who knows what heights her birds will achieve and where they will be seen. If it was up to Hannah though, she has an idea or two.

"I would like to be doing larger scale artworks with more detailed backgrounds and with multiple birds.



'Flying free - Tūi', 560 x 760mm. Staedler fine-point pen on Fabriano Artistico hot press paper. With permission Tūi was drawn from a reference image from John Parker (Maddox photography).



'Ngirungiru and Manuka - Tomtit', 297 x 210mm. Staedler fine-point pen on Fabriano Artistico hot press paper. With permission Tomtit was drawn from a reference image from Holly Neill (Holly Neill photography).



'The babies of the forest - Fantails/ Piwakawaka', 420 x 594mm. Staedler fine-point pen on Fabriano Artistico hot press paper. With permission Fantails was drawn from a reference image from Jason Searle (Omakiwi photography).

I'm also developing my photography and videography skills, to share more of the process and more content of birds in the wild, so people can have a better understanding of the birds in my

artworks, particularly if they are rare or endangered.

"In the short term, my goal is to find galleries in Wellington and Auckland to stock my originals. Longer term I

would absolutely love one of my art pieces to be on display at Te Papa one day." All Hannah's drawings are available as prints for sale. www.hannahshandart.com

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ELLIPTIC FUNDAMENTALS



By Mike Ferris

In our May June issue, Issue 34, we published Dougie Chown's helpful tip on drawing an oval. In the July August issue, Issue 35, we learned from Mike Ferris that he had further interesting tips on drawing ellipses, but on a larger scale, such as for gardens. In the following article, Mike shares his well-honed knowledge.

APOLLONIUS OF PERGIA, 240–190 BC, was born about 60 years after the death of Euclid. During his life he built vastly on Euclid's side-interest in conic sections and became known historically as 'The Great Geometer'.

A **CONIC SECTION** is a figure formed by the intersection of a plane and a circular cone. Depending on the angle of the plane, a conic section may be a circle, an ellipse, a parabola or a hyperbola, Ref Fig (1) A.

A **CONIC** is the locus of a point which moves so that its distance from a fixed point, a focus, is in a constant ratio, the eccentricity, to the perpendicular distance from a fixed straight line, the directrix.

Any point on an ellipse is always further from a directrix than it is from a focus.

Any point on a parabola is always the same distance from a directrix as it is from a focus.

Any point on a hyperbola is always further from the focus than it is from the directrix. Ref Fig (1) B.

THE ELLIPSE ANGLE of the plane in relation to the cone ranges from that of the circle to that of the fixed parabola, which is parallel to the slant height of the cone. The continued angle beyond the slant height is in the range of the hyperbola that extends beyond the cone's apex to enter another cone joined in a manner that both cones are alligned on a common axis and connect at their axis. The second hyperbola is shown Fig(1) B left side.

The properties of the parabola and hyperbola lay dormant for seven centuries before being brought to use when mathematics gave understanding to physics.

THE PROFILE OF AN ELLIPSE: Figure (2) is determined by the positions of the foci F1 and F2, the semi diameters (a) and (b) and the linear eccentricity $e = \sqrt{1-b^2/a^2}$ in conjunction with the magnitude of any two of them. This is shown by the ellipse enclosed within a rectangle of sides 2a, 2b and the length of (e). If b is small, the ellipse is flat and elongated to the limit of a straight line. If b is enlarged in relation to (a) the ellipse is broadened to the limit of a circle when (b) = (a). It then has linear eccentricity 0 for which $a = b = r = r_2 = r_1$.

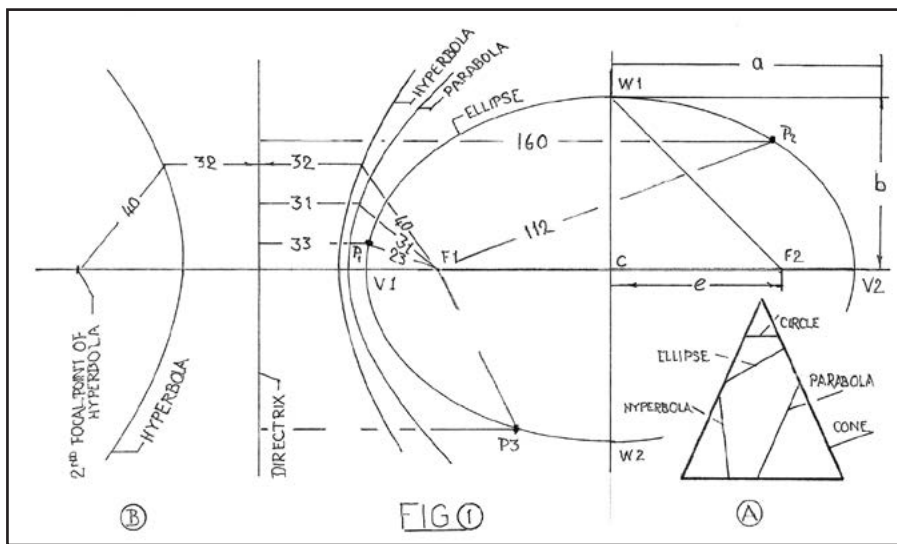


Figure 1

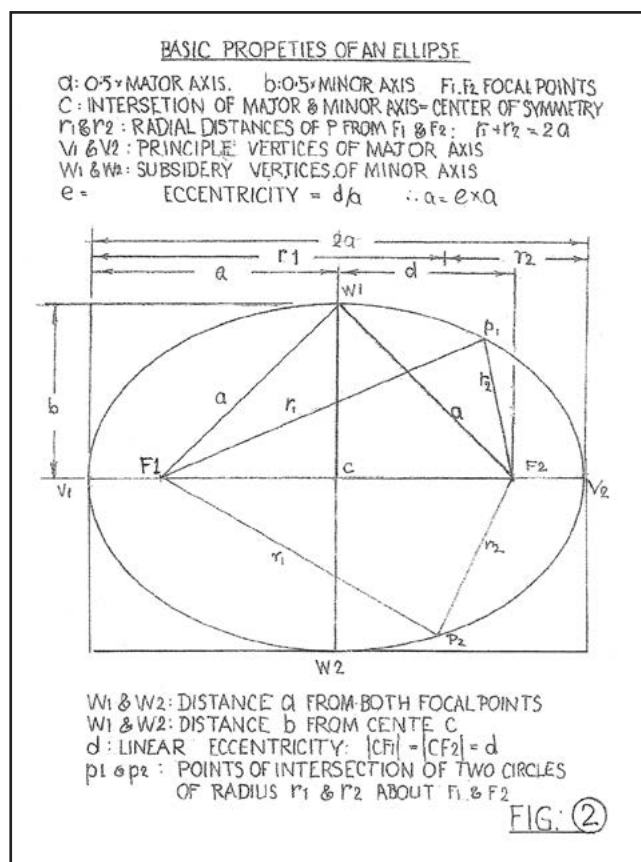


Figure 2

The elements of ellipse string construction is determined by knowing its lengths of axis, the length of string and position of nails.

1. THE CONSTRUCTION. Ref Fig (2): To locate the focal positions F1 and F2 let them be x units = $[F1-C] = [C-F2]$ from centre C. The length from F2 to V2 = $a-x$ and V2 to F2 = $a-x$. Therefore the length of string L from F1 to F2:

$$L = 2x + 2(a-x) = 2a = \text{the length of the major axis.}$$

Then in the central position $r1 = r2 = r = a$ and $L = [F1-W1] + [F2-W1] = 2r = 2a$ and form two equal orthogonal triangles C, W1, F1 and C, W1, F2.

The focal position of x from C is derived from: $a^2 = b^2 + x^2$
 $x = \sqrt{a^2 - b^2}$.

2. TWO CIRCLE CONSTRUCTION. Ref Fig (3) illustrates the principle on which most mechanical devices for drawing ellipses are based. The elliptic points are obtained by the intersection of parallels to the axis through points on a common radius of concentric circles with diameters of the major and minor axis.

The right angles of the triangles are easily located with the aid of a set square or a parallel rule that is equipped with a roller.

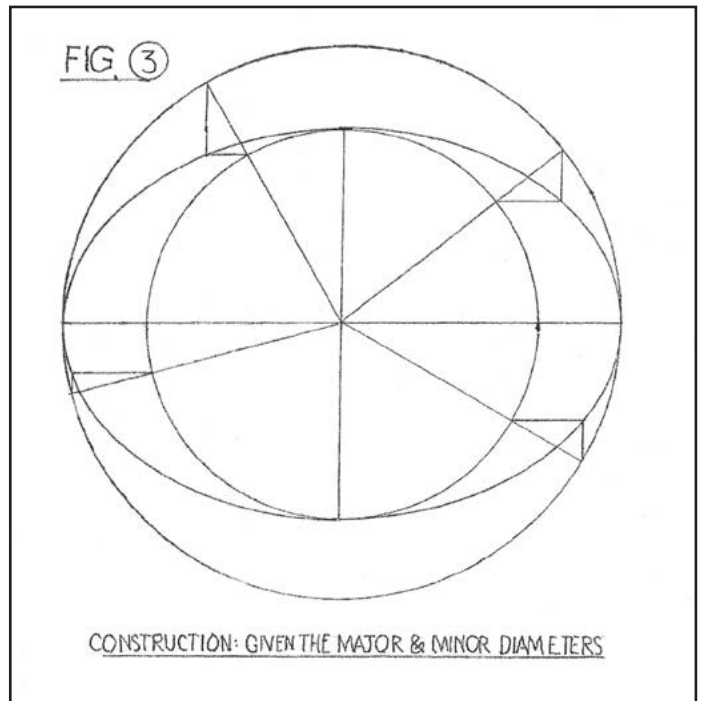


Figure 3

3. FREE HAND. Ref Fig (4):

During my early twenties, my father made an external door with a carved window that he said was an ellipse. I asked how he developed the outline and he said he had followed a well-known rule of thumb.

