



THE NEW ZEALAND

# ARTIST

M A G A Z I N E



Issue No.16  
May/June 2016  
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## ARTISTS FORUM

Dougie Chowns  
Sketchbook, part 7

## CHEEKY CHALLENGE

Pg 6

ends 20th July 2016

## EXPOSE YOURSELF!

## NEW PRODUCTS

## WEAVING

### FEATURED INSIDE:

- LYNN WEBB • BARBARA VON SEIDA •
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 John Botton has been involved in digital imaging since 1986 as a television producer and in digital printing since 1994. John was recently awarded his Associateship from the Photographic Society of New Zealand.

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Book review on Pg 21

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**Subscription details are on Pg 68**



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

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# a note from the studio...

Hello to our eclectic group of talented artists, everything is a buzz in the TNZAM office at the moment with the exciting upcoming nuptials of Meg and Rob who are set to tie the knot on the 9th April and from the team here we wish them the very best.

In this issue we are introducing our inaugural 'Cheeky Challenge' competition so check it out on pg 6, there are some great prizes and remember,

**"Art is the most intense mode of individualism that the world has known"** - Oscar Wilde.

We have six very diverse artists featured and we hear from Dougie Chowns on the subject of museum sketching pg 18, a very worthwhile exercise.

We look at the large Mural project coming together in Levin on pg 55 and the Sea Wall Murals in Napier pg 33.

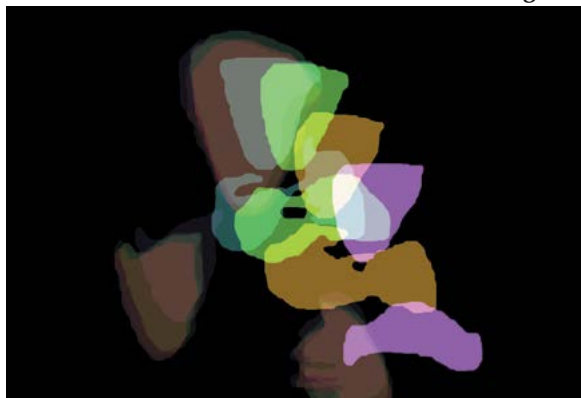
Our demonstrations this issue are 'Quick Draw with an Air Brush', compliments of Gordon Harris pg 30 and a beautiful watercolour demonstration by Phil Gough using his Watercolour Mate pg 49.

On pg 12, in 'Professionally Speaking', John Botton discusses the subject of how to expose yourself.

We look forward to receiving your letters and remember this is YOUR magazine, enjoy.

*Meg & Diana*

KEN CLARKE



BEN WOOLLCOMBE



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Proud Sponsor of the Cheeky Challenge - Page 6



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

It is with great excitement that I receive your magazine. I have had a subscription since I first saw your magazine at the Whangarei Heads Art trail a few years ago. At that time I was only just starting to let my creativity out, but didn't consider myself an artist as that was a scary word.

Now a few years on I have been invited to be a guest artist at the Art Trail and I am slowly getting used to the sound of artist on my tongue! This year I will be in the Taurikura hall with other amazing artists right opposite your HQ. I hope you might have time for a visit to take a look at some established and emerging artists work.

*Wendy*

**We'll see you there Wendy! Ed.**

---

Thank you for the series of the NZ Artist magazine's so generously donated to the library. We are acknowledging your gift in the next community newsletter and also in our next e-mail posting to members of the library - and will be informing members that the magazines are now catalogued and can be borrowed.

The magazine seems to have wide public appeal, we congratulate all associated with this venture and wish you continued success in bringing such art projects to us all.

*Lynn*

---

Just loved the article, thank you very much, I appreciate it. Even my children and grand children were impressed.

I really enjoyed the article on Patrick Green. I had seen some of his work and always wondered about who he was and where he came from. Now I know all about him, well done.

It's good to see your magazine getting support from within the whole country and growing keep it up.

*Ian Given*

---

Thank you for the parcel of magazines which arrived recently in record time and in good condition. What a treasure trove of reading and information awaits!

Also, many thanks for the gift box of Winsor & Newton acrylic paints which arrived in the post today. A lovely surprise!

*Andrea Robertson*

---

I have just received the magazines and what a treat. I was most impressed with the article that you wrote about me, an absolute delight and a glowing celebration of my collage career so far. I look forward to giving the other magazines to members of my family. Many thanks for the magazines and allowing me the opportunity to feature in your publication. Regards

*Chris*

---

On behalf of all our members at Tuesday Painters in Taupo, I would like to thank you for the fantastic book we won in your draw. Everyone is so pleased, we do appreciate it.

*Liz Maxwell*



# News

## Winners announced for TSB Bank 'Art in a Day'

by Sarah Thorne

Local artists won more than \$4,500 in prizes in the 2016 TSB Art in a Day competition, held over two weekends in Parnell, Grafton and Newmarket. Awards were announced at a Prize Giving ceremony on Saturday 27th February as part of a weekend exhibition of entries on display at Parnell Community Centre in Auckland.

For the competition, artists were given from 8am to 5pm on one day, to create a piece of art that celebrated and captured the spirit of the historic Auckland suburbs of Parnell, Newmarket and Grafton. Artists had to have their chosen medium authenticated by 9am before racing off to one of 10 set locations to create their masterpiece 'en plein air'. Completed works were to be returned by 5pm that day.

Forty-four artists registered and completed art works for the competition, working in a range of media from watercolours and acrylics to oils and mixed media. The diverse range and high quality of works entered presented an enjoyable challenge for the three judges - Auckland artist Harold Coop, Michele Whitecliffe, founder and President of Whitecliffe College of Arts & Design, and Neala Glass, co-owner of Parnell's Black Door Gallery.

Valuable prizes were up for grabs thanks to the generosity of sponsors. The First Prize of \$2,000 loaded into a TSB Bank account went to Yuqing Qiu for her mixed media work of Osborne Lane in Newmarket. Yuqing's media included coffee grounds and dirt from the location.



'A Place to Meet' Stuart Mackie 2nd Prize Winner.

The Second Prize of a TSB account with \$1,000 was awarded to Stuart Mackie for his watercolour and ink of Newmarket's Lumsden Green.

The Third Prize of a TSB account with \$500 went to Nicky Hartley for her oil painting of the Greer Twiss statue in Grafton.



'Somewhere Else' Nicky Hartley 3rd prize winner.



'O.L.' Yuqing Qiu 1st Prize Winner.

Judges Commendations went to Amanda Brett, Bernadette Parsons and James Watson. Each won a \$50 Parnell Farmers' Market voucher.

Lena Ochkalova won the People's Choice Award, a selection of art-themed DVDs from Madman Films.

TSB Bank Art in a Day is a collaboration between local organisations in Parnell, Newmarket and Grafton: Parnell Trust, Grafton Residents Association, Newmarket Business Association, Parnell Community Committee and Parnell Inc. TSB Bank is proud to be the event's Gold Sponsor, donating cash prizes of \$3,500. TSB Bank's Newmarket Branch Manager, Diane Stark said the event is a fantastic opportunity for the Bank to give back to its local communities and celebrate the rich history of these Auckland suburbs.

The organisers of TSB Bank Art in a Day wish to thank TSB Bank and the Waitemata Local Board for their generous support with prizes and funding. Thanks also go to the judges who contributed their time and to all the artists who participated.

In its second year, Art in a Day is now an exciting addition to Auckland's Arts calendar. **N**

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# CHEEKY CHALLENGE



## OVER \$2500 IN PRIZES!

*We present you with a challenge to inspire the imagination.*

*Create your work around our chosen image 'Rust in Piece', (right). It may be in realism or abstract, you may wish to take the subject and place it in a new environment or simply focus on the texture of the subject, however it must be clear that you have used the photograph supplied as reference.*

In our inaugural challenge, the image titled 'Rust in Piece' (Pg 5) is our choice. There is a \$10 entry fee which must be paid before 5pm on the 19th July 2016. There is no age restriction. There are four categories, with a winner from each category. From the four winners, an overall winner will be selected. The challenge commences in the first week of May, and closes at midnight on the 20th July 2016.

### CATEGORIES:

- Acrylic - 1st place and a highly commended.
- Oil - 1st place and a highly commended.
- Watercolour - 1st place and a highly commended.
- Pastel - 1st place and a highly commended.
- Overall winner - selected from the above

### ENTRY REQUIREMENTS:

\$10 entry fee and completed entry form to be received no later than 5pm on the 19th July 2016.

FOUR images are required with each entry:

- 1 full shot of the work,
- 1 close up shot of detail of the work,
- 1 from a distance such as on a wall or suchlike,
- 1 pic of the entrant with the work.

**ONLY ONE ARTIST PER PIECE AND ONLY ONE PIECE PER ARTIST.**

### JUDGING:

20 final entries will be selected by a selection panel and the winners, drawn from this selection, will be judged by our guest Judges, **Douglas Chowns** - Professional artist and Judge with a long expansive career, **John Botton** - Professional photographer and Professional Giclée Printer, **Diana and Richard Moore** - Owners of Moore Fine Art School. Judges decision is final and no correspondence will be entered into.

### CLOSING DATE:

Challenge starts first week of May and closes 20th of July 2016. Entries must be in by midnight 20th July 2016. Entries received before 25th May 2016 stand a chance to be published in the interim feature - July/August - Issue 17. Winning and highly commended works will be notified via email and published in the September/October - Issue 18. The challenge will be widely publicised through the magazine, newsletters, social media and our website.



## ENTRY FORM:

Entries can be completed via the form below or on <http://thenzartist.co.nz/Competitions.html>. Fill in the form, organise your \$10 (**NO cash please**) and either post to The New Zealand Artist Magazine, 2363 Whangarei Heads Road, RD4 Taurikura, Whangarei 0174 **OR** email your entry to [comp@thenzartist.co.nz](mailto:comp@thenzartist.co.nz) and make a deposit into **BNZ 02-0492-0142565-000** using your name and 'Cheeky' as reference.



<b>ENTRY FORM</b> <b>FOR THE CHEEKY CHALLENGE</b>	Name: _____
	Category: _____
	Title: _____
	Size: _____
	Four photos attached/included: _____
	Tel: _____ Mobile: _____
	Address: _____ _____ _____
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## PRIZES

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### OIL WINNER

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

### ACRYLIC WINNER

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

### WATERCOLOUR WINNER

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

### PASTEL WINNER

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

**OVERALL WINNER** • Two panel stand at the Christchurch Art Show 2017 - \$500 • A2 Giclee print \$100

# Capturing the Coast



*“Waves, rocks, reflections on the sand, boat sheds reflecting on the water - these are my inspiration,” says Lynn Webb, oil and watercolour artist from Tauranga. “Having grown up in the small untouched coastal settlement of Tongaporutu, within the crumbling cliffs and the black reflecting sand amongst the waves and rocks, fills me with an exciting inspiration to capture the many moods of the coast, the sea and the never ending procession of breaking waves.”*



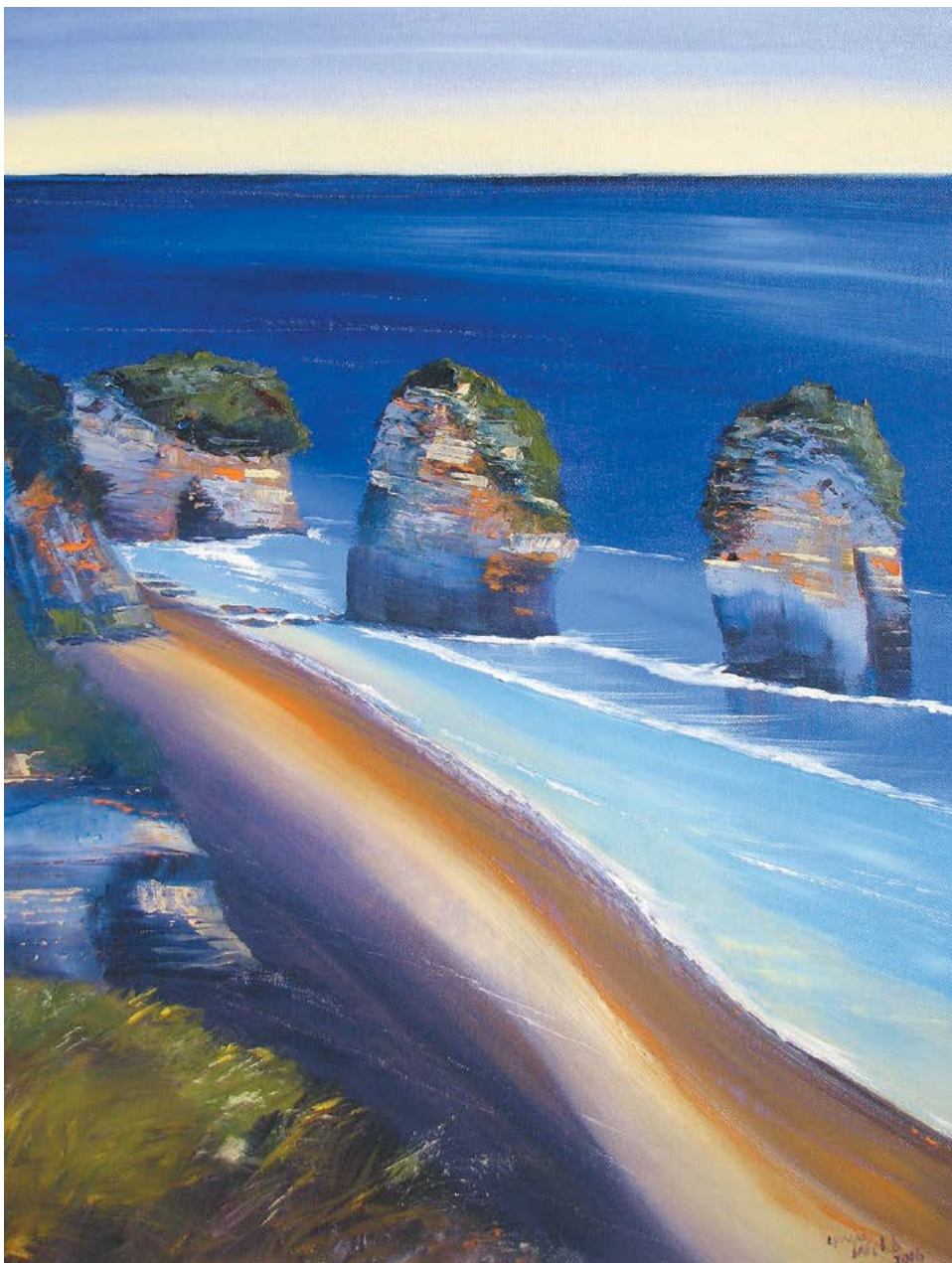
*‘Parched: (South Australia)’ - oil on canvas. 510 x 760mm.*

Not having had any formal training, Lynn says she has been creative since she was little. "Even as a child I loved to draw. I guess as the years have gone on the urge to paint became stronger and so it began." Inspired by the likes of Richard Robison and John Crump, Lynn prefers a loose style of painting, often using a palette knife to capture light and colour in her work.

### Being an artist

Lynn absolutely loves being an artist, garnering great satisfaction in the act of creating. She gets absorbed in the ebb and flow of anticipation and apprehension, the heightened awareness of the world around her, the euphoric culmination of a pleasing end result. Preferring coastal scenes, Lynn muses, "I am exploring painting landscapes rather than seascapes but I will always return to the sea." She paints most afternoons in her studio, and when not actually painting, is thinking of painting.

In 2014 Lynn and her husband moved to Omokoroa from Taranaki and are enjoying the Bay of Plenty beauty. This however, has created a new challenge for Lynn. She has had to change her palette dramatically to capture the creamy sand of this area. Lynn has painted several scenes of the local Omokoroa area which is a particularly beautiful area.



