



THE NEW ZEALAND ARTIST MAGAZINE

Series 4 Volume 1 Issue No.19
November December 2016
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DEMONSTRATIONS
• OIL PAINTING PLEIN AIR
• ILLUSTRATION
• ALLA PRIMA

**LATEST
SOCIETY NEWS**

**YOUTH
ART**

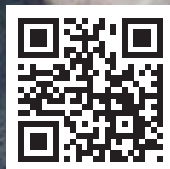
**IMPRESSIONS
ART AWARDS**

**ARTISTS
FORUM**

Dougie Chowns
Sketchbook, part 10

FEATURED INSIDE:

- ANGELA MOLE • ANNETTE STRAUGHEIR • CATHERINE DUNN •
• JAMIE MACKMAN • KRISTIN IVILL • TERRY FERGUSSON •





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ANNETTE STRAUGHIER Page 16



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Rob has been involved in the management of various business for over 25 years, turning many from failure into profit.

On the cover: 'Still Mine' - Terry Fergusson - Pg 64.



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JOHN BOTTON
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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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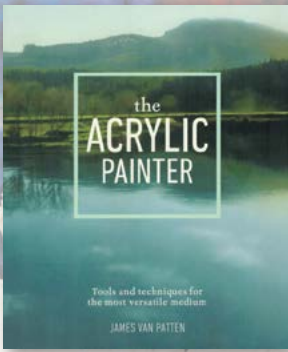
BY JAMES VAN PATTEN.

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

Book review on Pg 32.

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

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November/December 2016

BACK ISSUES WHILE STOCKS LAST





a note from the studio...

As we begin our Series Four, it is with sadness that we tell our readers that Diana has left. We thank her from the bottom of our hearts for all her hard work and wonderful ideas. We wish her all the best for the future. Diana was with us from day one and we sincerely appreciate her efforts.

And so the holidays are upon us, once again producing a BUMPER issue - 80 pages!!! In this issue we feature a number of synergetic items: we research what Alla Prima is and report back, and Gordon Harris' Evan Woodruffe give us a demonstration about the same subject.

In Sketchbook, in the Artists Forum, Dougie explores the ins and outs of live figure work as well as the stigma about 'sex' that it seems to carry, and we feature a very talented young Jamie Mackman with her sensitive yet bold nudes.

We read about the interesting history of how Derivian came into being, as well as a fairly new product not yet available in New Zealand but available for online ordering, Hydrocyl.

In our schools and youth pages, we have two young photographers from St Peter's College in Palmerston North and also focus on the talented students from Bream Bay College.

John Botton advises us on how to prepare an Honours Portfolio in Professionally Speaking and we feature our youngest artist ever to be published in the magazine, Charlotte Rose - eight years old.

DON'T MISS OUT ON THE GIVE-AWAY'S ON PAGE 77!

We wish everyone a very happy holiday season with many happy hours creating splendid masterpieces which you will send to us to feature.

Merry Christmas to all who celebrate it and all the best of the holiday season to everyone.

Meg & Rob

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Many thanks for your sponsorship one year subscriptions which we have received.

Please could you also send some magazines through for our spot prizes if you are happy to do so. We have six packs of giveaways, but you certainly don't have to provide that number of magazines, up to you.

Kind Regards and your magazine goes from strength to strength in the content, well done!!

Diane Costello
Arts Coordinator

It was a lovely surprise today to receive your email - thank you very much! I was particularly interested with the 'Colour In Your Life' section, as being an artist myself, I watched the programme last year and found it (the concept) fascinating.

And suddenly, here you are again!

I emailed Graeme and he called me back almost immediately and we had a great and interesting discussion about many things. So I'm waiting to hear from him with some particular information about 'where to go from here', and then we'll see. But I thought you might like to know that your magazine really works and also that I have a new email address.

Kind regards
Alan.

Hi Alan. Our records have been updated :-). Ed

Thanks for a lovely article in the NZ Artist, very well done, thanks heaps. Thanks for our order sent to the gallery, but I just received another order of a further 5 copies in my post box, can I send these back to you?