Ref Fig. (4) A: He drew a rectangle with sides corresponding to lengths of the axis of the planned ellipse and added the centre lines parallel to the sides. In the four corner triangles – i.e. L1, W1 and V1 etc. - he had marked, by eye, points P1, P2, P3 and P4 that he judged would fit the circumference of the ellipse and joined the points by hand.

I checked his result and was astonished to find an incredible degree of accuracy.

Years later, I came upon this method in a book: *Engineering Drawing*, by Frank Zozzora, Professor and Head, Department of Engineering Graphics, The University of Delaware, (McGraw Hill, 1958). It contained a chapter on freehand detail drafting that included the process, which Zozzora noted as often used by artisans.

When I studied the method, I thought it was crude. It has to do with where to locate additional points that indicate elliptic curvature. It limited the location to corner triangles by diagonals V1, W1 etc. It occurred to me that a precise position would be made by placing diagonals V1, W1 with diagonals C - L1, Ref Fig (4) B.

I decided to look into it.



Hazel and Toby Ferris with the ellipse window behind them.

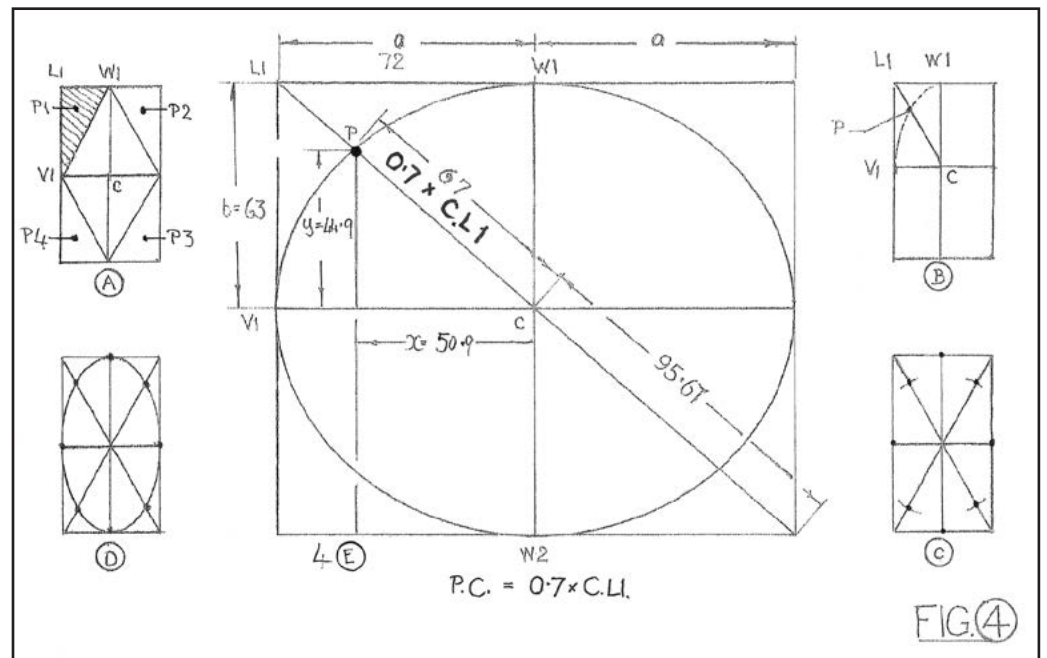


Figure 4

I used a draftsman's ellipse template and drew the ellipse Fig. (4) E and used diagonal C - L1, Fig (4) E. with its intersection (P) with the ellipse. To make the position applicable to all cases it needed to relate the length CP to diagonal C-L1.

Starting with a connection on the diagonal C-P, when considering an ellipse centered at C where a = 72, b = 63, x = horizontal distance of P from C related to the major axis, and Y = vertical distance of P from C related to the minor axis.

Graph of diagonal C-L1:	$y = x(b/a) \dots [1]$
Standard equation on an ellipse:	$\sqrt{x^2/a^2 + y^2/b^2} = 1$
	$\therefore y^2 = b^2(1 - x^2/a^2) \quad y = \sqrt{b^2(1 - x^2/a^2)} \dots [2]$
Equate $y = [1] = [2]$	$y = x(b/a) = b^2(1 - x^2/a^2)$
	That reduces to $x = \sqrt{a^2/2}$
Given $a = 72$:	$x = \sqrt{72^2/2} = 50.9$
Referring to [1] above: $y = x(b/a)$	
Given $x = 50.9$ and $b = 63$:	$y = 50.9(63/72) = 44.9$
then $C-L1 = \sqrt{72^2 + 63^2} = 95.7$ and $C-P = \sqrt{50.9^2 + 44.9^2} = 67$	
And C-P/C-L1 = 0.7	

APPLICATION: Ref Fig. 4 corner (B).

- 1) Decide on the lengths of the major and minor axis and draw them at 90° at their centers.
- 2) Draw a rectangle around the axis and its diagonals.
- 3) From the centre mark four points at $P = 0.7 \times$ semi-diagonal.
- 4) Draw through the eight points in short lengths while rotating the image to form the ellipse.

Popular usage suggests that this procedure is best suited for drawing most small ellipses.

4. THE TRAMMEL METHOD

A convenient method for plotting any number of points on an ellipse since it leaves the drawing free of all construction lines. It is suitable for designing dining room tables.

FIRST METHOD: Ref Fig (5) A . On the edge of a strip of paper, lay off the distance cd equal to the semi-minor axis of the ellipse. Also lay off ca on the same side of c as the point d, is equal to the semi-major axis. By moving the strip of paper so that d is on the major axis and on the minor axis, c will always be on the ellipse. Any number of positions for c may be located, and a smooth curve through them will give the ellipse.

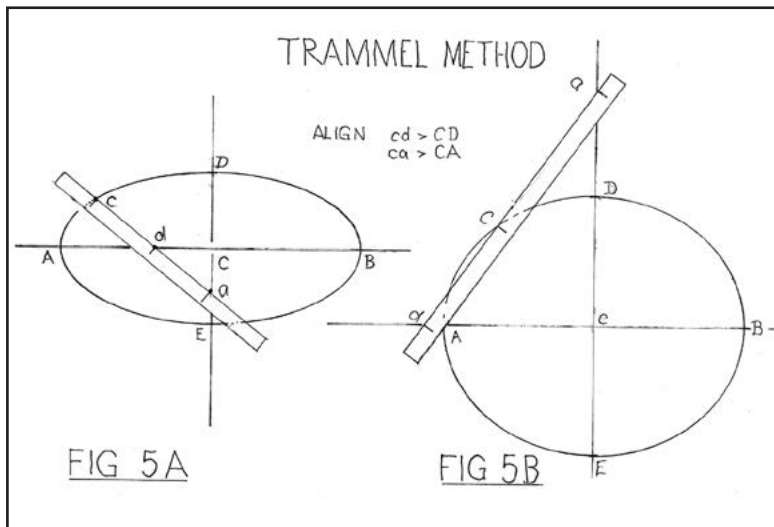
SECOND METHOD: Ref Fig (5) B. Similar to the preceding method except that a and d are laid off on opposite sides of c. In all other respects the procedure is the same.

COMMENTS:

Method (5) A. This method uses a short trammel because the (a) and (d) positions are adjacent and operations are mostly confined within the image.

Method (5) B uses a long trammel because the (a) and (d) positions are separated from position (c) and operations are mostly confined outside the image and may interfere with adjacent data. .

Method (5) B, where the (c) position on the trammel is between positions (a) and (d), gives greater control of the accuracy of the system than (5) A where the (c) position is outside positions (a) and (d). In this case, any alignment error of the control points (a) and (d) with (C) and (D) will be magnified due to the external extension of (c) beyond the area of control.



5. THE ELLIPSE FORMULA CONSTRUCTION USING A CALCULATOR.

A direct plotting method of obtaining a table that eliminates the inaccuracies and errors attending other methods in a fraction of the time.

The central equation of an ellipse is $\sqrt{x^2/a^2 + y^2/b^2} = 1$

Rearranging to find y from an input of x: $\sqrt{y = b^2 1 - (x/a)^2}$

Example: when a = 77, b = 66 and variable x = 60 then

$y = 66 \times \sqrt{1 - (60/77)^2} = 46.4$

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CONSTRUCTION AIDS.