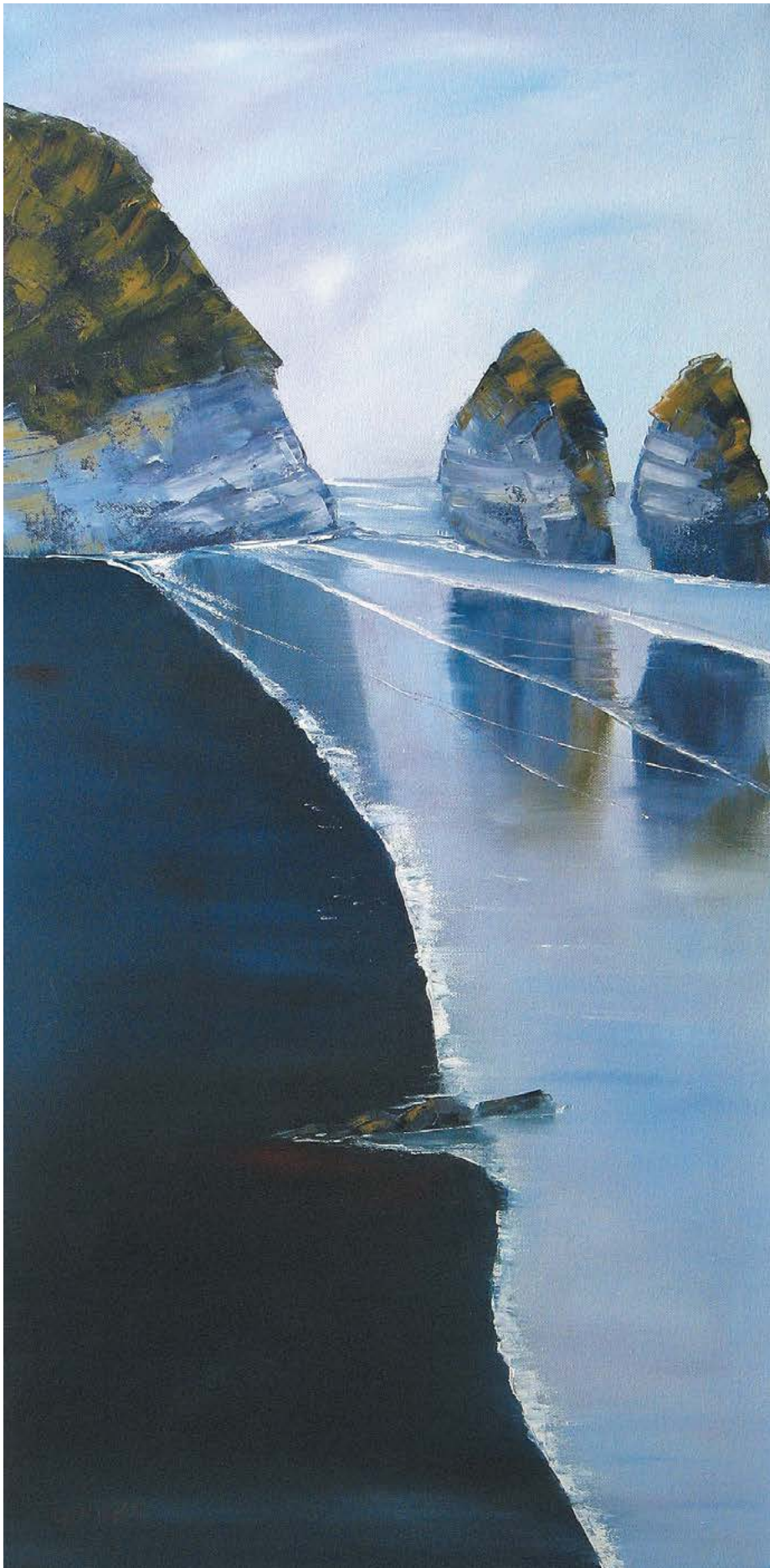
*'Two Sisters: (Tongaporutu Taranaki)' - oil on canvas. 510 x 410mm.*



*'Old gum tree: (Snodgrass Road, BOP)' - oil on canvas. 455 x 600mm.*



*'Peaceful: (waterfall near the road to Rotorua)' - oil on canvas. 450 x 610mm.*



*'Three Sisters: (Tongaporutu Taranaki)' - oil on canvas. 915 x 455mm.*

However, she finds herself drawn to the dramatic black sands of Taranaki in the majority of her paintings.

### **Planning**

Making mistakes has taught her to plan her work. "I find if I plan the painting, really put some thought into it, I am always happier with the end result. The more I paint the better it gets." Having recently finished a commission for a buyer in Christchurch, one that she was very happy with, Lynn is happy to relay that her customer was equally, if not more, delighted as she was.

### **Dreams**

"My dream is to be recognised and successful and my aim is to consistently fill my paintings with light and colour. In the future, I would like to be painting mainly plein-air, referencing from photos only when necessary."

### **Method**

Lynn has two very different ways of approaching her work. One is to paint with oils directly onto a white canvas and the other is to start with acrylic and finish with oil. When using the first method, she generally starts at the top of the canvas and works down, each layer of paint being thicker than the last. Using the second method of acrylic and then oil pleases Lynn as she particularly enjoys the look of thick daubs of paint creating highlights and a feeling of depth. She does, however, prefer water-mixable oil paints "as they allow me to puddle about in them for hours, which is most rewarding". She also enjoys water-mixable oils due to the lack of chemicals during clean-up.

When it comes to new artists, Lynn's advice is "paint, paint, paint - practice does make perfect."

Lynn is an avid reader and still holds a part-time job, which keeps her busy when she isn't painting. She has recently held exhibitions at Creative Tauranga, and The Cargo Shed. She will be exhibiting at The NZ Art Show in Wellington this year.

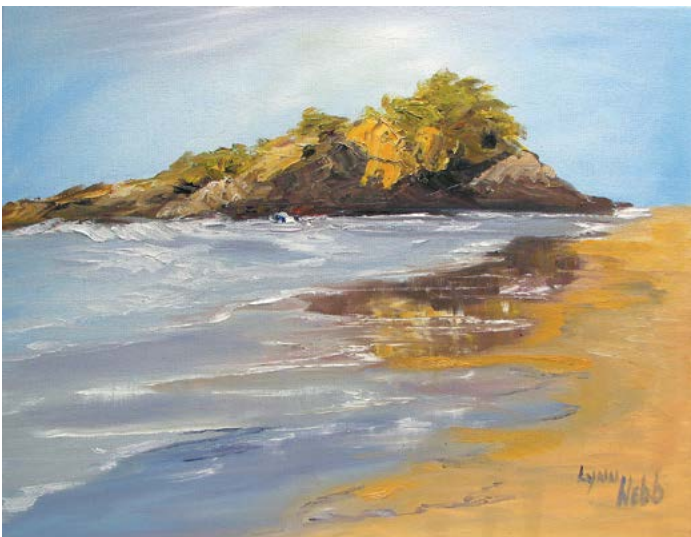
Currently Lynn has work in Australia, New Zealand and the UK. [N](#)



*'Rocks at the Mount' - oil 510 x 400mm.*



*'Taranaki Coast' - oil on canvas. 410 x 510mm.*



*'Reflections in sand: Mt Maunganui' - oil 400 x 510mm.*

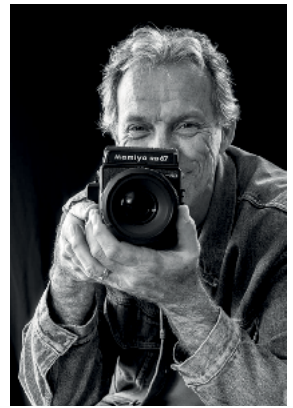


*'Waves' - oil on canvas. 400 x 510mm.*



*'Sand Dunes' - oil on canvas. 610 x 910mm.*

# EXPOSE YOURSELF



By John Botton

*I'm not sure about you but I always feel a bit self-conscious when exposing myself to other people, especially in public. What I have found over many years though, is that it pays to ensure you are presenting yourself in the best possible light. OK, so maybe you think I'm a bit of a pervert... but what I'm actually talking about is showing my fine art photography (so who has the dirty mind now ;-).*

After labouring long and hard over your masterpiece it's worth making the effort to present it with the same care and attention you took over its creation. After all, it's often the packaging that intimates at the value of the artwork; much like a Michelin star chef who presents his fine cuisine, not as yummy food but as a work of culinary art.

As a fine art giclée printer I get to print some really stunning artwork and as a photographer, my presentation knowledge and experience is centred mostly around my own work. Custom framing artworks for display can be an expensive exercise and may be beyond the budget of artists

that are just getting going, so I have come up with a couple of presentation ideas that should suite most pockets.

## Materials:

Regardless of what presentation method you choose, the quality of the materials you use will play a significant part in the appearance and longevity of your artwork. Card stock, paper and tape all contain acid which will yellow over time, contaminate your substrate and may even render your work of art worthless. As with drawing materials, always select the best possible materials you can afford for preserving your works for future generations to enjoy.



*Polly Bag and Backing.*

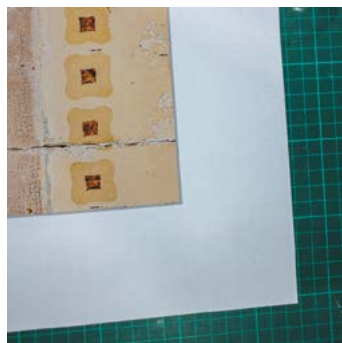
## Polly Bag and Backing:

The simplest and most cost effective way of presenting your work is in a good quality re-sealable polyurethane bag with a stiff backing card. This is especially true if you are presenting your artworks at markets with loads of grubby paws flipping through display boxes. It protects the artwork and allows you to slap on an artist's bio sticker with details of the piece. Just make sure the bags are crystal clear and of a high quality without any visual distortion.

## Matted and Backed:

One step up from the polly bag and backing option is to have your artwork mounted in a custom mat board with foam board backing. Once again, select acid free

matte board and tape to preserve the longevity of the work. Make sure that whoever does the matting for you practices conservation framing methods. The matte board will serve as a frame and with the right colour choice, focuses the attention of the viewer without distracting from the artwork. Unless your artwork has a unique dimension, the trick with matting artwork is making sure that the matte size can fit a standard frame size making it easy for the buyer to get it framed. The depth of the matte should also be appropriate to the artwork; here bigger can be better. A skinny matte border can appear cheap and not do your work any justice. If your art is on a handmade substrate or has a decal edge, floating the piece within a matte board will incorporate the edges of the paper in the presentation.



### Mounted on Foam board:

This method takes a bit of planning, especially for original pieces, as you will need to allow for a border around the artwork on the page. It's much easier done with giclée print reproductions or photographic prints where you have full control of the image placement

and size on the paper. The effect is a simple and elegant presentation without any distractions. The trick with this is to ensure that the print is securely attached to the foam board backing and is best undertaken by a professional framing shop that has a vacuum mounting facility. Having said that, foam board is available in a self-adhesive option with good quality glue for the DIY enthusiasts.



### Framed and RTH:

Ideally, your artwork should be professionally framed and Ready To Hang. This gives you the opportunity of selecting a frame that would best show off the piece without distracting from it. Frame mouldings can vary vastly in style and colour so it's easy to overstep the mark; select a simple

frame style in a colour that brings out the best in your work. Ornate hand-carved gilt frames are best suited to old masters works hanging in galleries and to be avoided. Simply put, your frame should enhance not overwhelm your artwork. Custom framing can be expensive but if you shop around you may find ready-made frames of good quality that fit standard paper sizes (this is the option I choose most). Steer well clear of cheap snap on or plastic frames; these will tarnish your artwork and diminish its value (rather go the polly bag or matte option). If your artwork requires glass protection you are faced with the

choice of plain, non-reflective, acrylic or gallery quality glass each with their advantages and price points. Pay attention to the hanging components and ensure they are up to the job of supporting the weight of the framed image.



### Canvas Stretching:

Stretched canvas artworks should be gallery wrapped and are deemed to be RTH and usually don't require any framing; but framing is an option that can add an elegant finish. When working on canvas, make sure that you continue the image around the sides or alternately paint the sides

in a neutral colour; it is a part of the artwork after all. Saw tooth hangers make it easier to hang the image and are definitely less fussy than attaching a cable. Make sure your canvas is securely stapled at the back, even if it's purchased pre-stretched and that the staples are covered with paper tape to finish off professionally.

Your approach would differ completely if you were presenting your portfolio as a body of work to a gallery or doing a private showing for a buyer. Here you would want your work to be presented with continuity in keeping with your style as an artist. **N**



# EXPRESSION IN COLOUR



*My aim as a painter is to create images that reflect my personal interpretation of my subject. Painting is not really a creative act until such time as the personal judgment and emotional reaction enters into it. In my opinion the ultimate aim of an artist is not to produce a record of something, rather to establish a personal view with a deeper narrative beyond the surface. What a painter feels is more important than what he or she sees. My work starts with a strong feeling and ends with an expression.*

CREATING MOOD WITH MULTIPLE LAYERS OF ACRYLICS by Barbara von Seida



'Floral Abstract I' - acrylic. 510 x 385mm.

Starting a painting is like going on an adventurous journey where intuition and curiosity are my fellow travellers. I like to remain flexible in my approach and I value the freedom of trying out different combinations of colours, contrast and light effects, even if it means to carry on with the original subject upside down.

I find the colours and mood of my images intuitively during the painting process rather than working them out fully in advance.

A good piece of art reveals the individuality of the artist expressed in energetic, gestured brushstrokes that are painted out of the shoulders. To achieve this, I often place the board on the floor.

To be a worthy painter, one should be prepared to produce more failures than successes. But most of all, let us as painters hold onto our enthusiasm, it is the best medium to mix with our art.

I am also convinced that the faster and more spontaneously one paints, the better the picture turns out. My preference is to work in a loose, free and experimental way without a fully preconceived idea of the finished result. It is the completely logical approach in art that tends to inhibit spontaneity and feeling, resulting in intellectual perfectionism that can lead to a pretty sterile art work.

The creative process is one of constant change, allowing the subject to reveal itself. In that context, a quote of Picasso's comes to mind: "I don't seek, I find".

My approach to painting is to overstate existing colours and light for the sheer enjoyment of expressing my feelings for the chosen subject. The

image carries me through a complex progression of stages, taking on a life of its own.

### Painting process

Most of my paintings are painted on 5mm MDF boards that I sand and dust, before applying two or more coats of gesso. Then with charcoal, I draw the image adjusting the composition until it is pleasing, bearing in mind the divine proportions of the golden section (mean).

I usually pursue a direction that evolves from the first colour shapes that I apply to the painting surface, starting with the bright yellows, orange and reds, followed by the complimentary for contrast and the cool and warm colour juxtapositions.

By using the inherent qualities of colour for creating perspective I have to bear in mind, that warm colours come forward whereas the cool ones, combined with diminishing details, depth can easily and convincingly be achieved.

I mix my colours on the painting surface and in that way I can drag and carry a variety of pigments that still hold some of their individual identity.

Tonal values can create mood and can give the dramatic effects that I always hope to achieve. The glowing effect is a result of numerous layers that are built up, and are only partly scraped off once thick lumps interfere with the image.

I love effects such as 'Chiaroscuro' (dark versus light) that artists like Rembrandt and Caravaggio so masterly demonstrated in their works.

When things do not work out to my liking, I use a tungsten scraper and remove unwanted areas, being careful not to lose all the colours, as these form the beginnings of the multiple layers that follow. I prefer to paint in a loose, risky and speedy manner, rather than taking a 'pussyfoot' approach and I am always prepared to lose all my work (and the paint) put into that image.

My personal preference is to use large, flat brushes (3cms to 12cms) and my fingers and palms also get a good work out! I recommend that some medium should be used to get adhesion and slow the drying process.

My palette contains only artist



*'Landscape 2013-1' - acrylic. 570 x 760mm.*



*'Image of Stony Bay' - acrylic. 570 x 760mm.*

quality paint, mainly from the Atelier Interactive range, but also Matisse and Golden products: 3 cadmium yellows, 3 cadmium reds, 1 cadmium orange, dioxinine purple, terre verte, olive green, green black, pacific blue, pthalo green, pthalo turquoise, cobalt turquoise light and titanium white.

My best teacher is that painting which I consider my most successful so far. I place it alongside my current work, and although it may not be the same subject matter, it exudes vibes and radiates energy setting a standard that I hopefully can improve on.

I always place a matt, a frame or both, over my work at various stages during the painting process to judge it on its own, separating it from all the distracting elements in my painting or viewing environment. I do not sit down when painting. Critiquing your work with another painter, whose work you admire and offering the same in return, is a great practice in bringing you a fresh pair of eyes.

I like to paint in series (a method often preferred by Picasso and many others) --- for me there is no better way of learning. This enables me to carry through my thoughts, allows me to vary my subject, yet at the same time, it gives me the opportunity to measure and compare my progress between the individual paintings. This provides me not only with a valuable learning experience, but also takes me closer to the essence of I want to express.

Jumping from one subject matter to another does not offer me the same return. Of course, there is a point when I have resolved all of the issues and I want to move on to another series.

I stand by Titian's lesson too: place an unresolved painting against a wall, and forget about it - "it will paint itself" after a while! What this means, of course, is that you have become too involved with it to see where you have gone wrong.

Don't be too afraid to drop details that are inessential,

they take you away from the essence of what you want to express. In other words your image becomes more powerful.

Another point to bear in mind is when you have painted yourself into a corner, ask yourself what gave you the initial thrill to want to paint that particular painting. This may provide you with the necessary kick start to bring you back on track.

Never be too sad or even angry when you do not succeed - you are in the company of every painter that ever lived.

Start again fresh, as you may have learned just as much from your failures as you did from your masterpieces.

It is not a good idea to take all your endeavours too seriously and let vanity take over. Rather be humble and go on searching, look at the great masters again and again, there is so much to learn.

See Barbara's show at [www.colourinyourlife.com.au/tv-show-ep/barbara-von-seida](http://www.colourinyourlife.com.au/tv-show-ep/barbara-von-seida) 



*'Southern Stream'* - acrylic. 340 x 340mm.



*'Floral Abstract'* - acrylic. 600 x 600mm.



*'Twilight'* - acrylic. 515 x 620mm.



*'Surge'* - acrylic. 390 x 500mm.



'Coromandel Skyline' - acrylic.  
570 x 760mm.



'Happy Days' - acrylic.  
570 x 760mm.



'The Road' - acrylic. 570 x 450mm.

### Biography:

Raised near Dusseldorf, Germany, Barbara trained for 5 years in Art and Design, 3 years in textiles and 2 years in product design at University of Applied Sciences in Krefeld. She worked as an employee for, amongst others, the international company Vereinigte Seidenwebereien A.G. (United Silk Weaving Company) in Krefeld, and later, as a freelance fabric designer.