Thanks again - keep up the good work
Alfred

Hi Alfred. Each artist featured gets five complimentary copies to use in their own promotions. Enjoy. Ed.

I am very grateful for the honour of having my painting on the cover of New Zealand Artist Magazine and for publishing the article within, thanks for the five extra copies too.

I am sure this exposure to readers will help in having my work recognised by a lot more people all over the country and overseas as well I hope. Thanks again,

Kind regards
Roger Shanks

I'm delighted with my prize from the Cheeky Challenge and thank you, all you kind hardworking people. I wasn't expecting anything.

I thought it was great fun. I was already thinking of getting a giclée print of the painting that won the peoples choice at Pukekohe last year so I'll add the extra and get that done when I work out how to get a suitable photo of it. The years subscription was a real bonus.

Many thanks
Colleen Tetley.

I just wanted to grab this opportunity to thank you for the fantastic job you have done with our featured page in the latest edition! It looks fabulous!!

Kind regards
Belinda

My family and school have just received the magazine and were all extremely excited to see my article. I would just like to thank you a huge amount for giving me this opportunity and giving me the chance to get my name out there. Hopefully this opens more doors towards my future.

Thanks again
Thomas

If you are at school, get your HOD Art or Librarian to contact us for very special subscription rates, ONLY for schools. Also, take note of our new 'Schools' page. Let us know what's happening in YOUR school.



News

CENTRAL OTAGO ART SOCIETY BLOSSOM FESTIVAL ART EXHIBITION




The objective of the Alexandra Blossom Festival is to provide scholarships, awards and grants to residents of the Vincent Community Board to enable the residents of the area to access educational opportunities in the Arts.



'Central Otago Landscape.' Oil by Sheena Lassen. 1st Prize.

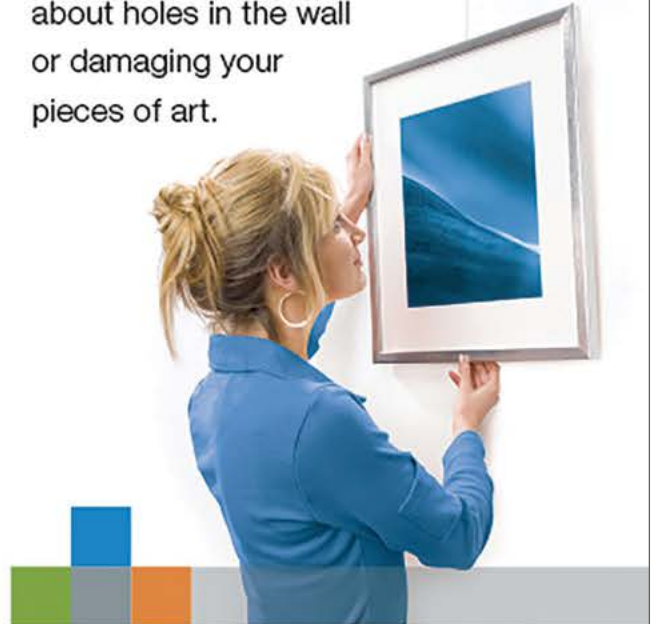
Here are the Alexandra Blossom Festival Art Award winners:


- 1st Prize - Sheena Lassen.
- Elizabeth Stevens Memorial Award - Wynn Dryden.
- Highly Commended - Ross Campbell.
- Merit Award - Maurice Middleditch.
- 'Blossoms' Award - Kahori Uchida.
- 'Blossoms' Certificate of Merit - Miriam Burnside.
- Youth Awards - Macaela Turfus, Callum Smith, Emily Tyrell, Brodie Waiheke.
- Incentive Award - Beth McArthur. 





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Angela M **SHARING THE BEAUTY**

I was destined to become an artist - having drawn, painted, sewn and crafted constantly throughout my growing years.