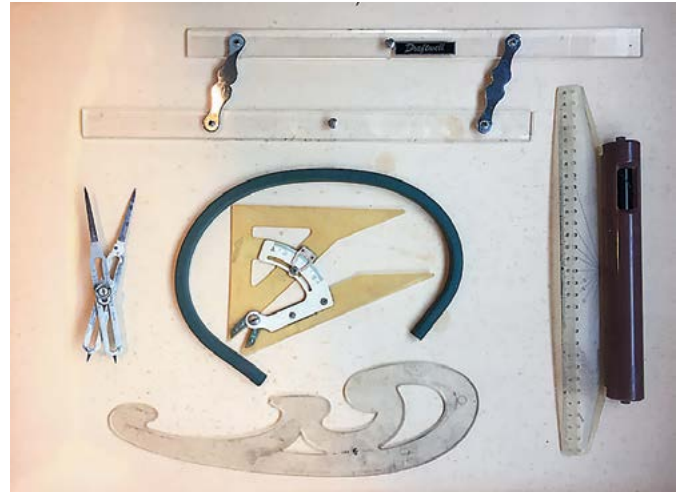
Two parallel rules, one linked, the other fitted with a roller.

A pair of proportional dividers. A valuable instrument when working between the directrix and focus. Very useful when enlarging or reducing drawings in conjunction with grids. *Figure (1).*

A flexible curve for aligning with and guiding lines through points.

Set square, also handy for the two-circle method.

A template designed from elliptic and parabolic curves. Used to form smooth curves from successively joining a match of three points at a time. **N**



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FIVE YEARS ON

First featured in TNZAM Series 1, Issue 4 Volume 4, Lynne Sinclair Taylor has come a long way in the past five years. She is a self-taught artist who, before the internet was available, had many visits to the library to gain knowledge from art books on techniques and to be inspired by looking at art.

Having always been creative and drawing for as long as she can remember, Lynne won prizes as a child for colouring in and drawing. Amongst the art-related positions she has held, the one she enjoyed most was being a fashion illustrator as advertising manageress for a department store. Designing and making her own clothes for many years, she also won prizes in fashion design.

Because of her love for drawing and painting, it seemed a natural progression to begin painting. "I am a realist at heart and I began with drawing and painting people's portraits. When I was on a ferry on the Mediterranean in my youth, I started sketching people and before I knew it, I had people requesting their portraits and ended up sketching nine portraits!"

Early in her career, inspiration came from Rembrandt's use of light and shade, Monet's techniques and use of colour, and particularly the Fauvists for their creative use of colour. "There are many artists I admire today, too many to name. I went on my own journey with different mediums and technique and I had a passion for chalk pastels for a number of years. I also ventured into impressionism, expressionism, and abstracts.

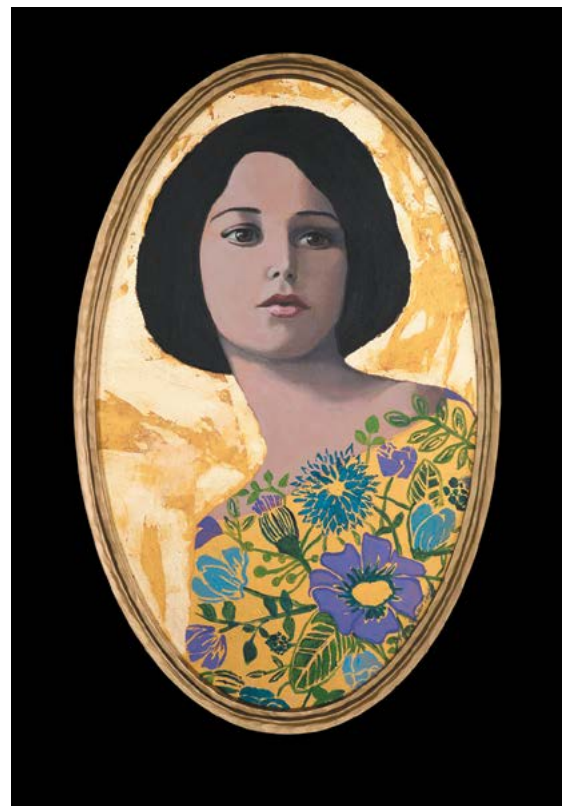
"When I first started painting seriously about 25 years ago I entered a few competitions and won five first prizes in the first five years. When I won the overall prize at the Royal Easter Show in Auckland they rang me a couple of days before the prize-giving to see if I would be present. I said I wouldn't be attending and they strongly recommended that it would be in my best interest to attend, which I did. It was a wonderful surprise to take the overall prize. My first exhibition was in an Auckland gallery in Devonport and I was so encouraged when most of the paintings sold in one week.

"As a person of faith I believe that God, as our creator, continually gives me inspiration. I have about 200 art books and magazines that I've collected over the years. Being an artist is an exciting adventure and I've met many interesting people along the way. I like



'Regal Sisters', 930 x 930mm. Mixed media.

The New Zealand Artist Magazine



'Wondering', 670 x 350mm. Acrylic & gold leaf.

to believe that my works will reach people's senses in a positive way. A common comment I have is "your paintings make me feel good. I love your colours." This is very fulfilling for me. I've enjoyed teaching and encouraging children and adults over the years and seeing many grow in their skills. I love not knowing what the finished work will look like and the fact that I am always learning."

In the drive to have more than one book published of her art journey and work, including her poetry, Lynne's aim is to continually explore different techniques and effects and pursue excellence in her craft.

Currently she is working towards her exhibition 'Valuable' taking place in the conference room at the Raft Espresso & Eatery, Chapel St, Tauranga during Labour Weekend. The opening is at 5.30pm on Friday 25 October and the show continues until 4pm Monday 28 October. "My creative juices are flowing and I'm excited about the works I am doing and the ones that are yet to be produced. They portray different people, mostly women, in different ways, sometimes with elaborate gowns but each painting is enhanced with gold, glitter or bronze to represent the value inherent in each individual. I believe every person is unique and valuable and that is the message I want to convey through this exhibition."



'Gathering Flowers', 1220 x 1520mm. Oil.

In the early days Lynne had her share of disappointments, getting excited about an art show, packing up all her paintings and transporting them to a venue at quite a cost and seeing very little return. "I had to go through the process of what worked for me and what didn't. That was a painful learning curve. Believing in myself, and the quality of my work, I persevered and



'Prussian Princesses', 1340 x 1110mm. Oil.



'Shayna', 810 x 660mm. Oil.



'Princess', 760 x 1020mm. Oil.



'Curious', 450 x 350mm. Acrylic & gold leaf.

learned more about where and when to sell as well as the power of marketing. Artists just want to paint but there is a lot more than that to learn, to become a successful artist."

Once a member of Toastmasters, Lynne became more confident in public speaking, enabling her to speak about her art to groups and meetings more effectively. She has also attended personal development courses, which have covered facing her fears, knowing her personality strengths and much more.

"I love oils and acrylic equally, each for different reasons. Oils were my first love. I like the flexibility of oils especially for blending in portraits. I love the luminous colours. With acrylics I like using the colours straight from

the tube with little mixing and acrylics are wonderful to use in mixed media works."

When Lynne is painting loosely, she may initially use moulding compound to produce different textures on the canvas. "I decide on the colours I want to use and sometimes use some of the complementary colours underneath for effect. I decide on the subject and these days it's mostly a face, then which medium, oil or acrylic, then the composition on the canvas. Colour is the next thing I consider and then I decide on what effect for the background – or sometimes the painting just evolves, as I get inspired along the way."

If there is not a lot of concentration needed she listens to podcasts, mostly motivational and inspirational. Otherwise she likes to create with Christian reflective music, but sometimes in silence.

"I love to read, write, going for a walk most days. I'm interested in natural health. I love to travel. My husband Alan and I have three married sons with two of them overseas with our three young grandchildren. So we find ourselves travelling a lot to the States and Canada. I enjoy a social time with friends around a meal. I am also involved in Christian ministry."

Lynne has sage advice for newbies: "Everyone is an artist and is creative. Be yourself, don't compare yourself with others. Learn the basic foundations like the effect of colours, composition and values. Ask yourself if you were to paint/draw one subject what would it be? Start there and practice, practice, practice. Enjoy yourself, have fun in the process. If you want to do realistic work you need to see

correctly, so the more you copy what you see, the more you are training yourself to be accurate. Continually look at other artist's work online and see colour combinations you like or subjects you like or techniques. Before you know it you will be finding your own journey of discovering your way as an artist."

Lynne's work has wound its way to the United Kingdom, United States, Canada, Israel and of course, New Zealand. [N](#)

TWO ARTISTS ON AN EXPEDITION

By Jane Davies and Susan Ewen

We are two artists who travelled through the outer islands of the Solomons and Vanuatu 2018. We were granted the opportunity to explore a place far, far away geographically and psychologically. The journey was an overwhelming sensory experience and we came away with renewed energy to describe in paint what we experienced.



'Welcome to the Solomon Islands', 350 x 350mm. Oil on Arches archival oil paper.



'Artist at Ambryn - The human heart drawn in sand', 350 x 350mm. Oil on Arches archival oil paper.