In early 1984, Barbara migrated to Bantry Bay in County Cork, south-west Ireland where she opened the Country House Gallery featuring her watercolours, which in a short time were much sought after with both the local population and overseas visitors alike, culminating in her being invited to exhibit at the Royal Hibernian Society in both 1988 and 1989.

In 1990, Barbara moved to Coromandel where she soon established the Kowhai Watercolour Studio, specialising in watercolours of the local scenery. In 1993, she invited local Coromandel water colourist Patrick Greene to join her, and his paintings still form part of her Gallery.

In late 1990's Barbara ventured into acrylics but it wasn't until 2007 that she began to receive awards in this new medium. Further success followed with her winning at a national level, The Premier Award at the North Shore City Art Awards 2008, the Premier Award at the Walker & Hall Waiheke Art Awards 2009, and the Supreme Award at the Franklin Art Festival 2010.

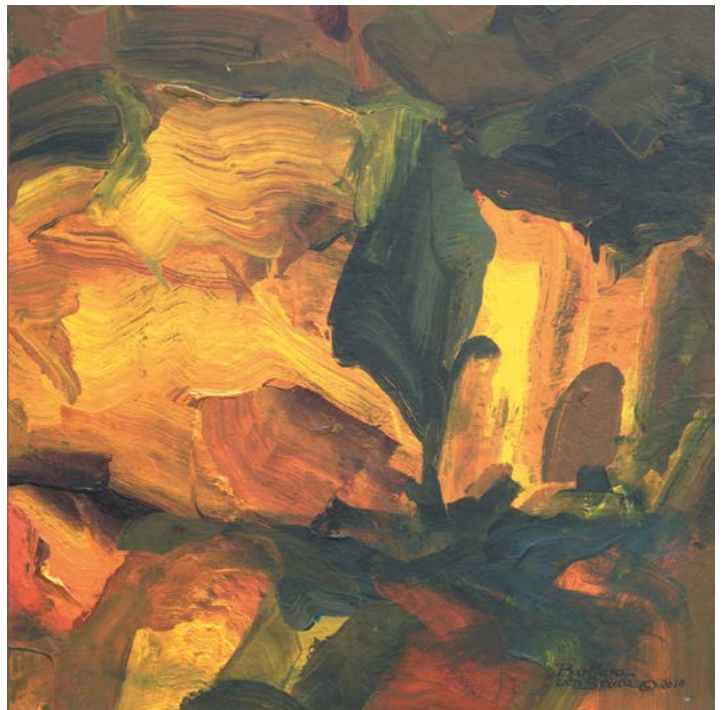
In a long list of awards, Barbara was recently Runner-up at the recent Hibiscus & Bays Art Awards judged by Terry (T J) McNamara, who also opened her well received solo exhibition at the Mairangi Art Centre, commenting: "This is a rich, almost overwhelming exhibition of completely convincing paintings" and "What you are seeing is the work of a very, very accomplished painter."



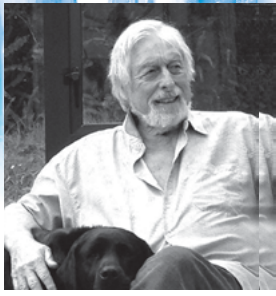
Barbara with Graeme Stevenson - 'Put Some Colour in Your Life'.



'Low Tide' - acrylic. 440 x 420mm.



'Cliffs & Tree' - acrylic. 340 x 340mm.



# Artists Sketch Club

with Douglas Chowns

## See for yourself and sketch in Museums

*Painting is only drawing with a brush, and there is no better way to improve your painting than getting into the habit of using a sketchbook. I talked about this in my first editorial in Issue 10, a year ago. Hopefully some of you are finding that you are building a reference of sketches to go back to, ideas and concepts that is bringing your creative thinking together as well as by thoughtful observation analysing your subjects before you launch into brush on canvas or paper.*



*'St Paul' - José de Ribera.  
Museum sketch by Dougie  
Chowns .*

At long distance from the great Art centers of the world, New Zealand students are restricted to art books, internet reference or video programmes. Sadly seen in small format even when a video presenter is shown alongside. However, if you have never actually stood in

front of a Goya, Botticelli's Primavera, a Francis Bacon or Picasso's Les Demoiselles d' Avignon or Guernica, you are missing out.

Size and presence can not be understood in a post card size reproduction. Also, if you compare the same painting in several books at the same time, the same image will differ in colour astoundingly, even though the publishers have tried hard to get it right. Interestingly, many academic art students qualify who have never experienced the originals they talk about. They quote a historian or writers assessment as fact - not how they themselves perceived the work.

Years ago this concerned me here in Northland as our own first intake, second year full time students had never experienced much original art. They like most in New Zealand rely on reproduction illustrations and books for information. Writers, are not usually painters, and often lack the perspective of an artist when arriving at conjecture. Their opinion is that of a writer. Words their artform,

sometimes called 'art speak'. Once quoted in print, and later re quoted with the appropriate bibliography, these accounts are eventually accepted as fact. As a painter myself I occasionally disagree for example of Van Goghs 'Starry night' explanation having experienced S Remy and the Mistral winds. A work involves subject, location or a model, choice of palette, the first stroke, the weather if plein-air, choice of support canvas tooth etc. and the kit needed. Lastly if not in a studio, how do I get the finished work home wet, without smudging.

In attempt to offer students the opportunity to stand in front of works and rationalise their own opinion, and then to compare their study with the books, I was able in 1986 to take a study tour of 18 students to Paris, the Midi, St Remy, Arles, Avignon, Les Baux, Barcelona and Madrid. A sixteen day intensive showcase of what the



*'The artist on the road to  
Tarascon' - Van Gogh*

history of European art is all about. Van Gogh, Vassarely, Picasso, Gaudi, Miro, and Goya were my main area of study. Of course much more was seen, a never before exhibited show of Matisse in L'isle-sur-la-Sorgue, and importantly the countryside, the light, the food and especially the actual scenes painted..

I dumped them out of the bus on the road to Tarascon

# Forum

and made them walk the tree lined road on a hot afternoon so that they could appreciate why Vincent painted the trunks of the trees passing top to bottom through his works in 1888 on this same road - when you walk like him, even without all the painting kit his images become obvious as did 'The olive grove' where they were asked to sit on the freshly turned soil under the same trees, the Mistral wind at that time of year coming from all angles flicking up leaf and twig as well as red dust. Imagine how an irritable and frustrated Vincent must have cursed while carrying a large completed wet canvas as he made his way back to the Clinique St Paul and his room where for the next hour he likely spent palette knifing out the crud. Can one truly understand Picasso and not experience a bull fight in his terms? - my students hated it, but came away with a better understanding of the man. The 'ritual' explained as to me by my friend bullfighter El Inglese, (Henry Higgins) who went himself to Guildford Art School. Picasso was fired by the Toros and drew a double headed bull the day I was born in 1937 used in his Guernica.

Your sketchbook drawings and notes made on the spot let you re-live the place, notes on colour, style and subject, so that you can say - yes - I know all about that!

To stand and copy a work in a museum makes a wonderful reference - your reference. I enjoy working through the first to last layers of paint, finding maybe the first brush stroke, the original first colour and then logically working out the palette, the resultant achieved mixes. Its all logical and makes perfect sense. I was able to spend hours alone, taking my time analysing Van Gogh's 'Madam Roulin' in the Oskar Reinhardt Museum in Winterthur Switzerland, years ago. Not so when in a line of people slowly

moving past a work in a travelling show. Ideally one needs to have time and peace to experience that sense of presence.

Scale of a painting is a critical dimension to the artists. Scale gives presence either big or small. When I say big, I mean big - meters wide or high, or perhaps tiny. Both



**'3rd May' - Goya - the figures are life size - one stands in the crowd watching.**

in the Prado in Madrid where I lived and could visit often, my must see works, were Goyas '3rd May' a massive work bigger than a Panavision cinema screen and a Fortuny of a 'Nude on a Beach at Portici, Italy' - a small painting, 13 x 19cm.

Silly me - I spent the 90's painting two meter plus wide oils of political social realism, and I still have most, in my opinion, of my best works. Whatever, they give me joy although they face the wall. If you don't have a sketch book - get one, it will help. ■



*First*  
V. Gogh - Madame Roulin. The figure was roughed in and the ground painted up. The green dress - blue, the face detail in yellow and indigo mix with a touch of black. Orange over pink flesh tone, rust, greenish, pale green then yellow quite heavy in snat strokes highlights, more green with black. The window about that time, Indian red outlines, and back of chair. Black covering and eye highlight. window outline lastly to finish off.

**'Madame Roulin' - Van Gogh. Plus sketch book scribbled notes.**



*Fortunio. 1850?*  
a super's small nude on the beach  
- I remembered it as 'straw' - but it's not! - just blue grey sand.

**'Nude on a beach at Portici, Italy' - Fortunio. I guess the image of the boy is a bit larger than the original.**

# Artists

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GRINTER GLASS

*Kazartz*

**MIXED MEDIA ARTIST**

## KAREN Vernon



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## 'Self Portrait of a Paua'

By Margaret Scott

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# ART BOOKS

## BOOK REVIEW



### 101 Works of Art

Published by the Christchurch Art Gallery - Te Puna o Waiwhetu  
ISBN 978-1-877375-40-8

From the devastation of the 2010 - 2011 earthquakes and facing the repairs that would last over four years, the Christchurch Art Gallery - The Puna o Waiwhetu was faced with the challenge of how to make the best of an unexpected situation.


As explained by the Director Jenny Harper "We began to consider possibilities beyond the buildings footprint. We sought to extend the previously local Outer Spaces programme into the wider city. We seemed to grow wings as they embraced the notion of becoming, against all odds, a gallery without walls."

One of the many different projects since the earthquakes is the Christchurch Art Gallery - Te Puna o Waiwhetu Collection Book -101 Works of Art.

The dedicated team who designed and created this beautiful book were encouraged to write in a more personal style, to reflect as individuals on the collection and its various histories, to project their own voices and to engage with the reader in a more intimate and connected way.

In the section of '101 in Conversation', the reader is introduced to personal discussions from the team about the project, art and the selection of 101 works out of the 6500 in the collection.

The 101 works of art are presented with full page images and the history of the artist.

Not only is this book a brilliant collectors volume, student and research tool it is in itself a gallery without walls. 

By Diana Rees

Book supplied by and available at Gordon Harris for \$79.99



Gordon Harris has been a leading supplier of Art and Design titles since 1975.

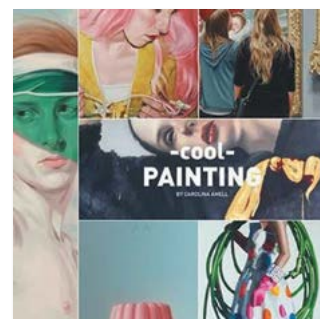
Buy on-line or in-store.



### A Beautiful Hesitation

By Fiona Pardington

ISBN: 9781776560547  
RRP: \$70.00



### Cool Painting

By Carolina Amell

ISBN: 9788416500048  
RRP: \$65.00



### Juxtapoz Wild

By Evan Pricco

ISBN: 9781584235941  
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# PRIDE AND PASSION



Photo by Pip Guthrie

*When Margaret Scott got married, she started painting as a way to supplement their income. Early farming years were tough and she found she could sell paintings of Mount Taranaki to tourists and gift shops. "If I had a hundred calves to feed or four children to look after, I still found time in the evenings to paint. I am constantly thinking of the next painting and what I will paint. I live by the sea and spend lots of time walking, looking at the environment, taking photos and making workbook drawings. Gathering resources is a very important part of being an artist and a teacher."*

It has been a complete need, a passion and drive that has brought Margaret to this point. Having just published her first book, 'Self-portrait of a Paua' she laments about the lack of support from the government for artists. "We used to have a thriving arts environment, supported by local arts councils. I was chairperson of the Egmont Community Arts Council for over ten years and we had exciting projects, exhibitions and workshops, all government funded. There were four arts councils in Taranaki and it's much harder to get funding from the local councils. There is virtually no funding available for solo artist's ventures, for example, my book, which I had to fund myself. "I am very proud of this book, as it is part autobiographical, historical and resource. The students I teach encouraged me to do this as they felt I should reproduce pages from my workbooks. This makes the book a valuable resource for both teachers and students alike."

## Education in the arts

"Some primary schools have virtually no art in their curriculum. We used to have art advisors who visited schools regularly. Where have they gone? In other countries some artists are sponsored by large corporations.



'Garden Galore 2' - acrylic on canvas. 850 x 450mm.



'Return to the Gairloch' - mixed media on canvas. 700 x 900mm.



*'Top of the morning, Taranaki' - acrylic on card. 850 x 500mm.*



*'Memories of my Mothers Garden' - acrylic on canvas. 800 x 1200mm.*



**'A Place to call Home'** - acrylic on canvas. 800 x 1200mm.



**'Lucys Gully'** - mixed media on board. 700 x 1040mm.

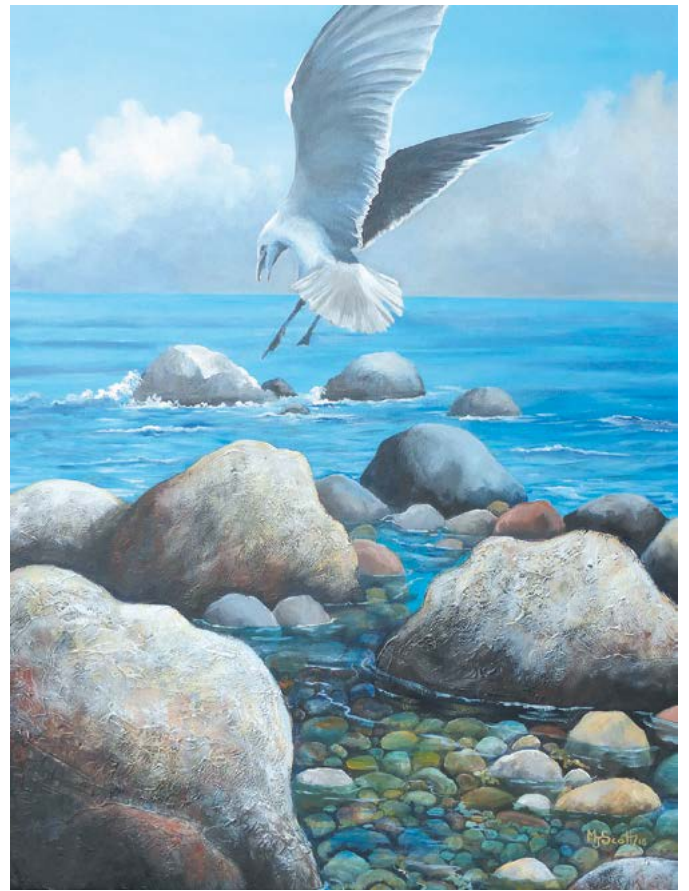
In New Zealand, artists now sponsor kindergartens, schools, woman's refuge, hospice and other charities. I have given my work to all of these for them to use at auctions or as raffles. It seems that organisations are finding this to be an easy way to make money but they don't realise, as artists, they are taking part of our earnings."

Artists that have had an influence on Margaret's work are Georgia O'keefe, Rita Angus, Doris Lusk, Evelyn Page and the one she admires most - Michael Smither, born in Taranaki and still known as a Taranaki artist although he currently resides in the Coromandel. She works mainly in acrylics but also paints in watercolours and loves mixed media. "I do some printmaking and have worked with clay as well."

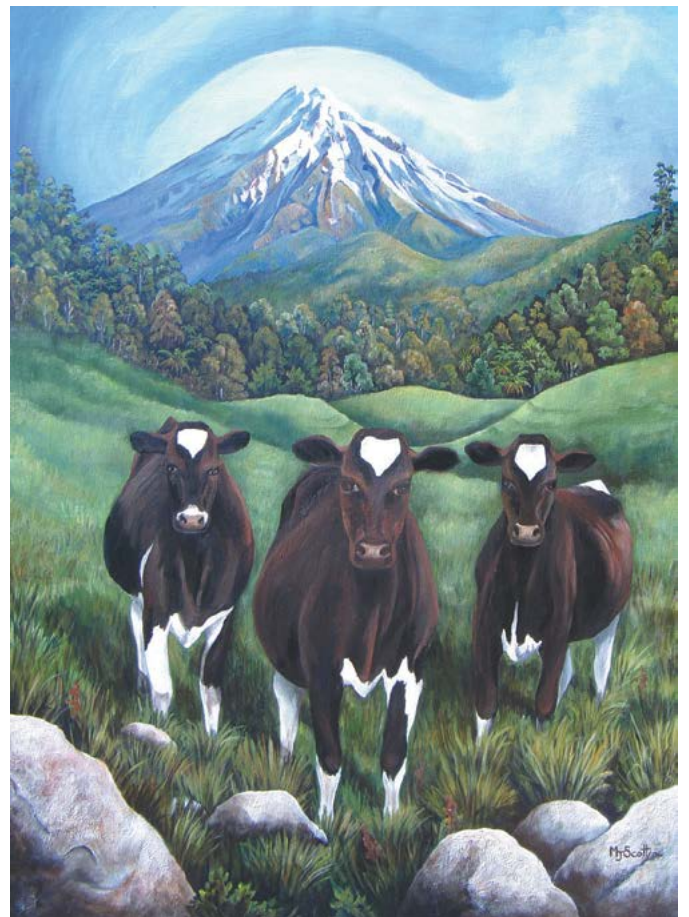
Margaret is part of the Oakura Arts Trail, the Taranaki Arts Trail, the Stratford Art Society, the Taranaki Arts Society and the Village Gallery, Eltham. "The isolation of being an artist in a rural environment has been a personal obstacle, and having experienced this, I always tried to support other artists who are starting out. The arts trails are amazing as people come to the studio, and buy directly from the artists." She spends most of her time painting, but does get some walking and reading in as well.