After gaining a History and English degree I became a primary school teacher, encouraging the children in artistic expression at every opportunity and displaying their art in every available space. I was commended for the ambience but warned that too many 'hangings' could pose a fire risk! Later I co-ordinated the installation of large permanent outdoor murals which met with approval.

On retiring from teaching, once my family had grown, I was at last free to follow my own artistic journey.

I am largely self-taught but value the grounding and increased confidence attained by completing a diploma in painting in 2011. These days I feel compelled to create positive vibrant images. My brief as an artist is to

“Focus on the beauty which is abundant in this world and thereby know peace” (Philippians 4:8-10, from the Holy Bible). One part of my inspiration is what I see as beauty, most often the smallest organic forms in nature



'Seek 2010' - 900 x 600mm. Acrylic on board.

- seeds, shells, eggs, petals and leaves, small beginnings from which greater things evolve.

Equally important, is how I feel. I paint from the heart and am translating thoughts, words, poems and dreams into painted expression. I have an overwhelming desire to inject colour, truth and beauty into our environment, trying to counter the negative, dark influences pervading society. It's about spreading a little happiness.

Japanese style (the combination of minimalism and fine detail present in paper and silk design) influences my painting as do the swirling curves and clean lines from the Art Nouveau era.

Great artists who inspire me include Vincent van Gogh for his vibrant colour, sense of movement and passion, and Georgia O'Keefe who collects organic treasures to inspire her 'larger than life' paintings of flowers, shells etc. I credit New Zealand's late great Patrick Hanly for initiating my interest in abstract art. His '7 Ages of Man' series inspired my '8 Ages of Woman' series. Auckland based Dalene Meiring's sensitive renderings of soulful women and vibrant flowers have encouraged me to focus on feeling and expressions in my figurative paintings.

Every piece I paint starts with a 'seed', often a thought, phrase, dream or experience. I keep a visual diary of these thoughts, words, images and experiences and then I reinterpret them as simple line drawings for the basis of my abstract works. Fully shaded life drawings precede my paintings of people. I block in my basic colours and shapes with two generous



'Chosen One' (from *The Message Project* series) - 500 x 500mm. Acrylic and chiyogami paper collage on canvas.

coats of acrylic and then start applying thinner layers for shading, detail. I integrate collage - especially fragments of Japanese chiyogami paper, blended as part of the process and not stuck on as an afterthought. I tend to work silently, enjoying birdsong and garden views. Sometimes I put on the haunting Celtic melodies of musicians like Enya.

When the brushes rest, interaction with family and friends and exercising body, mind and spirit are essential to life balance. When walking, gardening or travelling, my camera and notepad help me celebrate the beauty and document for future projects. Daily workouts at 'Curves' gym, attending exhibitions and being involved with Arts Canterbury are vital vehicles



Detail of 'Dreamer 2015'



'Dreamer 2015' - 900 x 600mm. Acrylic on canvas.



'Seed 2015' - 760 x 560mm. Acrylic on canvas.



'Grace 2010' (from 8 Ages of Women series) - 900 x 600mm. Acrylic on canvas.

for artist networking and socialising - a counterpoise to solitary, sedentary artmaking. Celebrating life is the inspirational fuel which enables authentic, joyous expression, when I take up my brushes again.

Mistakes? I don't believe in them. I think mistakes are rather a form of new opportunity. If a painting 'isn't working' I set it aside for a while. With patience, a solution will occur. If one doesn't, I paint it white again and recycle. 'A while' can be anywhere between a few days and a few years: this year I have