'Kwaio people of Malaita in a forest clearing playing 'Song of the Kingfisher', 350 x 350mm. Oil on Arches archival oil paper.

Jane Davies

Understandably I sought out art. The creativity of Melanesia's artists is in the form of dance, song and making beautiful objects with the materials available to them. I saw a comb made out of stems of orchids in Malaita by the Kwaio people. Poignant percussion was produced by coordinating hands and feet on bamboo pipes to produce timeless echoes of the forest – the song of the kingfisher and of the river.

Men wore shells, colourful leaves and hibiscus. Bodies were used as a canvas. Women in Vanuatu developed music rhythmically, cupping hands in the ocean. On Ambryn, an artist drew in the sand an ephemeral picture of the human heart. I was drawn into the narratives of these artists, entranced.

I am honouring my engagement with them and this is why I responded in my own way – with oils, canvas, brushes. Art transcends linguistic barriers, their art resonated with me. My painting will resonate with others in a different way.

Susan Ewen

Art is my way of processing what I saw on our boat trip to those remote islands and to think more deeply about the people and their lives. Meeting Jane has also stimulated a change of direction after painting equine subjects for some years. Stepping out of our familiar surroundings has been a source of inspiration and much more.

Some of my paintings are on oval or round canvases to signify the islands. I have singled out individuals although in reality they are each part of a tight family, social and cultural group. The dark background relates to the dense tropical forest and also serves to draw the viewer closer. Other paintings are brightly coloured and a joyous engagement with paint. The brushwork refers to the smiles, dancing and warmth of our hosts. I have relied on drawings from photographs rather than a literal copy of the location. I was moved by the people, their relationships, acts of reciprocity and that these communities are politically, economically and environmentally vulnerable.

This journey has given rise to an ongoing discourse between Jane and myself about what we experienced. We have found ourselves continuing a tradition dating back to Roman times. Renaissance Italy, post-Impressionism, Cubism, writers and numerous others have sought inspiration across cultures. For us, travelling has opened up a world of creative possibilities and our art is a means to discover more about ourselves and others. **N**



'Tora village'; Makira, Solomons.

"One of the continual driving forces in the ongoing evolution of art is the energy that occurs when the works of one culture become available to another."

*J.A. Parks, Universal Principles of Art, 2015
Rockport Pub.p.54*



'Malaita'; Gala village, Solomons.



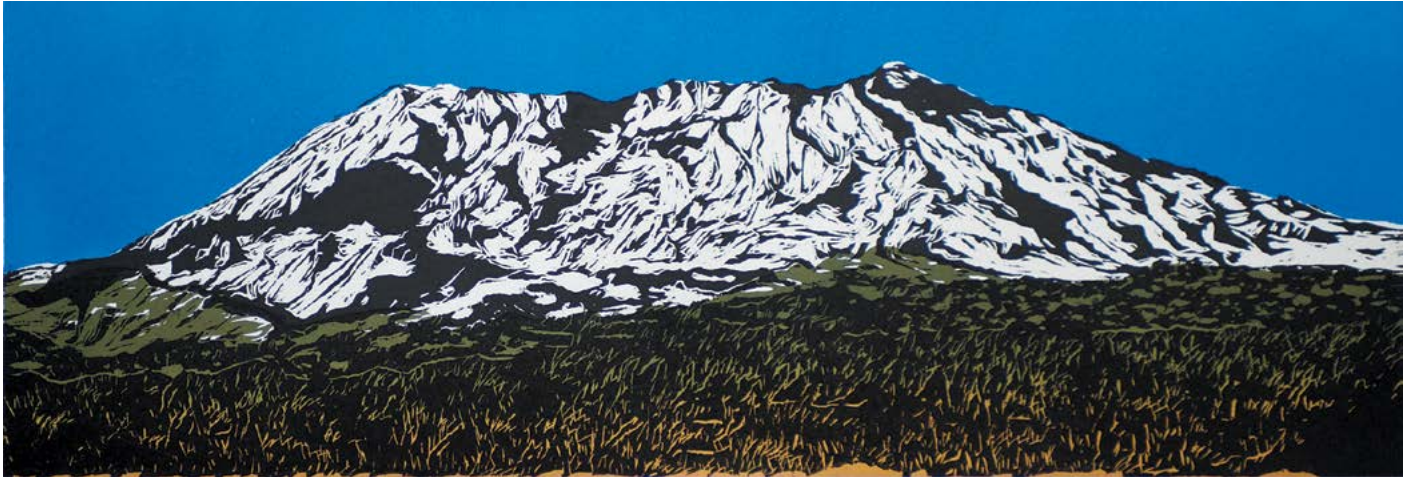
'To be gifted'; Solomon Island, Talise village.



'Gala village'; Malaita, Solomons.

NIC TUCKER

After graduating from the Dunedin School of Art, Invercargill-born Nic Tucker spent a few decades teaching Visual and Performing Arts, before deciding she wanted to be a full-time artist. Her medium is complex and very interesting.



'Mt Ruapehu', 280 x 680mm.



'Mt Aoraki', 140 x 180mm.

Nic is accomplished at woodcut printing. "I love the creative freedom. Printmaking has a particular magic to it. You can draw up the image in reverse (as it is in my case, landscape) and carve it but it is not until you ink and print it up that you know what it will look like. This is the magic part for me in the process."

Having had a range of exhibitions around NZ from Invercargill to Whangarei and cities/towns in between, she has gained art awards in a range of mediums but her love of carving wood and printing seems to have the biggest hold on her. "I have currently finished a series of four small works that will be part of The Print Council Aotearoa New Zealand's Small Print Exhibition that will travel around New Zealand."

As a team, Nic and her husband Craig had to work really hard to pay off their mortgage to be able to take the risk of Nic being a full-time artist, to develop a body of work and have her works in galleries around New Zealand, to maintain their lifestyle. "My husband is a full-time frame maker for my works and is my backbone. He mounts my works and makes fitted boxes for the prints that are sent all over New Zealand as well as internationally. We are both tremendously lucky to have incredibly supportive parents that have helped over the years and supported us in our goals.

"Everyone makes mistakes", Nic says, "learn from it, make it better, change and adapt to ensure success." Her immediate plan is to

continue to explore and establish her style, and further develop her current work. "I am excited to see what they will morph into in the future."

Nic belongs to the The Print Council Aotearoa New Zealand. She also attends East Coast Printmakers once a month at Eastern Institute of Technology (EIT) in Napier. "I used the massive press at EIT to print my oversized Remarkable landscape image; all my other prints are completed in my studio based at home. I fund all my endeavours by the sales of my woodblock prints."

Favourites

Nic's favourite subject is New Zealand landscape. She reveals that her inspiration is her connection to this land, our place. Her first inspiration as a child was Rembrandt, being fascinated by his use of light. The first exhibition she attended as a young teen was Edvard Munch in Dunedin and she found his linear work had a real effect on her.

She mainly uses an adapted version of Japanese woodcut style for her carving. Her prized possession is her printing press and drawers which were purchased from the success of the sales of her work. "I use Fabriano Rosapina and Hahn cotton-based papers, Flint water based printing ink and MDF wood. Galleries want you to use top quality products."

Method

"It takes me about 100 hours to complete a large work. The landscape image has to be reversed. I take the largest percentage of that time to draw up the image with a great amount of detail. My husband gets some MDF cut in identical sizes, as I have to create colour blocks for each print. For example when drawing up the 'Remarkables' I had to look at every rock, every shadow, every nook and cranny which in itself is mind bending. I can easily lose the spot and then it feels like finding a needle in a haystack – I have to go over all the area to find that tiny area where I last stopped. Once I am finished, it is not uncommon for me to be unhappy with something and simply rub out what may have been 20-40 hours of drawing to start that area again (best to make it right rather than look at that mistake in printed form later). Once I have completed the drawing I will then go on to start carving out the drawn image. I use a range of carving tools to create the marks I desire. Once I have completed the Key print



'Tongariro Crossing', 780 x 480mm.



'Mt Ngauruhoe', 140 x 180mm.



'Mt Taranaki', 180 x 140mm.



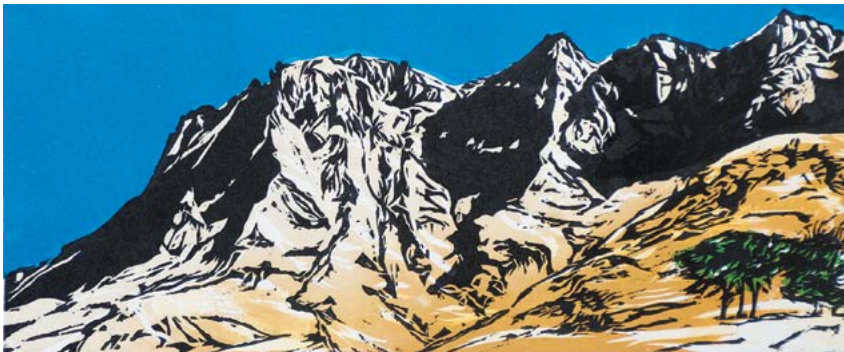
'Little Barrier Island', 280 x 680mm.



'Mt Taranaki', 930 x 490mm.