For new artists, Margaret says, "Never stop going to classes. Continue to learn and improve. Learn as much as you can about different techniques, ideas and products."

See more about Margaret's beautiful book and how to purchase your very own copy, on page 20. [N](#)



**'Catch of the Day'** - acrylic on canvas. 600 x 800mm.



**'Rural Residents'** - acrylic on canvas. 600 x 800mm.

# News WHAT

## Whangarei Heads Arts Trail 2016

By Diana Rees

*Easter weekend in Whangarei Heads arrived with beautiful summer weather, encouraging many to enjoy two great days exploring the Whangarei Heads Art Trail. As the designated photographer for the weekend I woke to the whole of the Heads buzzing, with visitors arriving from far and wide to Halls, Studios, Schools and the divine smell of coffee on the road way. Every artist I spoke to had sold many artworks and all agreed that it was a very successful weekend.*



All Flax by Wendy Naepflin, hand woven in Northland.



Silk paintings, canvas art and outdoor art by Jo May - Waipu.



Sharon Thompson - a beautiful selection of prints.



Beautiful artwork on Mandy Thorburn's latest adventure.



# News



Carved creations by Aaron Ellis-Smith Mangawhai.



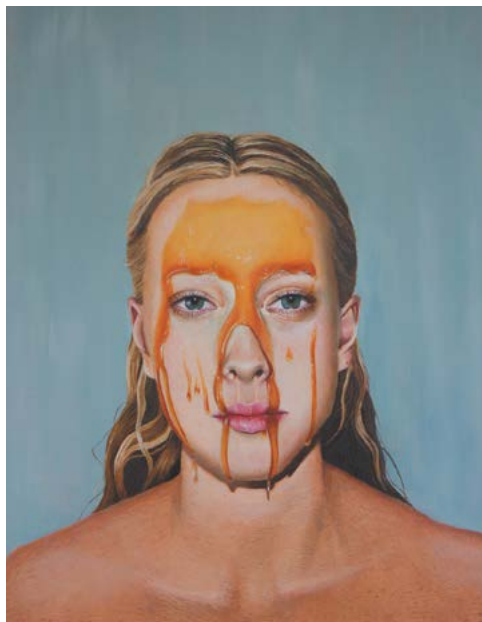
Fire and Earth - ceramics by Julie Cromwell and metal work by Peter Brammer.



Trish Clark - metal work.



Adrian Wilkins - Photo 'Graphic Designs'.



Jade Alima Knight - two of Jade's latest pieces.



# ART FOR EVERYONE!

Save the date! Thursday 23rd June 7:30 pm

Tickets are on sale now for the artiest event of the year!

The Christchurch Art Show opening night is the exclusive opportunity to preview the art work on exhibit for our 2016 art show. Guests will have the first option to purchase art works as well as the works in the final top ten award selection. At the opening The Christchurch Art Show Award winner will be announced. Guests can join other art lovers to admire, celebrate with live music, cheese and wine, painting demonstrations and spot prizes. [N](#)



<https://chchartshow.wufoo.eu/forms/purchase-opening-night-tickets/>

Proud sponsors of the Cheeky Challenge Major Prize - see pg 6.

# The Parkin Drawing Prize

*“Although fundamental to an artist’s practice, drawing is frequently undervalued – even by artists themselves. The Parkin Drawing Prize aims to address this anomaly, focussing attention upon drawing in all its forms and fostering its spirit of invention, risk and discovery.”*

*Chris Parkin.*



*‘Douglas Stichbury’ - winner Parkin Prize 2014!*



*Hannah Beehre ‘Postcard to Victor Jouet’*

Entries for the prestigious 2016 Parkin Drawing Prize are now invited. The national drawing competition, which attracts a major prize of \$20,000, was launched by Chris Parkin, arts patron and former owner of New Zealand’s only boutique art hotel - Museum Art Hotel in Wellington.

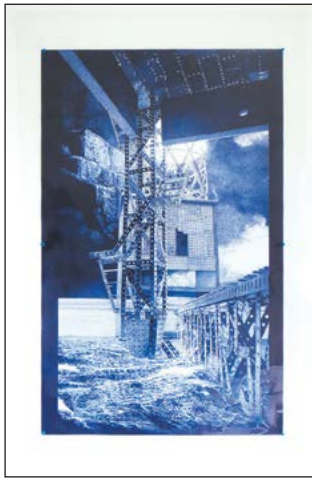
Selected from original art works, The Parkin Prize, in association with The Academy of Fine Arts, has established a reputation over the past three years for its commitment to championing excellence, and promoting and celebrating the breadth of drawing practice within New Zealand. 10 highly commended prizes each worth \$500.00 will also be offered this year to artists as an added incentive.

Previous recipients of the award include Monique Jansen (2013) with ‘AO Folded Moire Drawing’, Douglas Stichbury

(2014) with ‘Observer’, and Gabrielle Amodeo (2015) with ‘The Floor We Walk On’.

One reason for the prize and exhibition is to broaden the idea of what constitutes a drawing in terms of inspiration, execution and medium. Parkin was inspired to set up the prize after visiting an exhibition of works entered in Australia’s Dobell Prize for Drawing, which ran from 1993 until 2012.

The competition, into its fourth year, has seen a vast range of entries produced in all forms, from the traditional (and not so traditional) figure drawing through to pure abstraction and beyond. A range of materials have included Neon lighting tubes, embroidery, felt pens, ceramics, latex, plaster, receipt tickets, wallpaper, biro, and recycled furniture. Previous exhibitions have encompassed large



Stephen Ellis 'Untitled (ultamarine)'



Sian Torrington.



John Ward Know 'No title'



James Oram 'Untitled'

expansive works on paper in pen and ink, intimate collage and colour-field works, performance, traditional landscapes, maps, interactive works of art and graphic design.


Parkin has committed to funding The Parkin Prize for another 20 years. The award is open to anyone who lives permanently in New Zealand or has New Zealand citizenship.

"I've generally been incredibly impressed with the wide range of inventive, creative and innovative works entered over the last few years. The Parkin Prize has really grown and has formed a reputation as a respected and highly valued competition, from not just the artist community but everyday New Zealanders. Every year I wait with

anticipation over what to expect with the entries – I encourage artists to start planning ahead, if they haven't already!" said Mr Parkin.

Finalists will be pre-selected by an Advisory Panel, members of which are currently under selection.

The winning submission will be announced at the opening of the Parkin Drawing Prize exhibition on Monday 2 August to coincide with a public exhibition showcasing all finalists' works to be held at the New Zealand Academy of Fine Arts in Wellington.

Entry forms and further information are available on [www.parkinprize.org.nz](http://www.parkinprize.org.nz). Entries close at 5pm on June 17, 2016. 



Gabrielle Amando. Winner of the 2015 Parkin Drawing Prize.

# Parkin Drawing Prize

**\$20,000 cash prize**

Plus 10 highly commended prizes \$500 each

[www.parkinprize.org.nz](http://www.parkinprize.org.nz)

Entries close 4pm 17 June 2016. Forms and full details available at [www.parkinprize.org.nz](http://www.parkinprize.org.nz)  
Any questions contact [parkinprize@nzafa.com](mailto:parkinprize@nzafa.com)

**2-28 August 2016**  
**New Zealand Academy of Fine Arts**  
**1 Queens Wharf, Wellington.**

*"The opportunities for artists in this competition are endless – from the traditional (and not so traditional) figure drawing through to pure abstraction and beyond."* - Chris Parkin



Parkin Drawing Prize



# Quick draw with an Airbrush

*With the huge amount of cross-pollination between street and fine art, it's timely to look at a tool that not long ago seemed replaced by computer illustration, yet now is enjoying a comeback: the airbrush.*

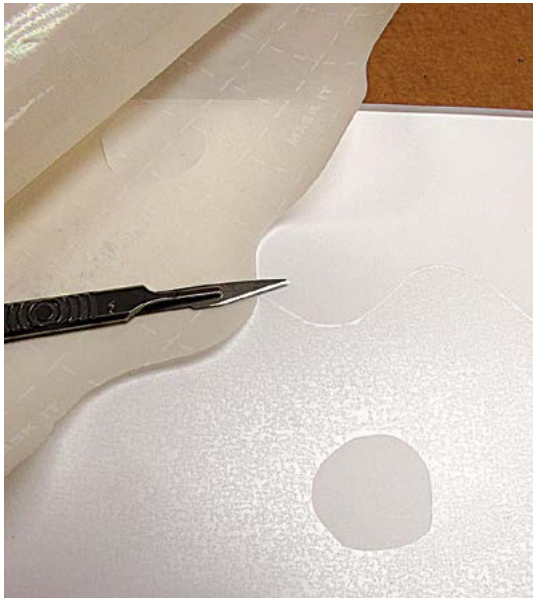


**F**irst introduced into art over 100 years ago, the airbrush can deliver a paint line from ballpoint thin to spray gun wide through a simple trigger control. It has distinct benefits over the more popular aerosol paints of today: a more variable and controllable spray pattern, a wider range of mixable genuine artists' colours, it only uses air as its propellant, is more cost effective long-term, and has none of the ecological and few of the health concerns.

For airbrushing, you require an airbrush and air compressor; these are an initial expense that will provide many years of use. The Harder & Steenbeck airbrush range is perfect German precision and durability. Their Evolution airbrush is the No1 in Europe.

Airbrushes can be divided into two main categories: single-action and double-action. Most artists prefer double-action, as this gives control over air and paint flow, allowing line work from very thin to very broad with just the movement of your finger. They have nozzles that determine how small your line can go – from 0.15mm up to 1.2mm. The smallest nozzles require finely-ground colours, such as Golden High Flow Acrylic, Schmincke Aerocolor, or Golden Fluid Acrylic with added Airbrush Medium, while the largest allow you to even spray gesso through!

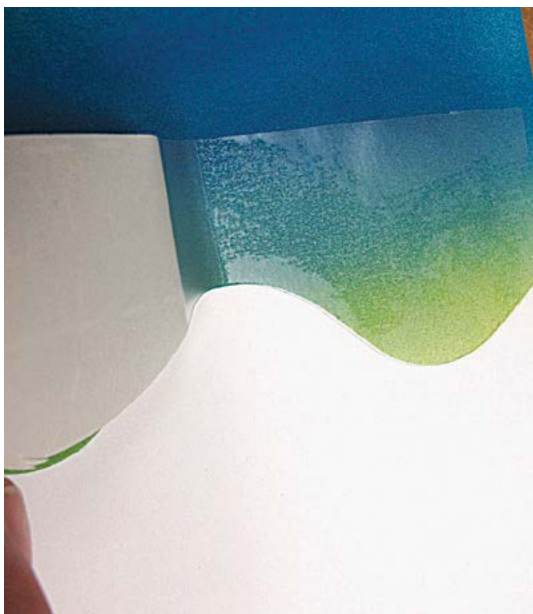
Using an airbrush is simple, once you get used to hovering above the surface, rather than having a tactile attachment to it. Smooth, hard surfaces are best for airbrushing – Bristol and Stella papers or gessoed canvas and board.



As the spray pattern makes a soft diffused edge, masking is used to give hard edges and to protect layers. Masking film or liquid masking is used where a sharp definition is wanted; paper stencils can be used for a slightly softened 'hard' edge. Masking film is cut using a surgical scalpel, often directly on the surface (with a scalpel, you can feel the cut and avoid any damage).

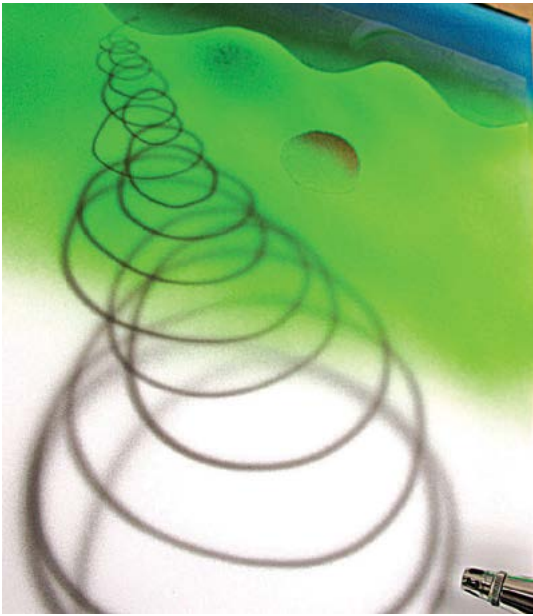


By coming in close, small areas can be coloured quite accurately, and the paint dries almost instantly, allowing a quick build-up of layers. The low-tack masking film won't damage the surface when it's removed.



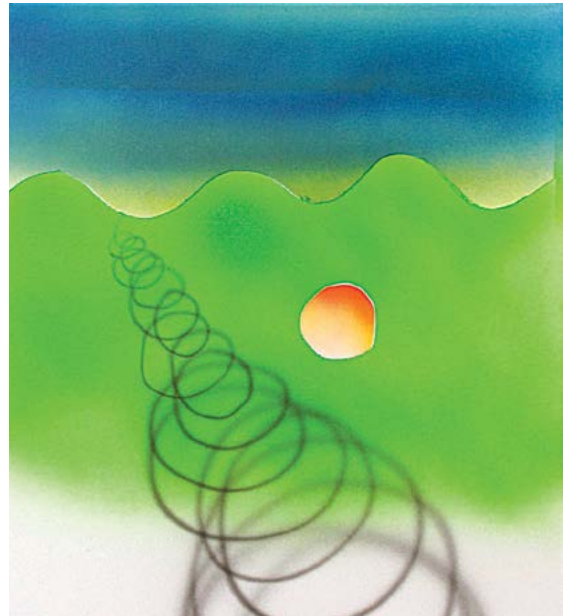
When finished with one part of the mask, the remaining mask is used to protect the areas already painted. The airbrush is perfect for laying down very even, flat colour. To do this, the airbrush is positioned at a distance of 15cm or so and the trigger pulled back to about mid-way.





The airbrush is great for fine lines too, down to about 0.5mm, and the width can be varied in the same stroke just by adjusting the trigger and distance from the surface. Once finished with, the masking film is easily picked up using the scalpel.

An airbrush can create the same lines that aerosol paints can but with far more variation and control, and it can be used comfortably in an indoor space. The airbrush provides quick graduations, flat areas and soft lines, more easily than with a standard brush, though a brush, pencil or marker can be very handy for touch-ups!



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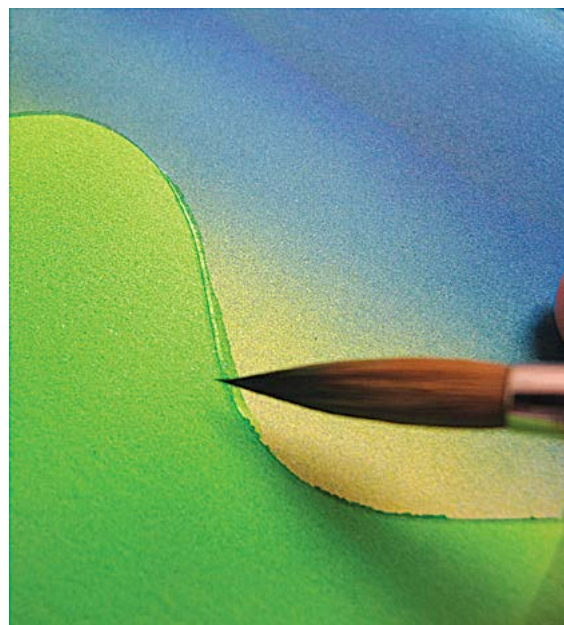
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## SEA WALLS : MURALS FOR OCEANS

*Giving the oceans a voice – one artwork at a time*

*The walls of the seaside townscape of Napier, Hawke’s Bay were transformed in March thanks to the efforts of 30 internationally-celebrated dedicated artists who gave their time for free to raise awareness about the plight of the ocean through their art.*

The PangeaSeed Foundation, a not-for-profit organisation based in Hawaii, bought Sea Walls: Murals for Oceans festival to Napier between March 11 and 21st.

Over the ten days of the festival, the artists painted un-used walls in the central Napier areas of Ahuriri and the Napier CBD, and PangeaSeed held an artists panel discussion, and a pop-up exhibition.

New Zealand project co-ordinator Cinzah Merkens says it was a hugely successful project.

“It was a hugely successful event, with great support from volunteers, media partners, local businesses, the Napier City Council and the public.”

Cinzah, a mural artist himself, painted a massive 130m collaborative mural with Canadian Jason Botkin on the walls of The National Aquarium of New Zealand.

The mural explored significant Maori and global nautical mythologies, and features the entangled bodies of a longfin eel and an octopus covered in the face markings of a traditional Maori To Moko.

All 30 artists painted themes about the ocean and its environmental challenges – a key focus of The PangeaSeed Foundation. The large scale murals focus attention on pressing issues such as overfishing, plastics and pollution, global climate change and habitat loss.

The foundation’s founder Tre Packard, who is based in Hawaii, says he likes to think PangeaSeed’s festivals give the oceans a voice by bringing art in to the streets – what he calls ARTivism.

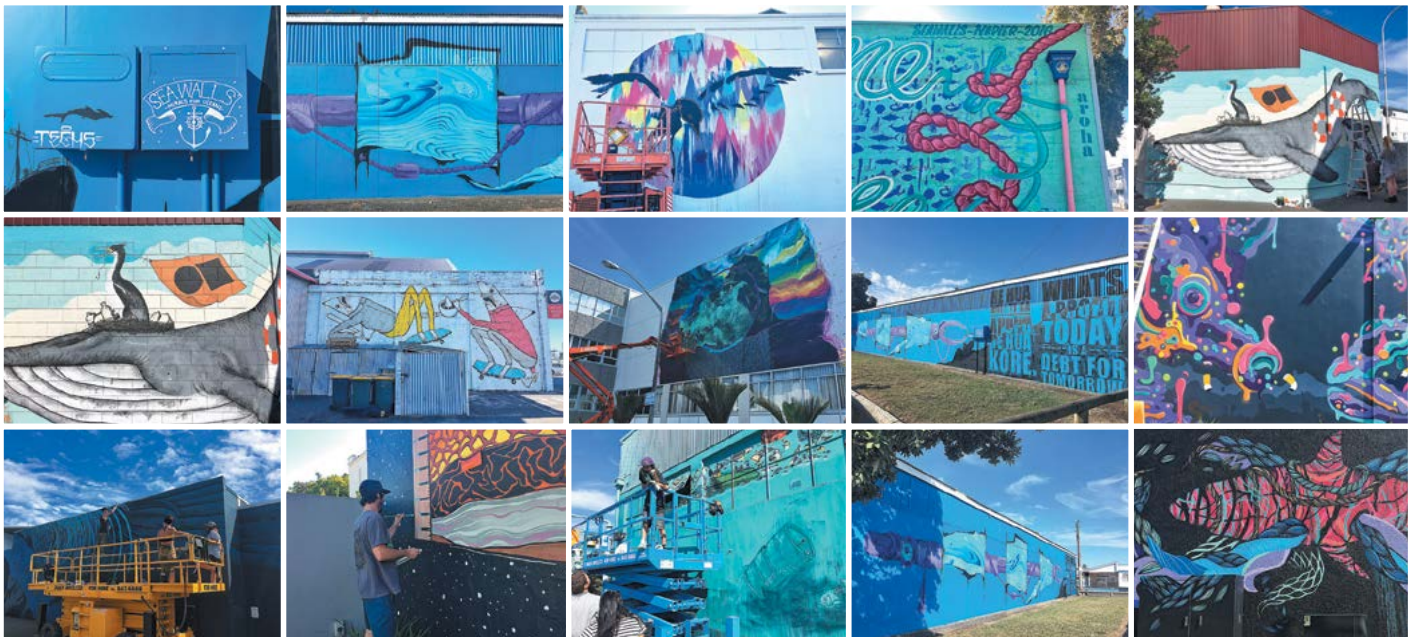
“We had an incredibly special time in New Zealand, and want to bring the festival back again next year,” he says.

Napier Mayor Bill Dalton says the addition of these particular street murals have added an international flavour to the city.

“It’s been an honour that these artists, from all over the world, are willing to give up their time and work for free to create permanent artistic reminders of their visit here. It’s a fabulous idea, showcasing art and raising environmental awareness at the same time.”

### The artist line-up included:

- Aaron Glasson (NZ),
- Askew (NZ),
- Charles and Janine Williams (NZ),
- Amanda Lynn (USA),
- Celeste Byers (USA),
- Christie Wright (NZ),
- Christopher Konecki (USA),
- Dirty Bandits (USA),
- Elliot Stewart (NZ),
- Frank & Mimi (NZ),
- Jonny Alexander (USA),
- Lauren YS (USA),
- Mica Still (NZ),
- Noelle Anderson (USA),
- Trustme (NZ),
- Vexta (Australia),
- Cinzah (NZ),
- Dside (NZ),
- Faith47 (South Africa),
- Jason Botkin (Canada),
- Kai-illi Kaulukukui (Hawaii),
- Meggs (Australia),
- Phibs (Australia)
- Spencer Keeton Cunningham (USA)
- Twoone (Japan).





# New Zealand Fellowship of Artists

*This year the NZ Fellowship of Artists celebrates 70 years as an art group.*


Every Tuesday and Thursday morning, members gather at the Gifford Gallery and Art Studio at 27A Poronui St, Mt Eden in Auckland to share ideas while they paint and create. A Wednesday evening session is also available for working artists. Portrait classes start in May



on Tuesday afternoons. All members are welcome to join any of these sessions to explore their own creativity.

A small group of members recently exchanged traditional canvas and paper for high density plastic mannequins to create highly decorated art pieces. They used self-printed tissue, fabric, altered magazine pages, beads and other materials in these colourful and unusual collages. Many

enjoyable mornings were spent together at the gallery while the group worked on their individual torsos. They appreciated the enthusiasm and encouragement from other members who were busy with more traditional art media. These mannequins are currently on display in the gallery along with a painting and print exhibition.

For information regarding fees and activities, or to apply for membership contact Andrea ph (09) 6304754 or [nzfai@yahoo.co.nz](mailto:nzfai@yahoo.co.nz) 



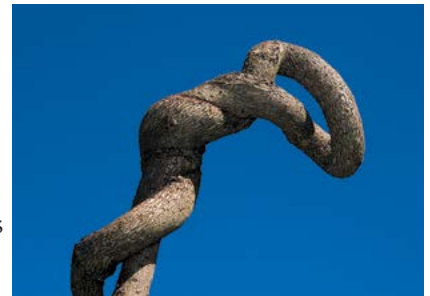
166 High Street, Eltham.

## Finishing 6 May 100 Days

Presenting the results of a 100 day project challenge. Works in glass, paint, fibre, printmaking, calligraphy and ceramics telling the story of each of the artists' 100 Day creative journey. Curated by South Taranaki Arts Co-ordinator, Michaela Stoneman.

## 9 May to 3 June Daring to Differ - Photography by Jocelyn and Lyal Barrett

Members of the Photographic Society of New Zealand, Jocelyn's and Lyal's often quirky images have received awards in Regional and National competitions over many years. Also, domestic and garden sculptures by Mark Bloomfield, who creates his works variously from stone, glass, metal, or recycled native timbers.




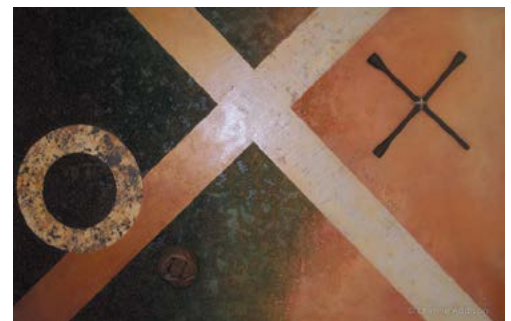
*'Feminine Vine' photographed by Lyal Barrett.*

## 6 June to 1 July The Art Crew – Exhibition by Members of the Gallery

The Gallery is registered as a Place of Interest in the Taranaki Arts Trail. This exhibition allows our Members to display their artwork during the Trail when they do not have a suitable workspace or studio to open to the public. Members' exhibitions are always a highlight of the Gallery's calendar, with new work being brought forward in a wide range of media and styles. 



Art Metro welcomes a new tutor, Nelson artist Leanne Addison, who now lives in Christchurch. With a background in commercial art and a personal penchant for surrealism, Leanne is looking forward to sharing her artistic experience and guiding others through the creative process to unleash their inner artist. Through Leanne's free-flow teaching style, students will discover what inspires them and where their own talents lie within an environment that encourages experimentation and fun. 



*'Hugs and Kisses - Revised' by Leanne Addison.*

# Societies, Clubs



## Minoh Exhibition

Final steps were made in March to complete the collection of 25 Artworks by Hutt Art Centre members to be sent to Minoh City, Japan. David Balm, President of Hutt Art Centre met with the Art Association of Minoh, during a mayoral delegation from Lower Hutt to Minoh in October 2015 and it was agreed to exchange 25 Artworks between the two creative organisations in honour of the 20 year sister city relationship between the two cities.

David Balm and Iris Kaufeld, Gallery Manager, photographed, catalogued and packed the Artworks for transportation in time for the 60th anniversary celebrations of Minoh City in June 2016. The catalogue of works is available to be viewed on the Hutt Art Centres Website.



David & Iris Packing Minoh Exhibition.



## The Muriel Hopper Art Award

Submissions have been called for the Annual Muriel Hopper Art Award in June 2016. In its third year, the Exhibition runs from 17th June to 3rd July. This is an opportunity for Hutt Valley Artists to showcase their work, the standard of which is very high. Five Awards will be presented at the Awards Night, June 17th, Overall Winner, Highly Commended for both 2D and 3D work, and two People's Choice Awards. Previous Winners and their works can be viewed on the website. [N](#)



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# Taranaki**arts**trail

## Celeste Cole



I can't remember a time when I haven't been captivated, and distracted, by beauty.

I have dabbled in many mediums over the last 20 years, searching for an authentic way to

express the world of joy it brings me. Two years ago, I enrolled in a local Art Class, hoping to ignite some elusive, creative spark. A session using symmetry and repetition struck a chord, immediately drawing me into the quiet, meditative sanctuary of the 'Mandala' with its comforting rhythm of connected patterns and colour.

My husband, Mike, hand-turned a bowl for me to paint. Something just clicked. The solidity and earthy imperfection of the aged wood and it's meandering grain, seemed to be teaching me to 'let things be' coupled with the fact that we had just created something both beautiful and useful together, inspired us and satisfied this shared philosophy. Each piece is unique and a real labour of love." *See Celeste's work on the Taranaki Art Trail.*

## Ceri Chisholm



I am interested in how we use symbols, objects and photographs as aids to remember people and events. Painting from scratch means that I can combine diverse subject

matter (botanical illustration, perspectival drawing and architecture) with a variety of artistic styles and conventions. Here my background in design, art education and art history really helps. I also enjoy exploring and exploiting the formal qualities of art making: organizing compositions using Greek ideals of perfect proportion; and celebrating colour. The vibrancy of my acrylic paintings is achieved by maximizing contrast and by using a palette that excludes black. The challenge to improve technique or capture something new with each work - of keeping the process of art-making fresh - is my prime motivation. Art is about communicating ideas with an audience. Participation in the Taranaki Arts Trail is a fantastic way to see the communication is working. *See Ceri's work on the Taranaki Art Trail.*

# Pip Guthrie



Pip Guthrie can't remember when she first picked up a camera - taking photographs was a part of her family culture.

The Guthrie name - and Pip - are synonymous with industrial, commercial photography in Taranaki, and her creative work has added a fourth dimension.

Art and photography merged seriously for Pip, after returning back to New Zealand. Puniho artist Dale Copeland invited her to join the Virtual Tart Gallery and exhibit locally and internationally.

Pip's inspiration is everywhere. "Often, I'll be on a job and I will see something outside the constraints of the brief. It becomes more than just documentation".

A pair of ruby red gloves and bright toenails, a tangled mass of tussock 'hair', a grey cat in a darkening landscape - that alternative heart is in every environment waiting to be found by Pip's camera. Her current body of work is coastal and industrial images, seeing the beauty beyond the traditional seascapes and industrial landscapes. **See Pip's work on the Taranaki Art Trail.**

# Richard Landers



Interestingly the most exciting part of my affair with glass is the journey.

I have been around my industry since the mid 80's and have many times endeavoured to describe my art

or craft. You could find out about me easily on my website or on face book. Leadlight windows being my main activity for 30 years, I became accustomed to the 'commission' process, or better described as 'collaboration'. Here the execution of my work benefits from the communication process and a mutual respect is gained throughout the job.

The great thing about the Open Studio weekends, is that the visitors get a 'behind the scenes' look at the process that goes in to do what we do in creating our work. A simple piece of advice given to me by respected artist and teacher, Nigel Ogle, was to allow people to understand and appreciate our passion for the process. **See Richard's work on the Taranaki Art Trail.**

# Lance Whiteman



In recent years I have managed to explore my own creativity by combining a number of my own individual passions.

These include a love of surfing, connection with coastal themes, and a certain fondness for Kiwiana. Living on Surf Highway 45 in Taranaki puts me in the middle of many of these elements.

I use old, damaged surfboards as my canvases, upcycling the surfboards to give them another new life. This stops them going to the landfill, as the boards are environmentally unfriendly to dispose of.

I use Posca acrylic paint pens as my medium of choice. Each board obviously has its own history of where its been, owners, adventures and fun experienced. In this respect it is not just a blank canvas waiting to be developed, but also a crafted object already with a history of its own.

**My studio is in the West Section of the Taranaki Arts Trail.**

# Patti Cocker



After being away from pottery for a number of years I am once again loving working with clay.

Currently I am focusing on hand built slab ware and with pieces that are both functional and sculptural. I enjoy creating small and large scale works for display in the home and garden.

A lifetime love of the coast has influenced the beach theme running through my work and this can be seen in the driftwood and shells used within my art pieces as well as the colours. I am continually exploring new ideas and clay forms and along with my husband, Brian, enjoy developing new glazes and effects.

Our studio and gallery is nestled within our garden, one of my other passions, and will be open by appointment from mid May."

**See Patti's work on the Taranaki Art Trail.**

# The **INDIVIDUAL** **ART** of **MOVING** **IMAGES**

By Ken Clarke



*Ken Clarke, an intelligently creative cinematographer has always considered film and television an art form. Here he brings his vision to us, and considering his tremendously varied artistic background, we are privileged to include Ken in our pages, bringing all aspects of art into your home. Ken tells us his fascinating story.*

I have a BFA(Hons) in Film from Canterbury University. I started it in 1980 and didn't finish until last year. I have spent most of my life up till now working in the film and television industry; first as a make-up artist, then a stop-motion animator where I sculpted puppets and props and then in post-production and digital effects.

While I consider film and television an art form and I had been working in that area since the late 70's, it wasn't until last year when, as a throw away comment, someone said "it's easy to be a photographic artist, you only have to take one great image but a cinematographer has to take 24 great images a second and for as long as the scene lasts".

This comment led me to take a different look at the individual frames that make up a moving image. I had been working on a film that had multiple layers of offset, tinted, abstracted images and one frame caught my eye and I had it printed on canvas and I was really pleased with the result. My next project involved film countdown leaders. This is a section of film that an audience rarely, if ever sees, but I saw daily, constantly and repeatedly when working for TVNZ and TV3 and so I added multi layering and tinting to the film and then selected twelve images for



*'Persona': 45cm x 30cm, Digital print on canvas. An illustration exploring the different personas people create when in a variety of situations. This is the image that started me looking in a different way at the beauty, colour and life in a single frame of film or video.*

printing and hanging at the end of year exhibition at the School of Fine Arts at Canterbury University.

I love film; old films, silent films and foreign films. Animated films or abstract films offer alternate views. All those images that tell stories and entertain and that is what I want to do. There's also an element of 'what if' that keeps me looking at the world. What if skies were green? What if thought were visible? What if we only saw the shadows but not the objects?