'Cape Kidnappers', 440 x 230mm.



'Te Mata Peak', 380 x 160mm.

(the drawn image) I print up the image to see what it looks like for the first time. Then I have to make colour blocks. This is a process of printing the key image and then placing the identical sized blank block onto the printed key image and back through the press. With this identical block image I can carve out the colour areas of my choice to make the final image come to life. Each of my images has a number of colour blocks to make a final image. I print up the work colour blocks first; each colour block needs to dry before I print onto it the next colour block and I have to register the image exactly on top of the last block to ensure the final image lines up. The key block is then inked up and placed on the dried colour registered works; the key then makes sense of all the colours. The inking and drying process depending on the weather can take eight to 14 days per print."

Nic enjoys all kinds of music, although she does enjoy Rock music and so would have the Rock or Bay FM radio stations playing when printing in her studio.

"I love badminton and the Wednesday morning club I belong to. I play tennis early in the morning with my sister and in warmer weather I longboard and do gardening. My husband and I enjoy travelling around New Zealand taking images and catching up with friends on the way. Otherwise I spend an unnatural amount of time creating my works; if I am not printing I am drawing up new images or carving."

Nic's work can be seen in the galleries around New Zealand: Muse, Tennyson, The Department, The Art Shed and Paper Works in Napier, Soul in Hamilton, Vesta in Queestown, Wonder Room in Wanaka, OCTA in Cromwell, De Novo in Dunedin, Chambers and The Art Box in Christchurch, Kina in New Plymouth,



TOP: 'Kapiti Island', 820 x 680mm.

BOTTOM: 'Craggy Range', 930 x 350mm.

Heritage in Cambridge, The Poi Room in Ponsonby and New Market, Art Matakana, Space Craft in Taupo, Taylor-Jensen in Palmerston North and Red in Nelson.

Her work has ended up in America, Australia, France, Germany, Singapore, England, Thailand, and Malaysia and all around New Zealand, amongst others. [N](#)

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Trevor McKenzie

By Tracey Bartlett

Trevor McKenzie is not the type of man to stand still. This changed however when 'Trev', aged 90, took up painting for the first time since leaving school. Now aged 94, he is surrounded by his artwork. Trevor's daughter believes that the past occupant of his two-bed cottage, nestled in a former retirement village by a golf-course in Pauanui, might have had something to do with this late-life inspiration – he too took up painting in his nineties.



'Pastiche in Green'. Mixed media.



'Sunset Promise'. Mixed media.

Born in 1925, Trevor was a young recruit, aged 18 years, in the WWII Pacific War; he was a Radar Operator. Recreational activities on the islands were naturally limited, however, a small sepia photo shows one way in which Trevor's unit occupied themselves – the young men sit on the deck of a truck with a canoe, made from materials sourced from the island, ready to launch for the first time. Trevor's idea of course.

Raised in Wanganui, he went to Wanganui Collegiate where he excelled in art. Trevor returned from the war to live in Auckland where he worked for a company specialising in industrial implementation, making controls. It was in Auckland that he met and married Patricia, also from Wanganui; they spent 65 years together. Trevor worked in various vocations, including as a self-employed entrepreneur enabling him to retire at 55 years and spend time with Pat, working on their home and garden, boating and travel. When Patricia passed on, Trevor left suburban-city life for coastal living when he moved into the cottage where he is today, near his daughter. The move provided further projects, with improvements to his cottage and garden as well as within the common grounds of the freehold village. The time came when he had to sell his classic Jaguar, however this was replaced by a mobility scooter which enables him to keep his independence in the town.

Living in a small coastal community provides inspiration for many local artists. Trevor's subject matters however, mostly come from within – in the form of a memory or an emotional response to a picture in a magazine. His first painting was of the former family home in Mt Eden – a two-storey villa which holds many memories for him. Painting his own interpretation of a photo or master enabled him to experiment with techniques and colours, however he was soon immersed in his own original abstracts. The colour and texture of each of these works are instantly appealing. The combination of layers of paint, or plaster, and use of colour provide a visual vibrancy and sense of movement. In his quest for his work to imitate what he has in his mind's eye; his paint brush has been wielded at 2am in the morning. Trevor can also be ruthless, using a wide industrial roller to paint over a canvas, obliterating hours of work to start anew.

While Trevor's sometimes unsteady hand does not deter him or affect the outcome of his paintings, there are times



'Wind Sculpted Sandhill'. Mixed media.



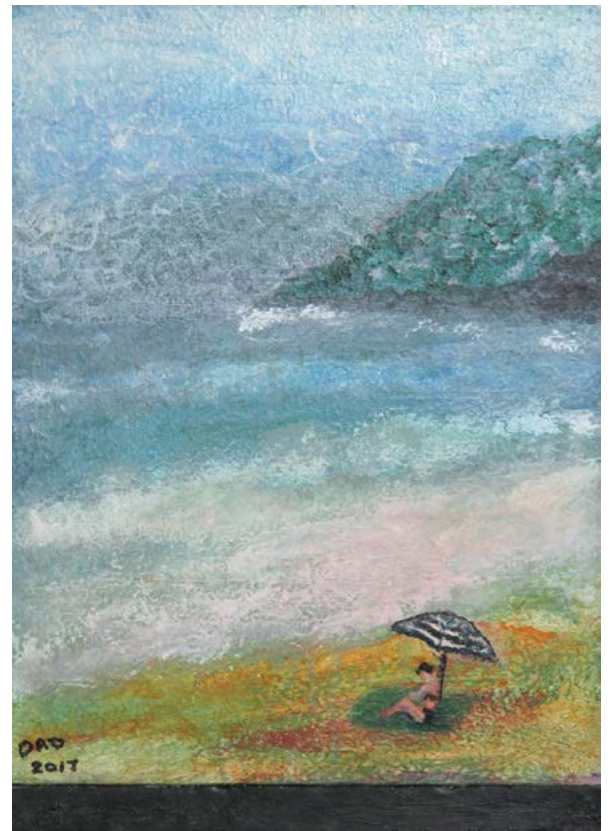
'Postcard from Tuscany'. Mixed media.



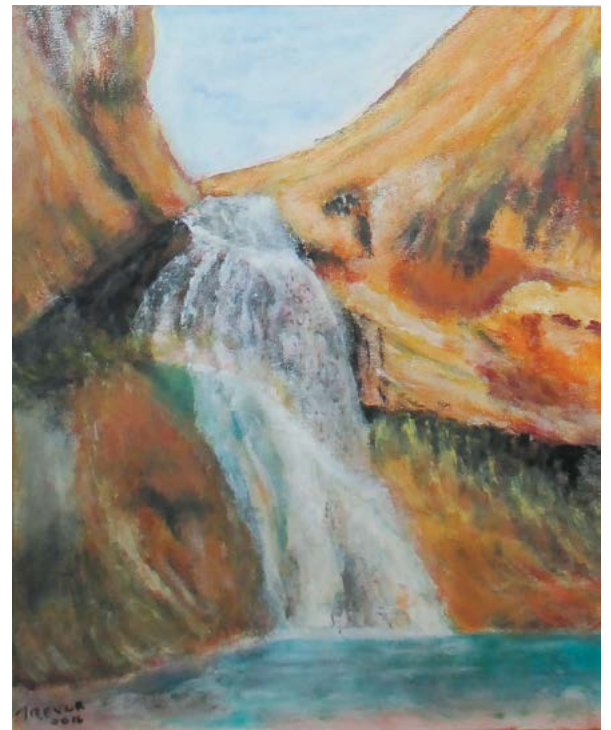
'The Lesson'. Mixed media.

when a determined outlook is required to accept the challenges that come with older age. Trevor has not escaped illness, but has defied the odds. A philosophical and positive attitude, the ability to laugh out loud and an interest in current affairs pave the way when stormy weather prevails. Setting up an easel and mixing paints allows him to "colour his life" as well as express himself. Every painting has a purpose, whether painting a request for 'something pink and involving dance' or painting for himself, not to mention paintings gifted to neighbours, visitors, friends and family. One hangs in the local medical centre.

He would like to inspire other people at a cross-road in their life to take up a creative pursuit as therapy as well as pleasure. The New Zealand Artist Magazine



'The Beach'. Mixed media.



'Postcard from Utah'. Mixed media.

Satisfaction can be found in the process as well as the outcome. Trevor is currently making the mind shift in preparation for moving over the hills to live independently but within closer access to more comprehensive services. His paintings will be packed and rehung in a new house, which will quickly become home when surrounded by his colour and memories both past and present. [N](#)

The Patience of Chaveron

By Matt Mortimer

Painting in oils is a common enough practice, although before oils really became popular and were readily available, tempera was the painting medium of choice. Veronique Tatoue is passionate

about this medium. She also does mosaic work when she finds the time.



'Tui Lady', 520 x 1120mm.

Tempera is a method of painting with pigments typically dispersed in egg yolk. The method was used in Europe for fine painting, mainly on wood panels, from the 12th or early 13th centuries until the 15th, when it gave way to oils.

Perhaps it is apt that the old European style attracted a young French painter, who now resides in Christchurch.