At the moment I am working on two series; images of a Film Noir retelling of Orpheus and Eurydice using layering and digital collage and

*'Orpheus and Eurydice' series.*

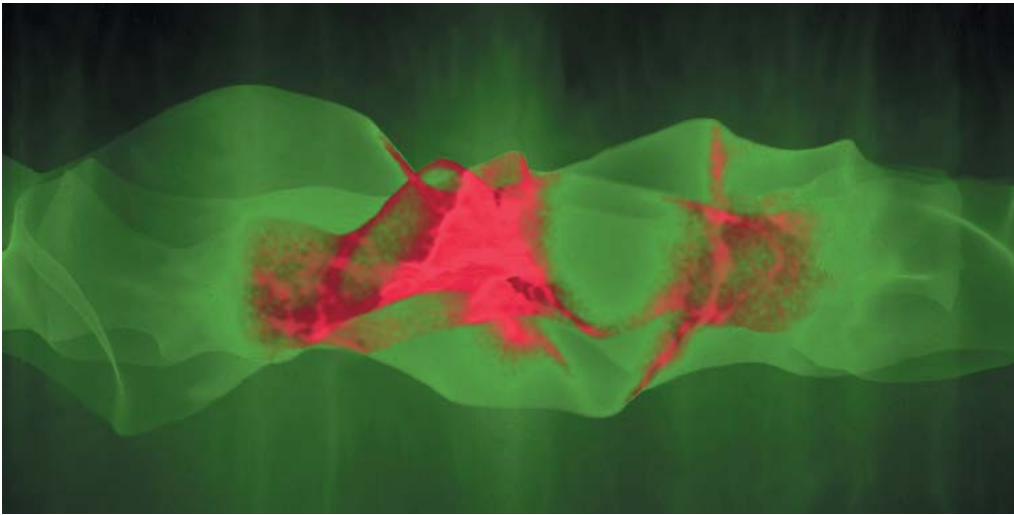


*'Hymen's Prediction': 90cm x 60cm, Limited edition digital collage printed on canvas. When Hymen was called to bless the marriage, he predicted that their union was not meant to last.*

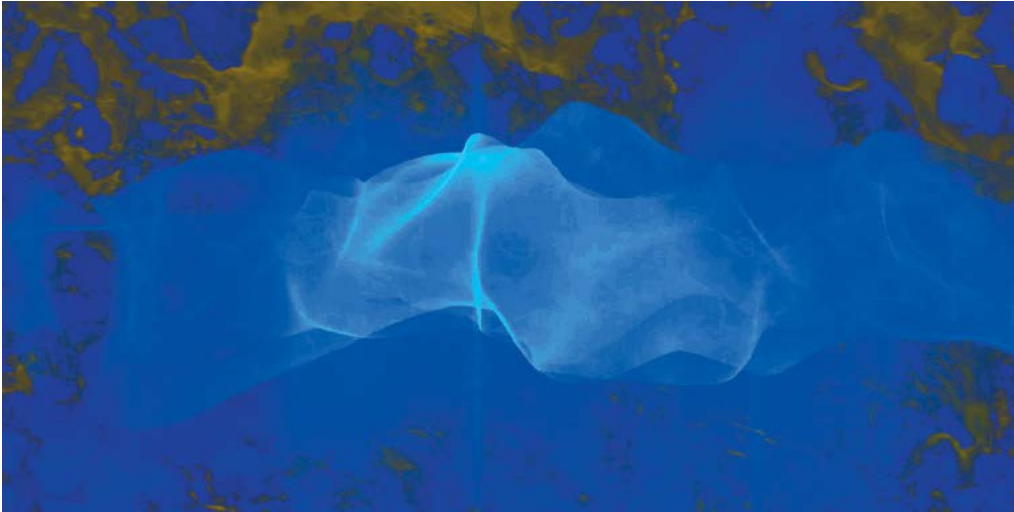


*'Orpheus Makes a Deal in the Underworld': 90cm x 60cm, Limited edition digital collage printed on canvas.*

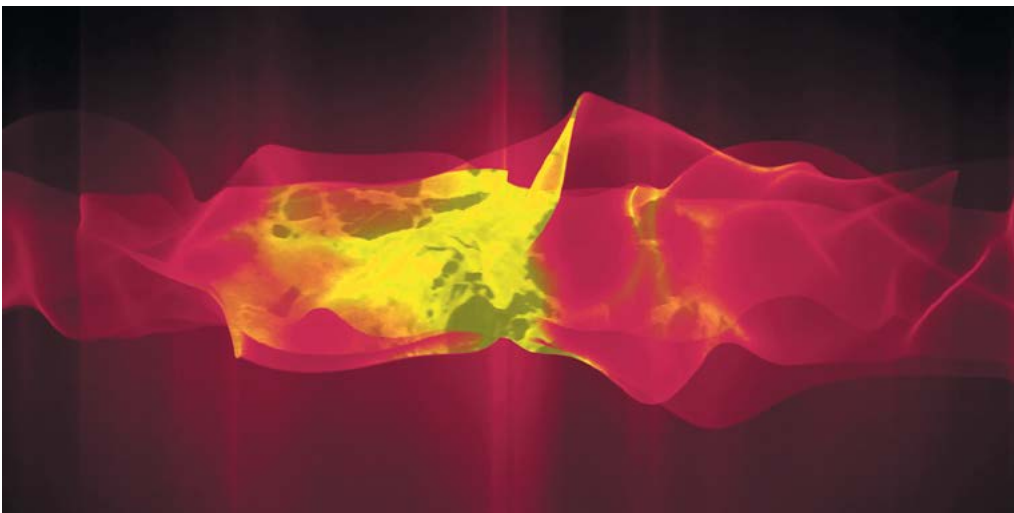
## 'Aqua Et Lux' series



**'Rainforest': 100cm x 50cm, Digital print on Photographic paper. This is my reaction of infrared photography of the Amazon jungle. Although logging companies say there are no people living there and the deforestation will have little effect on the environment, infrared imagery seems to show there are tribes, as yet identified, existing there.**



**'Twilight': 100cm x 50cm, Digital print on Photographic paper. Night blue clouds to dream through.**



**'Sunrise': 100cm x 50cm, Digital print on Photographic paper. This is all the turbulent fears I have at the beginning of a new day, but they do dissipate into the warmth of my friends and the excitement of the unknown.**

Aqua Et Lux, using video layering of enhanced video images of light and water. Film Noir was such a distinctive film style and I am enjoying taking images from several films and combining them to recharacter the elements and create an image that tells part of the Greek tragic story. Aqua Et Lux is giving me a chance to experiment and work with more abstracted digital imagery.

I'm quite proud of finally completing my BFA(Hons) and a Graduate Certificate in Design from CPIT as well as a nomination for a New Zealand Academy of Film and Television award. I am also proud of having my film and video work screened at 'Raindance' in the UK, the Museum of Children's Television in New York and my upcoming print exhibition at PG gallery192 in May.

Even though my work finishes as a print it starts out as motion picture film or video. I am so used to editing, animating or adding special effect on a computer that I find it a fantastic way to create. It gives you the ability to try things out and adjust things easily.

My favourite piece of equipment is a 4B pencil and lots of paper. Everything I create starts with a sketch or a written description. Often these are very quick and I find I need to get my ideas down on paper before I forget them.

After coming up with an idea or concept I will rough out elements or write quick descriptions of what I would like in the work. Then it is a matter of finding the moving images that I can use to create the final image. Once those images are found they are altered by colouring or offsetting multiple frames, layering, scaling all sorts of processes, then combined and printed. **N**

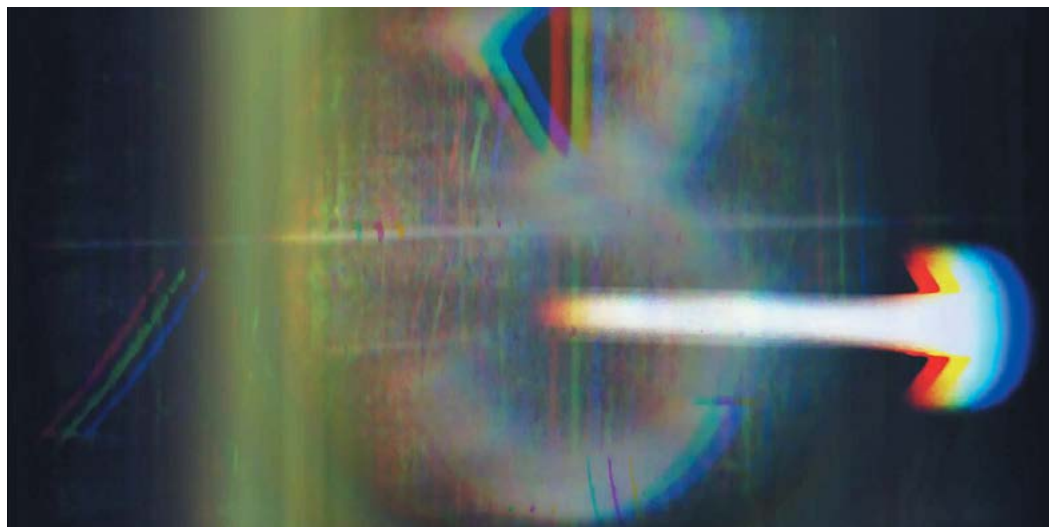
The New Zealand Artist Magazine

## *'Time Frame' a series of 12 digital prints on canvas.*

*The images are based on the Academy and the SMPTE Universal countdown leaders. Both are slightly different but achieve the same purpose. The Academy leader marking and numbering is based on a foot measurement, which may date back to a time when theatres paid film makers by the foot, and the SMPTE leader which is a measure of time. The leader not only includes the countdown, but technical information about the film, including, but not limited to, title, studio, production number, aspect ratio, sound level and mix, reel number and colour.*

*The images are printed on canvas as a way to replicate, as much as possible, the pathway of films viewed in the cinema a few decades ago. First the image was captured by the reaction of chemicals to light, on a strip of film. The chemical structure changed and the minute crystals formed created colour and texture. When the negative film is printed, again by a photo-chemical reaction, onto a positive print film there is additional texture. The image, with all this texture, is projected onto a large canvas screen. This screen also has texture from the warp and weft of the fabric. Most of these intrinsic visual textures, which bring an extra layer of life and motion to film, are absent from the modern digital cinema.*

*For me the film leader was always the precursor of something wonderful appearing on screen, either something I had helped create or another person's vision. Although digital images, they are recordings of leaders, the images of which are created by the photochemical layers applied to the film strip. In searching for digital copies of film countdown leaders I discovered a sequence of a leader passing through a projector without a shutter mechanism so on screen there*



*'Leader03': 60cm x 30cm, Limited edition digital collage printed on canvas.*



*'Leader07': 60cm x 30cm, Limited edition digital image printed on canvas.*



*'Leader12': 60cm x 30cm, Limited edition digital image printed on canvas.*

*is a rushing blur of light and shade. This image is close to the description given to some of the early experiments of Bruno Corra and Arnaldo*

*Ginna in the first decade of the twentieth century. I used this image as a base for all twelve works.*

# With a sketchbook and a bike...

*It seemed like a good idea at the time. My man and I were both having significant birthdays, and decided to invite our kids to join us riding the Otago Rail Trail. Then they all said yes . . .*

*Jan Thomson relates her journey to us.*



By Jan Thomson.

So, no getting out of this one! I've always loved the wild open spaces of Central (where my family first settled), so this seemed like the perfect opportunity to capture them in my sketchbook.

What to take? I admit that my long suffering Man agreed to carry my extra clothing and snacks in his panniers (which, coincidentally, I gave him for his birthday). I found a cool little handlebar bag for my bike, just big enough to fit my sketchbook, palette, brushes and a wee plastic container of water (so that's where the garlic capsules went?) My camera fitted in my pocket.

I found a Moleskine sketchbook which measures - ideal for the panoramic views.

**Tip - make sure if you're going to use watercolour that you buy a sketchbook which can take washes - some are only suitable for drawing.**

I took two round brushes, size 12 and size 8, probably could have managed with one. A mechanical pencil and

a black sketching pen, a small plastic folding palette that has enough space to make washes.

The big day at last arrived, four adult kids, their partners and one baby in his bike trailer all met at Cromwell ready to ride the next morning. We were all up early to head to Clyde and the start of the trail. Unfortunately at that point I fell ill, so I spent the first two days being the car driver, but I still managed to do some sketching. There are lovely old buildings everywhere, so Ophir was our first port of call, where I perched on the footpath and did a quick drawing of the old drapery shop. I also took lots of reference photos.

**Tip - I found that pen and wash was the best way for me to capture things quickly - splashing on some watercolour then drawing over the top where I felt lines were needed.**

**The pen that I'd taken turned out not to be waterproof, but that didn't matter in the end, I quite like the smudgy effects, and it was a quick way to add tone. If you use a waterproof pen the lines will stay clear. You can also draw with the pen, then paint washes**



over the top, but I find that this makes me draw almost too carefully, and it can become like colouring in.

Eventually when the team reached Wedderburn I was up to riding. We woke up to a real Graeme Sydney sky and at last I was on my bike and pedaling through the golden countryside. Each time we stopped I quickly sketched whatever was around me. The colours which I reached for mostly were the earth pigments - raw sienna, raw umber, burnt sienna, ultramarine and a bit of cadmium red.

**Tip - an important thing to remember if you're biking and sketching is to shout 'stopping!' each time you spot a subject, otherwise there is potential for rear end crashes. The family was very patient with me!**

At one point I paused to draw an old war memorial at Omakau and sensed I was being watched - the cyclists just behind me on the track were discussing what I was doing quite loudly, (maybe they thought I was deaf as well as mad?) "She's drawing the angel. Can you see? She's painting it". I steadfastly ignored them.

Most people are interested in what you're doing and will stop for a chat with you - and I'm happy to talk with them.

I could have painted happily for days along the trail, it really is a magic area, and I'll definitely be going back - both to complete the ride and also to set up my easel and paint. I've already started painting in my studio from the reference material that I collected.

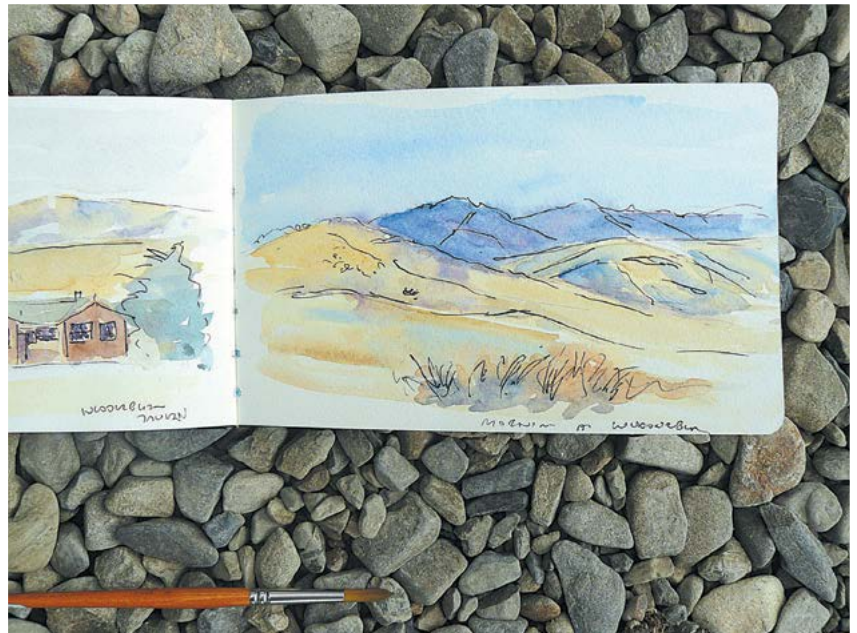
**To sum up:**

- **Take minimum equipment but make sure you choose wisely**
- **Time is never too short to sketch, a pause for a drink of water is enough time to get down an impression**
- **Take photos for reference**
- **Subjects can be anything**
- **Relax, and enjoy capturing what you see on your journey**

So, next time you're heading off on a trip make sure you take a wee sketch kit with you, it's a lovely way to savour the wilder areas of our beautiful country.

**PS. I tutor pen and wash workshops, as well as watercolour, so please feel free to get in touch if you're interested. [janthomsonart@gmail.com](mailto:janthomsonart@gmail.com)**

• **[www.korimakostudio.com](http://www.korimakostudio.com). **



# THE SPACE IN LIGHT

By Jon Lambert



*Lighting has been Jon Lambert's main hobby-based interest for 15 years now, with the main driver being how light can instantly change mood. It started in his university days, realising that moving and colour changing light adds a new dimension to music and the ambience of a space.*

He has designed several stand-alone lamps as well as whole room lighting installations, each time pushing outside of the commonplace bulb and shade. His lights are a little bit different, providing both day and night appeal. Light sources are often taken for granted or are chosen to blend in with the room décor, but Jon's lamps are designed to stand out and draw attention to the light given out. He adds "in its simplest form like the light from a fire or candle, the ever changing nature of the bright dancing flame draws interest, and has the power to promote thoughts and feelings".

Jon is an ideas man with a design and engineering background. He is not only excited about the end result, but developing something which is simple to build, cost effective and shares modular concepts to use on other products. Jon says "all my lights are designed with features suitable for larger scale production, should an idea gain significant interest".

The modern day selection of LED bulbs, strips and controllers opens up whole new world of effects never



*Candle Scene.*



*Artwork Projector.*

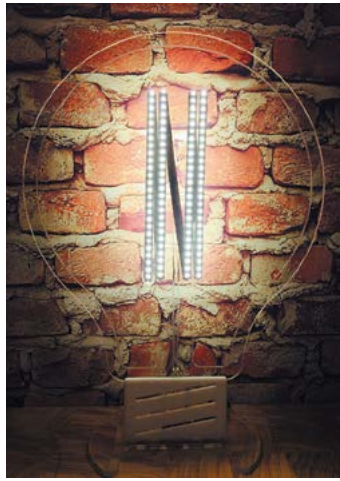


*Artwork Projector in action.*

seen before; “their low heat output makes them ideal to house in a variety of materials and forms, making my imagination the only limitation”. Give him a blank piece of paper and a pencil and he is away, deep in the design space!

Aside from lamps, Jon enjoys designing fixtures where light can be directed, articulated or reflected to exactly where it is needed, without seeing the luminaire itself. He continues to develop a remote accent lighting concept which challenges current wall-mounted picture lights - one of which featured on crowdfunding PledgeMe but unfortunately fell short of its target. Also in the pipeline are different types of colour lightboxes, wireless effects and light emitting sculptures.

Jon adds: “all of my designs require significant development, prototyping and ongoing testing . If you would like to get in touch for interest, commissioning or support, please email [jaglambert@gmail.com](mailto:jaglambert@gmail.com) or visit my Felt shop at <https://felt.co.nz/shop/appledrop>”. 



*Edison 1.*



*Edison 4.*



*Early Filament Lamp.*



*Wooden Bar Light.*



*Filament Lamp 1.*



*Filament Lamp 2.*





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# News

**NZ JADE ARTISTS**  
SOCIETY INCORPORATED

## Hokitika to host second biennial NZ Jade Artist Award and exhibition



*Kokiri Te Manu created by Lewis Gardiner, winner of the Traditional Category in 2014.*

Following on from the success of the inaugural award in 2014, New Zealand jade artists and carvers will once again descend upon Hokitika, on the West Coast of New Zealand, to display their art and compete for a share of \$10,000 in prize money.

Jade carvers and artists are being invited to enjoy a 'Weekend of Jade' in Hokitika, the Jade capital of New Zealand. Throughout the weekend carvers, artists and supporters will take part in a series of presentations and forums and attend the inaugural Jade Artist award presentation. Carvers and artists will be competing for more than \$10,000 in prize money. This prize money has been provided by the awards principle sponsor, Mountain Jade. The theme for the 2016 awards is 'New Works'. Entries must have been created and completed between August 2015 and August 2016.

On Saturday 3 September all entries into the awards will be open to the public for a two week exhibition. Members of the public will be invited to vote for the artwork they prefer for the 'People's Choice' award. The awards presentation, for artists, supporters and invited guests will take place the evening of 10 September.

"Our aim is to raise awareness of jade art by New Zealand carvers" says NZ Jade Society President, Mr Gary Mullings, sponsor of the emerging artist category and owner of the Jade and Opal Factory in Arrowtown, "This year, in addition to the contemporary design category and traditional design category we have introduced a jewellery category. Plus our judges will recognise our emerging artists category and

again we have our highly popular People's Choice award, voted for by those viewing the exhibition", he said.

The Awards will be judged by two judges prior to the entries being placed on display at the exhibition. "We are very excited about these Awards" says Mr John Sheehan Snr, founder of the Mountain Jade retail stores. "Mountain Jade is proud to once again be the principle sponsor for these awards. We were highly impressed with the quality of entries at the inaugural awards in 2014, and look forward to more of the same this year."

NZ Jade Artists Society is very excited about this new event. "A lot of work has going into putting this event together", said Mr John Coxon, a committee member for the Jade Society, who along with Jenny Keogan, also a committee member is jointly responsible for organising the event. "The Society has 52 members and we are expecting entries from most of them, plus others yet to join the Society." he said "There will also be entries from students at Tai Poutini Polytech. The standard of work from students in 2014 was exceptional." Those on the judging panel are also being encouraged to bring some of their work along and add it to the exhibition. "We invite people from along the Coast, and further afield to come to Hokitika in September and visit the exhibition." said Mr Coxon. "We promise you will be both surprised and impressed" he said.

Award winners at the 2014 awards included Mr Donn Salt, Mr Lewis Gardiner and Ms Caitlin Lewis.

Facebook: New-Zealand-Jade-Artists-Society-Inc  
Email: gmullings@xtra.co.nz.

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# SPOTLIGHT ON COLOUR

## *Cerulean Blue*

*A pure blue pigment, Cerulean Blue is opaque and bright due to its highly refractive particles. This stable, inert pigment does not react to light or chemicals, making it permanent and invaluable for artists. It is an inorganic synthetic mineral pigment made by the calcination of tins salts and silica with cobalt sulphate.*



For many years, finding a permanent blue pigment was a challenge for painters. Lapis Lazuli and Azurite were too expensive and rare to be mass-produced and Smalt, which had been used since the 15th century, was inconsistent in quality and permanence. In 1802 French chemist Jean-Louis Thenard discovered Cobalt Blue. This was a great advancement in blue permanent pigments, but remained highly expensive. In 1805 Cerulean Blue, a cobaltous stannate, was created from a new process which followed the discovery of Cobalt Blue, derived by heating tin oxides with cobalt.

Sold in Germany during the early 1800s, Cerulean Blue only became well known with its re-introduction into the English market in the 1860s, under the trade name

Coeruleum. Derived from the latin 'caeruleus' meaning 'dark blue' and 'caelum' meaning 'sky' or 'heaven', Cerulean Blue is often recommended for painting deep, bright skies.

Cerulean Blue quickly became a staple pigment for water colourists and oil painters in the late 19th Century. The Industrial Revolution was well under way and painters welcomed new synthetic pigments to extend their palettes. Cerulean Blue was adopted by the Impressionists and can be found in the sky of Monet's La Gare Saint-Lazare, 1877.

Cerulean Blue is an ideal colour for landscape artists. It is a pure pigment that mixes well with other colours and variations of the colour are available in oil, watercolour and acrylic.



# STRETCHING WATER THE PAINLESS WAY

Phil Gough is a retired Architect who was trained in watercolour technique at Architectural school in the 1960s. Phil won many awards with his watercolour work

and has used all sorts of methods to restrain the edges of wet watercolour paper for stretching, including water-based gum tape, drawing pins and staples, but all these methods are so labour-intensive and invariably fail.

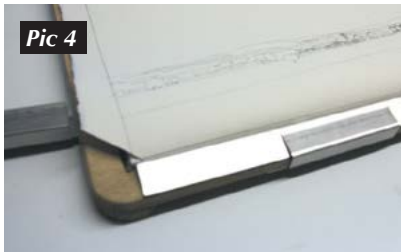
Phil then set to work to develop a long term, sustainable solution - one that is light-weight, portable and very practical. His clever innovation restrains the paper in about a minute and releases it on completion in seconds. No tearing of paper, and no need to chop the edges of your work off.

## Demonstration

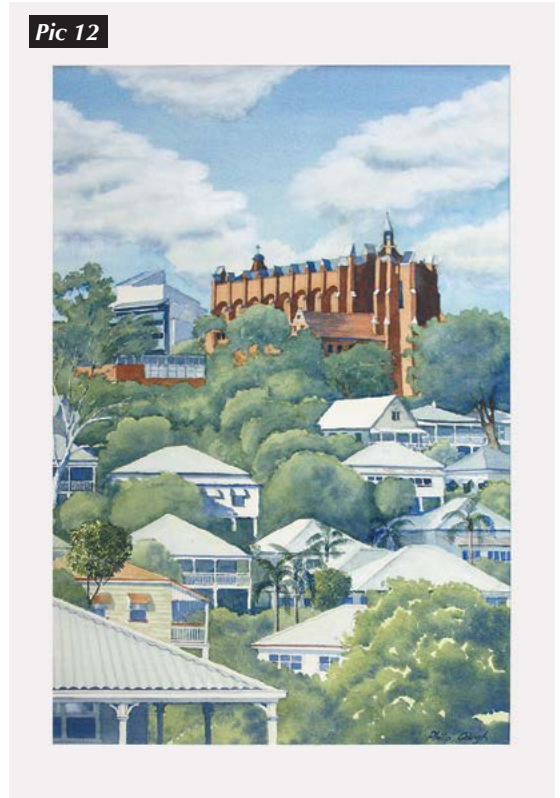
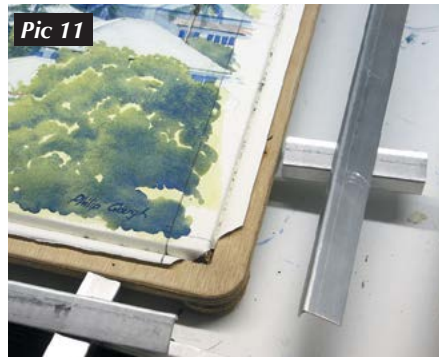
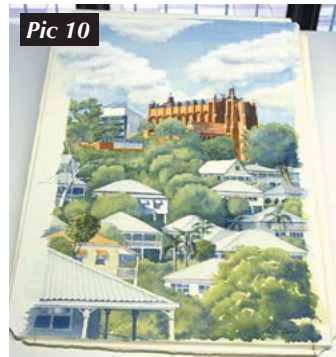
Phil drew his picture onto the paper. He cut the corners off as illustrated (*Pic 1*). He placed the picture onto the Watercolour Mate board (*Pic 2*) and wet the paper. He then clamped the lightweight aluminium sides over the wet paper (*Pic 3*). Take special note of how the corners look when clamping the paper (*Pic 4*). He clamped the last of the sides on and was ready to start painting (*Pic 5*).

Pic 6 is an example of the finished picture, still clamped in the WatercolourMate. He positions a windowed matt board over the pic to see if he is happy, before unclamping it (*Pic 7*). In this instance, Phil has created two pictures on one sheet of paper.

Pic 8 is another example of one of Phil's paintings, complete and clamped. In Pic 9 he has unclamped his picture and in Pic 10, taken it off the board. See what the corners look like when unclamped in Pic 11. Pic 12 is his finished painting, complete with matt board. [N](#)



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*'Aoraki, Mount Cook' - watercolour. 1700 x 600mm.*

# Distilled Inspiration

*After almost four years of studying Industrial design at the Wellington School of Design in the early '70's, Ben Woollcombe realised industry was not such an inviting option when the alternative was that he could create things of his own fancy and have people appreciate them, even buy them. The motivation to become an artist came from being able to make his own decisions and "enjoy living by my own wit rather than swapping my time for a pittance, while manifesting someone else's dream." He loves being able to use his time as he pleases - fishing, entertaining friends, sailing, painting or digging the garden.*

Ben always enjoyed the Geography & Biology sets during his early education through correspondence school, as they usually involved illustration of some sort. A high mark in art was his main reason for gaining school certificate.

"During the early '70's I lived with my wife & daughter on Waiheke Island next to potter, Dennis O'Conner. I liked the idea of working with earth fire & water and so, while living on cockles & rice, we purloined fire bricks from the Devonport gas works, bringing them over by boat to build a diesel fired kiln. After a few questionable results we had domestic articles of stoneware that were saleable. Pete Sinclair would arrive in his 'gin palace' of a boat and we would row out with a dinghy full of pots which he readily scooped up for his Alicat Gallery in Ponsonby, one of the early New Zealand craft galleries".



*'Austen Deans's last painting trip up the Rangitata' - watercolour. 525 x 360mm.*



*'Mt Peel, Canterbury' - watercolour. 525 x 300mm.*

After some years of potting and several moves including, Tokomaru Bay on the East Coast and a Community near Lottin Point on the East Cape, they ended up purchasing a \$15,000 house at Salisbury Garden Court in Wadestown, Wellington. Ben started painting, seeking a more transportable medium than working with clay, kilns and pottery sheds, although he was still potting at this time. "I had my first exhibition in of water colours in Remuera in 1979, moved back to Waiheke Island and had several exhibitions there at the Treebeard Gallery". Having grown up at Port Gore in the Marlborough Sounds, the island was familiar territory to him with the headlands and silver light on the sea pulling at his deeply ingrained childhood imagery. "I had a 12' rowing dinghy and would row to far away bays, painting and fishing".

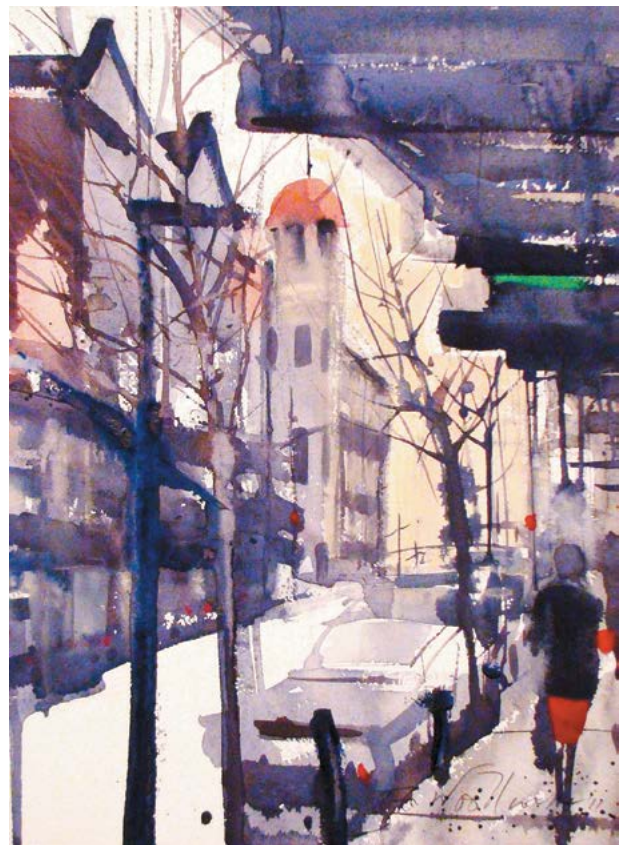
### Inspiration

Ben is constantly and consistently inspired by all that surrounds him. "The trick is to pare life's experiences back to a manageable level of inspiration as it seems so much comes flooding in. Distilling the essence of a portrait, still life or landscape is a challenge that I find totally absorbing and a very sweet experience. The concentration makes such a demand, I disappear, and the monkey has to find it's own entertainment - an addictive freedom for those that totally focus on their chosen discipline. Those that watch, witness & observe the outcome of such focus can't help but be drawn towards the process and end result".

Being inspired by the likes of Max Beckman, Phillip Claremont, John Singer Sargent, and Austen Deans: (Beckman for his bold



*'Austen Deans painting, Rangitata Valley' - watercolour. 525 x 360mm.*



*'The Hydro Grand, Timaru' - watercolour. 260 x 360mm.*

imagery and carnival subjects; Claremont for his composition, colour and his ability to use everyday objects to create other worldly suggestions; Sargent for his deft hand with the brush, and his brilliant draughtsmanship using oil or water colour while painting plein air and Austen for his companionship as a painter and longstanding friendship since our first meeting in 1955. Austen would invariably agree to go out for a paint until well into his 90's.) Ben's advice to new artists is "Persevere, don't be attached to the outcome, and if painting with watercolour, use more water than you think you should and a bigger brush that you think you can. Be observant and watch what the pigments do under different circumstances so that when those happy 'accidents' happen you will have a better idea of how to repeat them. Paint the way you want to with the medium you enjoy. As with any other pursuit, practice, practice, practice. Enjoy what



**'Island Bay, Wellington' - watercolour. 530 x 310mm. (Painted while on the Royal Tour in November 2015).**



**'The Volcano Cafe, Lyttelton' - watercolour. 720 x 420mm.**



**'Birdlings Flat, Canterbury' - watercolour. 525 x 300mm.**

you do and others will as well. Listen to your inner voice and treat those of others with a pinch of salt!"

He feels that mistakes are just a construct of our minds. "In the process of making a painting it will appear irredeemable at some stage", he says." Learning not to be attached to the outcome but rather to enjoy the process of time with brush on the page and looking off into the distance or into the eyes of your subject - this allows the monkey up top to fade from it's constant attention seeking and lets the opportunity for that sweet experience of creativity to flow.

"Painting is such an open ended activity having few boundaries, with any mistakes having the possibility of being happy ones even if the outcome is unintended. It's our obsessive attachment to the out come of a work that leads to disappointment and the feeling that mistakes have been made".


Frustration with the IRD and Dealer Galleries are his biggest obstacles. "Their obsession with obscure scribbles, dribbles and flickering screens portraying undecipherable imagery supported by screeds of written substantiations about 'the work' offer very little for the literal painter".

Being a member of several Art Societies and Groups, Ben prefers not to attend meetings, although he does admit that over the years, they have assisted in getting his work known to the wider public.

Landscapes are his favourite subject, "they offer the most interesting subject matter to me with all their variability of light, contrast and form. Due to our low population density we are very lucky to still have remnants of unspoilt areas of landscape." Watercolour is his favourite medium, "it offers a quick drying, very challenging medium. The equipment needed is limited to a canvas shoulder bag in which I can carry enough paper for 50 paintings, a few brushes, palette and small tubes of paint with water coming from a nearby stream or fountain". He finds the fluidity and luminosity of watercolour allows the painting to progress fast, making it the ideal medium for the outdoor traveling painter.

His favourite piece of equipment is paper that suits his style and a 'squirrel mop' brush as they have the ability to hold generous amounts of wash and make a 'delicious' mark unlike acrylic or sable brushes. When asked for an idea of how he works, Ben replied wryly, "Quickly. When painting outdoors, the light is changing, the southerly is coming, and dinner is waiting to be caught in a pool below." More seriously he continues: "Top to bottom with several washes. It is often these paintings made with a flourish with little time to hand, that when framed and under glass, have a quality that compels the viewer

to take a longer look. Details omitted tickle the viewers senses and endear them to the work." Ben enjoys the sounds and smells of nature when he is painting, finding they add to the richness of plein-air painting.

Ben currently has work in New Zealand, UK, USA, Canada, Germany, Holland, Italy, Mexico, Guatemala, France, Spain, Sweden. "The largest collection of my work is to be found on line and I ship anywhere within New Zealand free of charge and any other place unframed. The Crossroads Gallery in Cheviot, The Culverden Gallery, Merivale Fine Arts in Geraldine are three galleries that currently hold my work." 