Veronique has given herself a pseudonym 'Chaveron' after her grandfather, Charles, a painter himself. Painting with tempera has ties back to Europe, Byzantine art.

"All my life I have painted, but I started to paint with tempera because I started painting Byzantine icons from 1990. A nun taught me for three months then after this I continued learning by myself.

"My biggest motivation is my passion for what I am doing – it is different and tempera is an old technique, a very long process and you must be patient and take your time."

Byzantine icons are religious work of art, deep in the culture of traditional churches, with subjects including Christ, the Virgin Mary, and various saints and angels.

"I have painted 13 icons at 'the cross station' in the town of Sanary sur Mer, in France in 2000," she says.

She also uses gesso when preparing each canvas. This is a time-consuming practice.

"I start by choosing the wood, then I prepare the gesso. I put on top of the wood a fabric, then come back with rabbit skin glue and add nine white plaster coats. This is a very important step. If the gesso cracks, it's been done wrong!

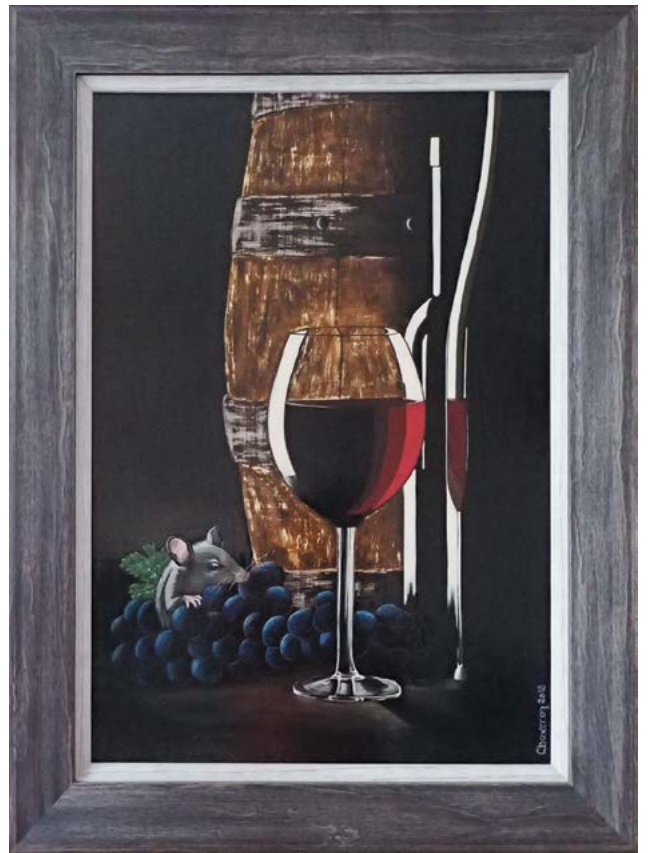
"When this is done I sand all the gesso and I start to engrave each line. This is a long part of each work because if you make a mistake, it will be visible.

"Following this, I prepare my tempera which consists of egg yolk, vinegar, water and pigments. Starting with dark and working to light, each color has about six coats.

"I worked with acrylic too and I used oil a long time ago but tempera is what I love. At the start the first coats are very dull, but building the colors is interesting."



'Icon Kiss of Judas', 570 x 670mm.



'Red Wine', 540 x 730mm.

Patience is clearly to the fore, and this is an approach she is keen to pass on to others who are new to creating, to build resilience if you're an artist who thinks outside the box or doesn't conform to any set criteria or 'rules.'

"Take your time. Don't rush. Enjoy, and don't listen if people say your work is too different or your approach will not work!"

Chaveron has a way of using the extra time to think of ideas or get inspired – at seemingly any time.

"I like to take ideas from magazines, for instance, about colour or movement, and voila! My imagination starts to work. Day and night too! Exercising this patience and letting each piece form slowly, and working away at it is a key to her art. The time taken has proven to bring some clearly fantastic results, with her own icons. It comes as no surprise Chaveron has works in France – namely Toulon, Sanary sur Mer and Sisteron.



'Rest Yourself', 600 x 420mm.

Here in New Zealand, she is wanting to channel her favourite artists and perhaps use this inspiration to get some works in local galleries.

"I like different artists – I like colour and shade, so I like Monet, Gustave Lemaître and Matisse." For the Art of Canterbury member, the hard work and patience will



'Healing Process (with butterfly)', 620 x 910mm.



'A Proud Kingfisher', 660 x 930mm.



'Nomad Man', 260 x 400mm.

pay off, as she pursues this into the future. "It's difficult in New Zealand to exhibit when you are different but perseverance is the key."

Along with patience, this is something Chaveron has in spades. "My biggest motivation is my passion for what I am doing, trying to do all I have to do with all my heart. I think if I build like this my future will have success and a lot of opportunities will come." N



One of the table tops that Veronique has created using mosaic. A 900mm table which took three months to complete.

HOW TO GET REFERENCE IMAGES FOR YOUR ART

By Judi Lapsley Miller

Many of us have had the experience of seeing our images appropriated by others, and it can be quite a shock to see copies of your hard work when flipping through a magazine or thumbing through your social media feeds.



Photo by Hannah Shand.

Most of us know that it is bad form to appropriate other people's images without permission, yet it still happens. Some artists consider it an artform to appropriate and that photographs are especially fair game – so let me just say that this article isn't for them. In my experience, artists want to do the right thing, but some are naïve and others unsure how to go about getting permission. So, I'd like to offer some practical suggestions for how to find and use the work of other creatives.

Take reference photos yourself or draw from life



Figure 1. "The Big Idea" is a photo-composite artwork of photos I've taken, including the main subject, and photos by others that I've acquired with commercial-use licences (no attribution required).

For a more satisfying connection with your art, nothing beats drawing from life or taking the reference photos yourself. But sometimes our muse is inaccessible without a big budget for high-end gear and remote travel, so using the work of others is necessary.

Public domain and Creative Commons resources

There are billions of images available with Creative Commons licences. They include public domain licences with no attribution needed (CC0); free to use including commercial use with attribution given to the photographer (CC-BY); share-alike, which is free to use with attribution providing your work is released with the same licence (CC-SA); and other more restrictive licences. Start here: **Creative Commons:** <https://creativecommons.org/> **Wikimedia Commons:** <https://commons.wikimedia.org/>

Buy stock photos

There are many stock photo websites, including Wildlife Reference Photos for Artists, Adobe Stock, and Shutterstock

where you can buy photos that don't need attribution – but read the fine print for how each image may be used. Beware, there is some risk that the photographer may not have the rights they claim (likewise with Creative Commons photos).

Adobe Stock: <https://stock.adobe.com/>
Shutterstock: <https://www.shutterstock.com>
Wildlife Reference Photos for Artists: <https://wildliferreferencephotos.com>



Figure 2. Some of my high-resolution photos on Wikimedia Commons with a CC-BY-4.0 licence - anyone may use them even for commercial purposes (including as reference photos for art) without further permission, providing I am attributed.

Ask a photographer

Photographers are regularly asked to give away their photos for free, despite needing expensive gear to acquire high quality images, so be prepared to pay for the perfect image. There are also photographers who are happy to share their images for free. If you've found the ideal photo and you know who took it, reach out and ask. Truly the worst that will happen is you will get a polite no. But just as likely you'll find someone happy to come to a mutually beneficial arrangement and you might just make a friend in the process. Even if it's just for personal use, it's a courtesy to ask first, especially if you post the art on social media. You might also change your mind and want to exhibit or sell the piece so it's best to have permission up front.

Things to consider and ask:

- Do you want exclusive use? Some artists are surprised to find others using the same image.
- Does the photographer require a payment (more likely for exclusive use)?
- Consider giving them a print of your art or some other reciprocation.
- Do they want a photo credit? Get their preferred name, website, and social links.
- Ideally get permission in writing (or at least in email).
- Don't assume that because you have permission for one photo, it means you can use all their photos forever more (unless that's been made explicit).

Finding out who took a photo

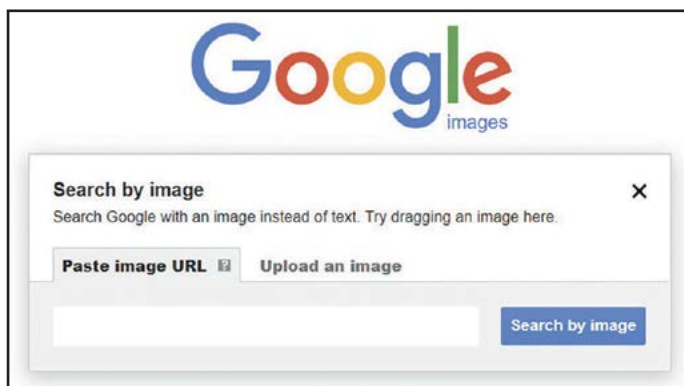
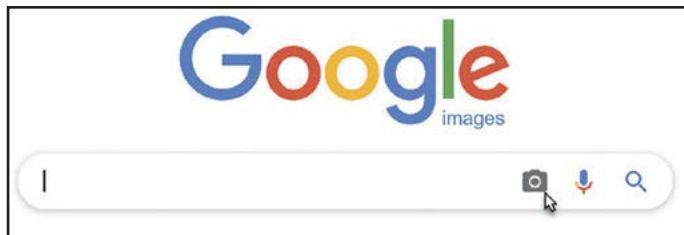


Figure 3. Rather than entering words to search, click the camera icon in the search bar. You can either upload a photo or you can use a link (URL) to the photo.