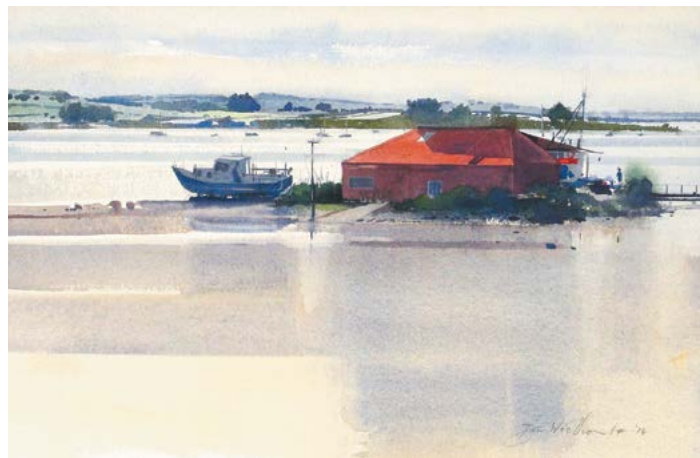
***"The concentration makes such a demand, I disappear, and the monkey has to find it's own entertainment!"***



***'Drouille, Langudoc, France' - watercolour. 525 x 340mm.***



***'Mount Somers, Canterbury' - watercolour. 525 x 340mm.***



***'Bluff, Southland' - watercolour. 525 x 360mm.***



***'The Road to Mesopotamia' - watercolour. 720 x 520mm.***



***'Langlade, Langudoc, France' - watercolour. 360 x 260mm.***



***'Olargues, Langudoc, France' - watercolour. 360 x 260mm.***

  
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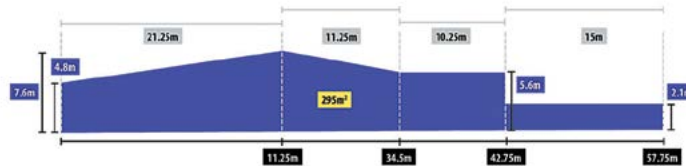
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# News

# LEVIN MURAL PROJECT

*One of New Zealand's favourite playgrounds, the Levin Adventure Park, is set to receive a huge mural on the wall at its northern border.*



**A**t nearly 300m<sup>2</sup> of surface area on the south west-facing block wall of the Salvation Army and Southend Cycles buildings, it is an “art canvas of significant dimensions”, says Horowhenua District Mayor Brendan Duffy.

“Visible from State Highway One and part of Levin’s gateway from the south, this mural has potential to become a landmark piece of artwork in New Zealand. Selection for a New Zealand artist with the pedigree to make this happen has recently concluded. Duties will include managing the project, which also incorporates a youth development component. Young people aged from 12 to 24 will be invited to submit designs for the mural. The project-managing artist will help select one or more designs and then work with the youth to produce the wall

mural by mid next year. Mayor Duffy says the project will further highlight talented youth in Horowhenua.

“We have some seriously talented young people here in our District and we want to harness that talent and enthusiasm.”

Mayor Duffy says, “The project also aims to strengthen community pride, reflecting the strong arts sector in Horowhenua, and the cultural profile of Levin and visitors are expected to increase as highway improvements progress over the next ten years.

For more information and all enquiries, please contact Horowhenua District Council Communications Manager Kathy Mitchell on 06 366 0999 or [kathym@horowhenua.govt.nz](mailto:kathym@horowhenua.govt.nz).



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# ALL FLAX



by Wendy Naepflin

*When I saw some woven blades on a flax bush it ignited my curiosity. I devoured the 'Fun with Flax' book by Mick Pendergrast and then Ali Brown's book on weaving flax flowers, and was completely hooked! Attending my first weaving weekend in 2010 at Pa Te Aroha Marae in Whirinaki, Hokianga, was where I first started learning traditional weaving.*



It is important to me to follow Maori tikanga (protocol) in the harvesting and preparation of flax. In doing this I acknowledge the many people who have shared the gift of raranga (weaving) with me. I have been lucky to weave with some of the best who have kindly and gently mentored me along the way. Mandy Sunlight is the kaiako (teacher) and organiser of those wonderful weekends, where knowledge, great kai (food) and many a laugh are shared freely. Two highly accomplished artists, Toi te Rito Mahi and Maureen Lander, often join these weekends, proving that weaving has evolved into a serious contemporary art form.

I arrived in NZ 10 years ago from the UK via Switzerland with my Swiss husband, choosing Whangarei as our new home. Weaving has been a great way to connect and learn about Aotearoa and its people. It's very sociable and larger projects are done as a group activity. Last year I was lucky to be part of a team to weave two whariki under the expert tutorage of Te Hemoata Henare. It took between six and fifteen people seven days to harvest, process and weave them, working day and night. Being in a community of like minded people, sharing ideas and enjoying each other's creativity is truly inspirational for me.

Each piece of weaving has its own story or whakapapa. It not only represents a significant investment of time, but the type of



harakeke (around 70 different cultivars, each with different properties), who wove it, the meaning of the design or for what purpose it was woven.


For example, in order to create a kete the following steps are needed:

- karakia or a giving of thanks before harvesting and cleaning of the bush
- stripping of the leaves and softening each individual strip with pounamu (greenstone)
- dying with colours if required, and choosing a pattern
- layout and finally weaving can be started
- the top and bottom are cast off and plaited
- a kete whakairo (patterned bag) is usually woven inside out so it needs to be turned the right way out - always a scary moment!
- handles are added, often from muka which needs to be extracted first
- finally it is shaped and dried carefully

I have planted my own pa (collection), each bush with the right properties for different projects and by regular harvesting I can keep it clean and bug free. Weaving with harakeke is both calming and exciting and I have learned to enjoy the lengthy process of preparation. I love the creativity and spontaneity of letting the harakeke influence the end result.

I am often inspired by a form or shape of a discarded piece of harakeke. I recently made very thin paper with the 'waste' from extracting muka. After seeing that the cut-off tips of my weaving strips had rolled up, it inspired me to make a cabbage tree!

After entering art pieces in exhibitions with Pa Te Aroha weavers in 2011 I was producing more and more kete.

That meant our living room was becoming overcrowded, even for my very understanding husband. So to get them off my shelves I created my first exhibition at the Office Cafe in Maungatapere. That then lead to supplying Tuatara Design in Whangarei and Tupo Art in Rawene with hats, kete and small art pieces. Creating space for new work has not only freed up my mind (and living room) but also given me exposure as a weaver. As a result I was asked to be a guest artist at this year's Whangarei Heads Art Trail. I enjoy having a little pressure to create, so in May I am co-creating an exhibition - "Woven Together" - at The Quarry Arts Centre in Whangarei. We will be showing a variety of harakeke and woven objects from the practical to the whimsical. Initially I found it very daunting to 'put myself out there', but taking these steps and as a response to people asking where they could see my work has encouraged me to create a Facebook Artist page. I can now easily upload photos of completed projects on Facebook. [com/AllFlax](https://www.facebook.com/AllFlax). 

*Flax, harakeke (or korari in the North) has been used for many generations, for carrying or storing food in kete (bags) and for protection against the elements with pake (rain capes). Finely woven cloaks made of muka (the fibre within) were a mark of status and could take years to make. Harakeke was used for ropes and sails on ocean going waka (canoes), nets were woven and fishing lines were made with muka. Happily, every day items like kete, whariki (mats) and wahakura (babies' sleeping baskets) are well used today and putiputi (flowers) are regularly seen on special occasions like weddings.*



# PAIGE WILLIAMS

By Paige Williams

*I'm Paige, 19, and have just recently made the massive decision to withdraw from University to pursue a professional career in painting and illustration. It was the hardest decision to make. I was studying to get myself into some aspect of the gaming industry, however, the longer I studied, the more I felt like this wasn't the place for me.*



*Turaco and Humming bird.*



*Secretary Bird.*



*Kingfisher.*



*Bali Mynah.*



*Ram.*

With the support of my friends and family, I am now trying to make a name for myself in the art world. I have a website at [www.paigeyleigh.com](http://www.paigeyleigh.com) and already have a small following on my Facebook page "Paigey-Leigh" where I get a lot of amazing feedback and encouragement that I'm going in the right direction.

My interest in painting stemmed from when my grandfather took me to classes when I was eleven. We mainly painted environment scenes, but it was the animals that I enjoyed painting the most. I ended up not doing much for a good 3-4 years after that, because as a young teen I found painting to be a little tedious and boring. It wasn't until I hit fifteen that I started enjoying painting again. I ended up loving my art class at Long Bay College. Originally we were forced to paint still life, but in my final year I could paint whatever my brain came up with. So, of course being an oddball, I went to the extreme and made my entire year 13 portfolio about messed up looking animals. I was always a weird child, what others thought were gross, I found to be fascinating and beautiful. My paintings were originally about sewing different animals together or sectioning them apart. Some of them ended up on the macabre side, but I just wanted to share my love of the weird with my classmates.

I have since moved on from this style. I've found that people don't really want to put up paintings of sliced and sewn animals in their homes for some odd reason. Now I've been focusing a lot more on getting my painting techniques down and trying to create art that makes people feel happy to look at. I still have my desire to paint the weird and interesting though. I love finding animals that people don't really know about. To show them something new or different is something I think I will always want to do. Look up what a Chinese water deer is, I dare you.

I'm currently painting from a small studio set up downstairs at my parent's home. My family and friends are extremely supportive of me becoming an artist. I was overwhelmed by the positive reactions of me leaving Uni to become a painter. I'm very thankful for them all. So this is where I am now, painting as much as I can and trying to get my name out there in the art world. Things are only just starting for me but I'm determined to do well and make my family proud. **N**

# News

## Te Kauwhata's got talent

*The locals said Te Kauwhata's got talent, and the inaugural Art and Amateur Photography charity show in March proved that to be true for the small North Waikato rural village.*

Over 270 entries were received, mainly from Te Kauwhata but also as far afield as Auckland and Hamilton. The exhibition was open Friday and Saturday and door figures suggest more than 400 people visited over the two days.

The People's Choice winner was sponsored by NZ Artist magazine, and won by local artist Lexie Cheyne, who also won a first in the oils category.

Lexie says: "I have been painting since 2001. At a local market day there was a display of art and I decided I would like to try. I joined a local group which included talented locals like Barbara Powley and Mel Antony. We were taught by Bernadette Parsons in watercolour – it was a delightful new experience.

"When Bernadette took up full time employment, Gaylene Wheeler and I went to Pukekohe where Paul Coney was the teacher. We have been travelling to Pukekohe once a week since then. It is all pure enjoyment.

"I prefer to paint oils of flowers, but every now and then I do a farm scene. These cows, in the winning entry, were watching me garden so I took some photos. Most of my paintings are made up of several photos put together."

Early estimates suggest around \$3000 was raised for Te Kauwhata's community house The Disc, which will use the funds to support its cancer outreach programme.

The winning entries will be displayed on the front pages of the local newspaper as space permits. Lexie Cheyne, who won a first prize, and the People's Choice, also won the drawn prize of a holiday on the Gold Coast.

Whilst it is too soon to consider next year, the organisers are reflecting on how to make it bigger, better and become a TK icon. N



*Lexie Cheyne (left), with her winning painting in the background, was the winner of a week's accommodation on the Gold Coast, donated by John Cunningham (right)*



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# TURNING INSPIRATION



By Robbie Graham

*I have always been interested in art since I was a small boy, always drawing and inventing things out of wood. When I was living in Perth, WA, I had the opportunity to stop work and try new things. Once I discovered woodturning that was it, I was hooked.*



**Kohuhu 5: Turned and carved**  
Length: 200mm, Height: 100mm  
Wood: Tawa  
Texture: Pyrography finished with iridescent acrylic paint.

I find my inspiration in nature, which has a big influence in my art and living where we do by Lake Taupo, not far from native forests which are very inspirational.

A number of NZ turners have been a big inspiration for me after arriving back in NZ in mid 1995, particularly Alby Hall and Rolly Munro.

Being an artist is better than getting my hair cut and getting a real job! But seriously, I just love creating art, especially endeavouring to achieve the 'nearly impossible' with my style of art woodturning.

## Back to my roots

Since starting my career as an artist, outdoor and garden art have become very popular as New Zealanders love to spend time outdoors, so I have gone back to my fitter-turner-welder roots in recent times, to work with metal to create larger outdoor sculptures as a contrast to my intricate woodturned art pieces. I don't believe there is such a thing as a mistake, there are only design opportunities.

I have been entering competitions here in NZ since the mid 90's and that has pushed and inspired me and made me evolve as a woodturner artist. Boundaries are there to be broken and I hope I keep on doing exactly that. Out of all the competitions I have won prizes in over the years, I think that winning 'South Waikato Arts Festival Supreme Award' with a woodturned piece was fantastic. Winning the following competitions three years in a row - the 'Franklin Arts Festival Supreme Award for Woodturning',



**Peacock: Turned and carved**  
**Wood: Black Maire**  
**Height: 250mm**  
**Diameter: 200mm**  
**Texture: Pyrography and iridescent paint.**

the 'Manawatu Open Days Best Overall Woodturned Piece' and 'TurNZ Putaruru National Woodturning Competition' - has been a huge accomplishment for me. As I am very competitive these have all given me quite a buzz.

Recently I was asked to create an art piece specifically for the 'American Association of Woodturners' and the 'Professional Outreach Program' being exhibited in an exhibition called 'Patterns' and to be auctioned June 11th at the '2016 AAW Symposium in Atlanta, Georgia'. (See Image: Kohuhu -5)

I am a member of the 'National Association of Woodworkers', through which I have done many demonstrations nationally and internationally. As a founding member of the 'Taupo Art Connection', I have helped to put on the 'Queen's Birthday Annual Art Trail' by designing the 'Art Trail Map' brochure for visitors to Taupo. I am frequently involved in on-line forums such as the 'World of Woodturners (WoW)' from which I get wonderful feedback and peer support.

My favourite medium is wood because it has a warmth that a lot of other mediums don't have and feels wonderful in the hand. I use many types of wood, my favourites being Matai and Maire, plus acrylic paints, especially iridescent green and blue. The radio can be heard pounding out classic rock from my



**Robbie at the lathe.**

*Sculpture Vine*  
 Recycled geothermal  
 steam pipe  
 Height: 4.2 metres  
 Diameter: 90mm



*Ragged III*  
 Wood: Black Maire Height: 225mm Diam: 200mm Finish:  
 inside lacquer over airbrushed black and gold acrylic. Haarlem  
 oil on the outside.



*Horoeka (Releaf 10)* Wood: Spalted Tawa Length: 300mm  
 Height: 110mm Horoeka is the tenth piece in this series and  
 the leaf design is based on the leaf of the mature Horoeka tree  
 (Lancewood). I have left more wood showing on this piece  
 because I didn't want to cover any of the spalting. I received 1st  
 prize for this piece in the Kawerau Woodskills Festival Sept 2008  
 for Woodturning Open Artistic.



**Vine Brazier**  
**Material: Recycled steel**  
**Diameter: 700 mm**  
**Height: 1m**

workshop at all times. My favourite piece of equipment is a lathe that I purpose-built for off-centre turning and working on large artworks.

Mostly when I am working, I draw the piece I'm about to make, cut out the blank of wood and start turning. I spend huge amounts of time on the design, enhancing the finish with embellishments such as pyrography, patterning and paint, then an even crazier amount of time perfecting it to a smooth finish. I am rather meticulous like that, so says my wife!

My next big project is to transform an old metal air tank into a sculptured brazier using oxy-propane to cut out a vine leaf design, which is a follow-on from a very large sculpture called 'Vine' I created a few years back. (See Image: Sculpture Vine).

In the future I would like to keep on evolving and coming up with new creations and I guess the competitions will keep me on track for that aim.

When I am not turning and creating, I am fishing, playing squash, walking, doing photography and motorcycle riding.



**Evolution 17**  
**Mixed media**  
**Koru: Cast resin**  
**Wood: Matai, totara and flax**

To all new artists, just make art and don't be scared of failure. Experiment with different media and find something you love to make.

At this time, my work is in Wildwood Gallery and Te Papa Museum and I believe that my work is in USA, UK, Germany, South America, Singapore, Australia, NZ and who knows where else. [N](#)



**Toru 4: Turned**  
**Diameter: 330mm, Height: 90mm**  
**Wood: Spalted Tawa**  
**Texture: Pyrography finished with iridescent acrylic paint.**

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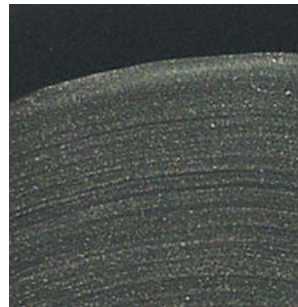


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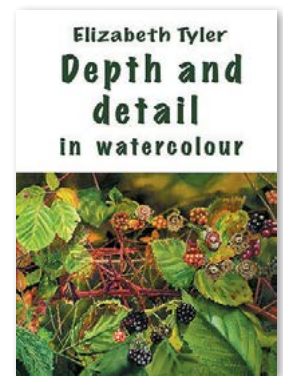


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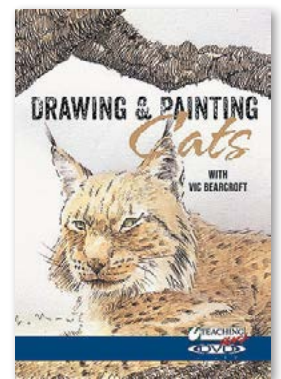
### *Depth and Detail in Watercolour with Elizabeth Tyler*

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### *Drawing & Painting Cats with Vic Bearcroft*

On this informative and inspirational DVD, Vic Bearcroft, along with his inquisitive assistant Marley, takes you on a fantastic furry adventure, showing you how to capture beautiful cats, both big and small using pen, ink and a little bit of feline finesse. Out on location at Woodside Wildlife Park, Vic starts with some preliminary sketches, looking at proportion and anatomical structure, sharing his tried and tested geometric techniques. Capturing many different poses, Vic explains how using reference photographs as well as location sketches give you a range of tools to compose and structure your final piece. Back in the studio, Vic moves on to a tonal study of Marley using Indian Ink. By building up layers of tone and depth, Vic demonstrates how using just one colour and one brush can create a portrait with real atmosphere and charm - something Marley happily agrees with. Armed with his reference photos and location sketches, Vic turns his attentions to the magnificent Lynx, starting out with combining elements of different sketches to finalise the composition.



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