Popular images that are reshared on the internet often lose their attribution. Just as you can search for a word or phrase with Google, you can also search for an image.

Google Images: <https://images.google.com/>

After the image is uploaded, Google returns its best guess about the image topic along with "visually similar images". Scroll down to "Pages that include matching images", and hopefully this will include the original photographer's website or a gallery that represents them.

Doing an image search may also help you track down where on the internet your images might be being used without your knowledge.

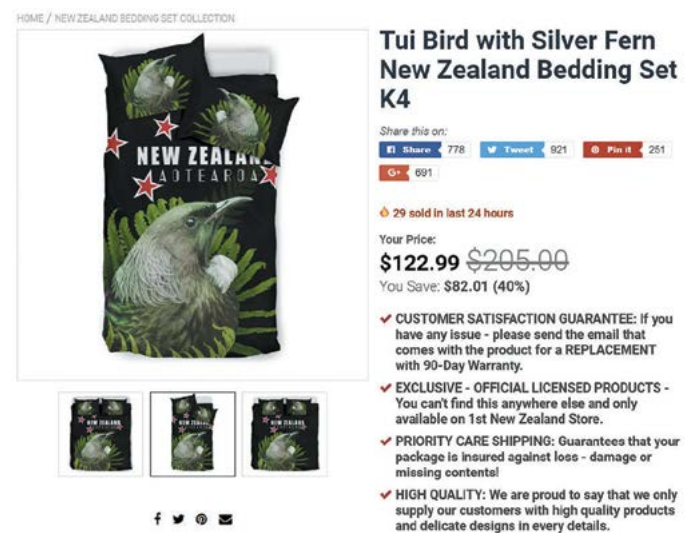


Figure 4. Is your art or photography duvet-worthy? When I do a Google image search on my most popular tui image 'Unfurling', I regularly find him being used for duvet covers, either with the identical image or poorly edited as in this example.



My customer gave me the photo to paint

When doing a commission based on a customer's photo, the first question to ask is "do you have the rights to this photo?" Hopefully this article will give you some tools to help the customer get the rights they need.



RIGHT: Last issue we published a painting by Michelle Wright of this particular photo. Her customer commissioned her to paint this, without the knowledge that they (the customer) should ask the photographer for permission first. Happily, after dialogue between all parties, the situation was resolved.

Figure 5. Tūi are an ever-popular subject for NZ artists. Both 'Portrait of a tūi' and 'A New View' have popped up in the most surprising places. As part of my limited-edition fine art series from which I draw an income, I've only given very limited rights to specific people to use these images (e.g. to Zealandia Ecosanctuary for use in their fund-raising calendar).

Judi is a photo-artist from Wellington. She creates art with a wildlife advocacy message. She is also a volunteer at Zealandia Ecosanctuary where she assists with their kākā conservation program and convenes the volunteer "Storyteller" group of writers, artists, and photographers.



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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Copyright law

Be mindful when reading about copyright law on the internet. There is a lot of good information out there, but laws differ internationally. New Zealand's copyright and intellectual property laws are stricter than many countries and favour the copyright owner. In New Zealand you do not have to assert copyright on your images to hold that copyright – it's automatic when you create the image. Other than making that point, I am not a lawyer, so if you are unclear about your obligations and how to protect yourself, start with the Intellectual Property Office website: Intellectual Property Office website <https://www.iponz.govt.nz>

The bottom line

When it comes to using reference images, it's not always obvious what is inspiration versus copying, so it's always best to ask. Hearing "no" is far better than the pain and embarrassment you might experience if you are called out for appropriation in public, if you're asked for payment, or even sued. It should go without saying that if you hear "no" or can't find the original creator, you should not use the image in your art. Instead, keep looking and keep asking. The answer next time might be yes. 

We are currently sourcing advice on what to do when you have found your artwork has been used without permission.
Ed



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WINNING SCULPTURES FIND THEIR NEW HOME AT BAY OF ISLANDS AIRPORT

'He Tangata, He Tangata, He Tangata', the award-winning triptych of carved limestone sculptures created by Anthony Dunn and Graham Nathan, will soon be positioned at their new home in the Bay of Islands Airport.

The sculptors carried away the winning prize from the 'Journey' inspired competition sponsored by the Te Au Marie 1769 Trust, as well as the People's Choice Award at Creative Northland's Whangarei Sculpture Symposium (WSS2018) held in March 2018.

Te Wananga o Aotearoa sponsored the entry fees for Anthony and Graham to enter as a group for the WSS2018 as they are graduates of their Toi Pae Matua programme, Level 5 Diploma in carving.

Anthony and Graham have chosen to use the 'People's Choice Award' prize money from the WSS2018 to 'pay it forward' for two more TWA graduates to attend the next symposium in 2020.

Graham and Anthony, who at the time were in the final year of their carving degree in the NorthTec – Maunga Kura Toi (Bachelor of Maori Arts Degree) – say that while their piece is reminiscent of Polynesian Rapanui (Easter Island) figures, it also represents the three cultures that met in 1769 - being Maori from Aotearoa, British with Cook and Tahitian with Endeavour's navigator Tupaia.

The three standing sculptures, while holding different world views, have totara bases representing the underlying kaupapa/theme of kotahitanga/unity of peoples.

As Graham Nathan says: "The 'Journey' themes for us were about people, cultures and whakapapa. The idea is that in the end we are all cut from the same stone. We aspire for the same things for ourselves, our children, our children's children, and our planet".

The sculptures will be erected in time for the Tuia Encounters 250 commemorations which begin in late 2019, commemorating the 250th anniversary of the voyage of the Endeavour and the first meeting between Maori and Cook and his Tahitian navigator Tupaia. [N](#)



Anthony Dunn (right) and Graham Nathan (left).





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EXHIBITIONS & EVENTS



NZ FELLOWSHIP OF ARTISTS ART@HEART CHARITY EXHIBITION FOR KIDSCAN

What a pleasure it was on a beautiful sunny Saturday morning to be present at the freshly painted and restored Gifford Gallery in Mount Eden.



FROM LEFT: Peter Haynes – Albert-Eden Local Board, Susan Bainbridge – Fellowship President, Margi Watson – Local Board, Julie Chapman – KidsCan.



Susan Bainbridge, Fellowship President and Julie Chapman, CEO KidsCan.

The occasion was the Art@Heart Charity Exhibition for KidsCan, a display and sale of sixty artworks by members of the New Zealand Fellowship of Artists. The member artists created paintings in their chosen medium especially for this fundraising event. The 10"×10" canvases were painted in oil or acrylic, while the framed paintings were watercolour, pastel or dry media. All proceeds from the sale were donated to the KidsCan Charitable Trust.

After a brief introduction, Julie Chapman, CEO and Founder of KidsCan, spoke of the work of the KidsCan Charitable trust. A sobering and very interesting talk which encouraged those present to help the Trust continue with their excellent work.

Peter Haynes from the Albert Eden Local Board and Margi Watson, local Board Member, also attended. Their teams worked hard to co-ordinate and complete the maintenance and upgrade of the Gifford Gallery in time for this event – a proud moment for us all.

The Fellowship is very appreciative of their contribution to the gallery refurbishment and the council's interest and support for our ongoing success.

A great deal of interest was created by the five artworks available for tender by the artists Beverly Herridge, Loretta Arthur, Claudia Gadotti, Vjekoslav Nemes and Hayley King aka Flox. The winning tender for each of these was announced after the close of the exhibition, as was the draw for the KidsCan raffle.

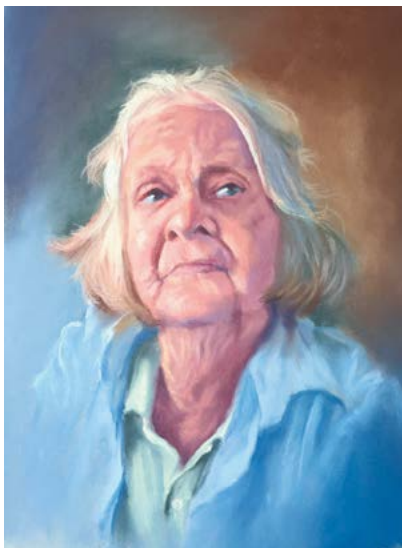
The opening of Art@Heart benefit Exhibition for KidsCan was a vibrant and fun morning with a fabulous array of artwork available to purchase for only \$60 each. Our congratulations and thanks to the members (BAKERS TO THE STARS) who excelled with a delicious morning tea and to everyone who contributed their time or expertise or both. The exhibition remained open till the 24th August and was well worth the visit by all interested in art, or simply interested in supporting the work of KidsCan. [N](#)

PASTEL ARTISTS ANNUAL CONVENTION, STRATFORD 2019 RESULTS

The Taranaki Region members of Pastel Artists NZ hosted the Annual Meeting, Convention, and Annual Purely Pastel Exhibition at the Percy Thomson Gallery in Stratford earlier this year. Around 50 members attended the weekend event, including four overseas members from Australia for the first time.

Nearly 100 pastel paintings were selected from 120 entries for the exhibition. As usual, the standard was high and once again showed how expressive and versatile the pastel medium is.

Master pastelists, Karol Oakley from Australia and PANZ member Tony Allain (now resident in the UK), attended and ran workshops and



MASTER'S CIRCLE WINNER
Maxine Thompson (Rotorua) with 'Deidre'.



1ST PLACE
Gavin Chai (Auckland) with 'Light of Mind, Tears of Soul'.



HIGHLY COMMENDED
Lyn Henry (Southland) with 'The Going Down of the Sun'.

demonstrations at the event, as well as holding workshops throughout the country before and after the convention.

The annual PANZ scholarship for a member to attend a tutorial with a Master Pastelist was won by Rosemarie Murphy from Thames. Other awards included Artist Membership for Glenys Forbes from Nelson and Life Membership for Wilson Lattey from the Kapiti Coast. [N](#)



PEOPLES CHOICE
Nicola Reif (Brightwater near Nelson) with 'Spring Messenger'.



MERIT
Zoe Alford (Gisborne) with 'Tucked Away, Matawhero'.



MERIT
Anita Adamson (Southland) with 'Hereford'.



MERIT
Veronica Tee (Taranaki) with 'Reflections'.



MERIT
Merle Bishop (Auckland) with 'It was all that Spot had dreamed it would be'.

ART PRODUCTS

SCHMINCKE ARTISTS' FAVOURITES

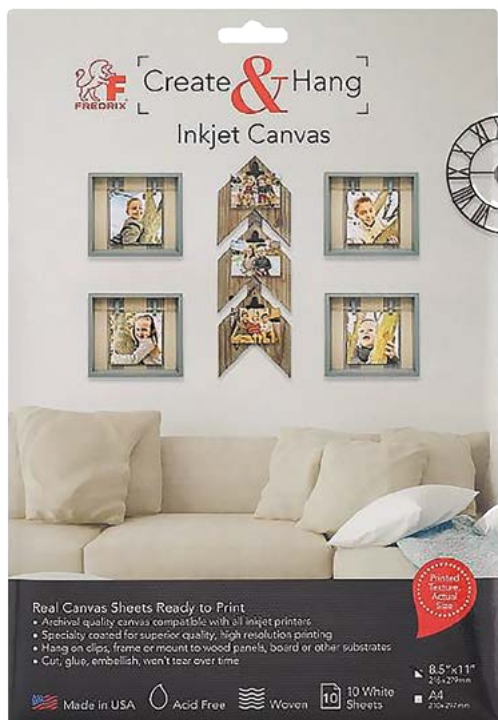
New Pack of 2 x 35ml best-selling Schmincke Norma Oil colours for a great price! Available in 236 Lemon Yellow/348 Magenta and 610 Burnt Sienna/624 Burnt Umber. All colours have a balanced, creamy-buttery consistency. Optimisation of the formulation produces a shorter, even drying of all colours, which guarantees brilliant and highly durable surfaces. Available from Gordon Harris.



FREDRIX 'CREATE & HANG' INKJET CANVAS

Real Canvas Sheets Ready to Print, Archival quality canvas compatible with all inkjet printers, specialty coated for superior quality, high resolution printing, Hang on clips, frame or mount to wood panels, board or other substrates. Cut, glue, embellish, won't tear over time.

Pkt of 10 x A4 Canvas sheets. Available from Gordon Harris.



HAHNEMUHLE ZIGZAG BOOK

Finest 300gsm Hahnemuhle watercolour paper folded in accordian style.

No matter if it is a giraffe with the longest neck, the widest panorama or an Instagram-style pictorial, the ZigZag book can do it all. Ideal for urban sketchers and all those that love to paint and draw while on the road.

The watercolour paper features a fine-grain surface on both sides and is perfectly suited for all wet techniques with a brush or pen.

The 300gsm weight ensures stability and thanks to the surface sizing, colours flow with ease and can be lifted without any problems. The paper is eraser-resistant and masking fluid and tapes are removed residue-free. 14cm x 14cm size, 18 pages. Available from Gordon Harris.



SCHMINCKE AKADEMIE WATERCOLOUR SET 18 x 1/2 PANS + BRUSH

This set contains 18 x half pans of Schmincke Akademie Watercolours, in a compact metal box, with a BONUS Da Vinci brush - Light Lemon Yellow, Cadmium Yellow Hue, Indian Yellow, Orange, Carmine, Magenta, Violet, Ultramarine, Prussian Blue, Cyan, Brilliant Green, May Green, Permanent Green, Olive Green Yellowish, Yellow Ochre, Burnt Umber, Sepia and Black.

Schmincke Akademie watercolours have a high brilliance of colour and good control of paint flow.

Great for the beginner or advanced artist. Available from Gordon Harris.



ART PRODUCTS

JACQUARD PEARL EX POWDERED PIGMENTS

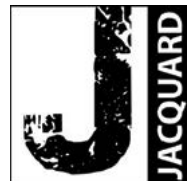


Jacquard Pearl Ex Powdered Pigments may be used any time a metallic or pearlescent effect is desired. Mix them into acrylics, oils, printing inks, encaustics, alcohol inks, epoxy, glues, casting resins, clay, varnishes and the list goes on.

You can also try it mixed with Gum Arabic for a DIY metallic calligraphy ink or watercolour.

Pearl Ex is a safe, inert pigment that exhibits extreme colourfastness and stability. The different particle sizes produce different effects from a smooth pearly lustre, to a highly metallic sheen. Pearl Ex creates a metallic effect without being a real metal and it will never tarnish or fade.

Available in 48 colours in 3g or 14/21.26g jars from your local fine art materials stockist.



JACQUARD PINATA ALCOHOL INKS



Artwork by Josie Lewis @petrifiedrainbow

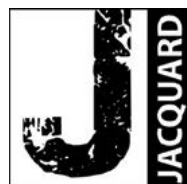
Jacquard Piñata Alcohol Inks are highly saturated and fast-drying for any hard surface including glass, metal, plastic, ceramic, stone, leather, resin, polymer clay, YUPO® and more. Indelible and impervious to water, Piñata Colors clean up with alcohol and

re-wet themselves allowing for unique effects and techniques not easily achieved with water-based inks. As a dye-based highly transparent ink*, Piñata Colors are unparalleled for vibrancy. Only the most lightfast dyes have been selected for the palette. Acid-free with excellent adhesive properties, Piñata Colors are the go-to inks for all non-porous surfaces.

The range includes a Clean up Solution and a Claro Extender which extends the working time and can make your inks more transparent.

*All metallic colours are opaque and lightfast

Available in 22 colours in 14.79ml and 118.29ml bottles from your local fine art materials stockist.



JACQUARD LUMIERE PAINT

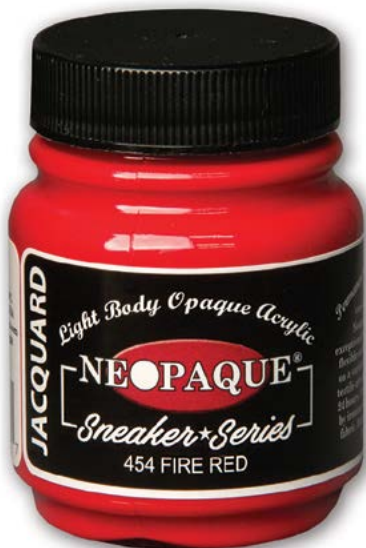
Jacquard Lumiere Paint is the most versatile and wide-ranging assortment of metallic and pearlescent acrylics available. These stunning light-bodied paints brush on smoothly and are formulated to last. Use Lumiere paints whenever a metallic or pearlescent effect is desired, for fine arts, craft, home decor or textile applications. They won't crack, peel or chip even on flexible surfaces like fabric, leather, vinyl or rubber. Lumiere paints are soft to the touch and wash fast on fabric. They also exhibit unparalleled adhesive properties even on non-porous surfaces like ceramic and metal. Lumiere colours are lightfast, weather-resistant and their high pigmentation provides excellent coverage, even on dark grounds.

Available in 32 colours in 66.54ml jars from your local fine art materials stockist.



ART PRODUCTS

JACQUARD NEOPAQUE PAINT



Jacquard Neopaque shares many characteristics with Jacquard Lumiere but it is formulated with traditional pigments instead of metallics. Neopaque colours are super opaque and provide maximum coverage on virtually any dark ground. Exceptionally washfast on fabric, Neopaque is also permanent on a wide variety of other surfaces including leather, vinyl, canvas, stone, plastic and rubber. Professional shoe painters depend on Neopaque for its superior durability and adhesion to non-traditional surfaces as it won't crack, peel or chip, even with continuous wear. Great for fine arts, textiles, leather and more, Neopaque is unsurpassed for coverage, versatility and performance.

Available in 21 colours including eight sneaker series colours + Flowable Extender in 66.54ml jars from your local fine art materials stockist.



Artwork by @backfistcustoms

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