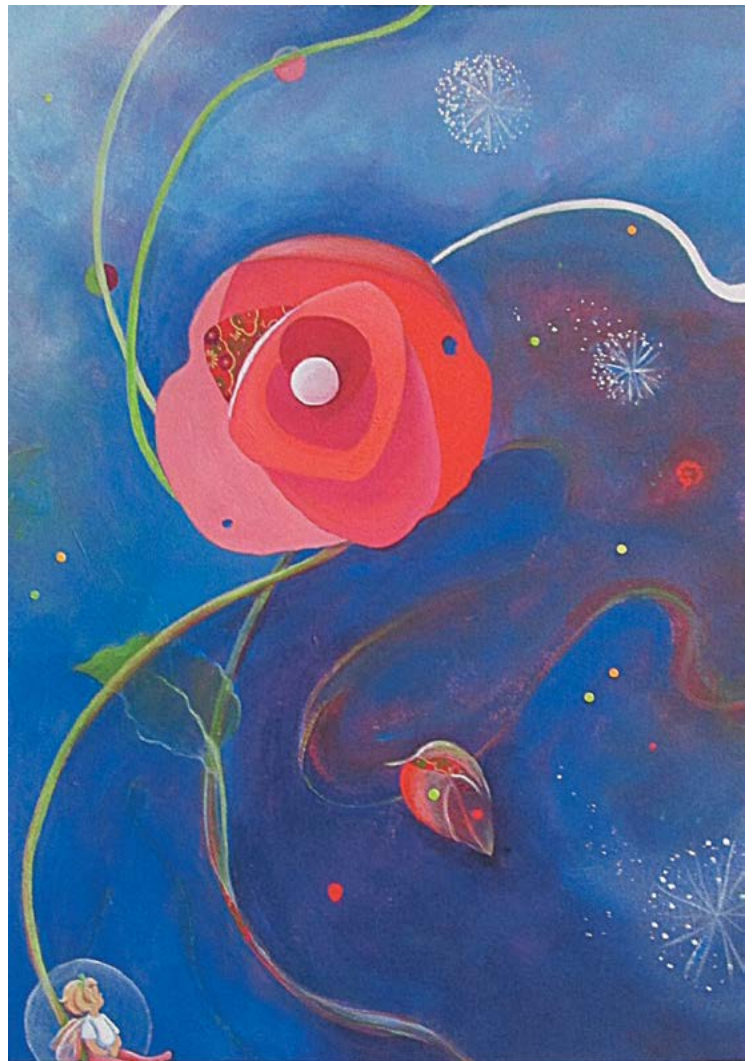
completed three paintings (including 'Dreamer', featured here) that have waited, unresolved, since before the Canterbury earthquakes!

My art currently has two dominant strands, figurative and abstract with style consistent in both. I aim for rich, sleek colour, feminine curves and a strong sense of movement. My ambition is for my work to be seen and enjoyed by as many people as possible and hopefully for enough pieces to find 'forever homes' to justify creating more. As long as the passion is there and inspiration flowing, I will continue to paint.

Coming up is my eighth solo exhibition, entitled 'Messengers' which will be held at 'Art on the Quay', (Kaiapoi) in December and January. This will comprise the 'Message Project' series plus selected works from my archive and some new ones in progress. These 'Christmas Story' paintings had their first exhibition in



'Journey' (from The Message Project series) - 300 x 600mm. Acrylic and chiyogami paper collage on canvas.



'Flora 2016' - 600 x 780mm. Acrylic on board.

Christchurch's Cardboard Cathedral last Christmas - as you can imagine that was pretty special!

I participated in the Christchurch Art Show for the first time this year: courage, stamina and hard work is essential for 'newbies' learning how these large scale expos function. Quite amazing to have work seen and appreciated by so many people - valuable exposure and wonderful for the public and artists to interact and appreciate such a diverse range of quality artwork under one roof.

I intend to continue exhibiting at such events and through galleries but I am additionally aware that art marketing is rapidly changing; learning to engage via the internet and social media is vital for artists and galleries to be viable in the future.

I have paintings in the UK and Australia. The one painting that makes me the happiest belongs to an orphanage and school in Siem Reap, Cambodia: 'Sharing the joy' with those who have lost so much. [N](#)

“ Be inspired and encouraged by other artists of course, but always be yourself, everyone else is taken! ”

Angie Mole



ALLA PRIMA

'Ananda' by Gabriel Mark Lipper, Alla Prima oil on panel. 300 x 230mm.

Alla Prima, the Italian phrase, means 'at first attempt'. It describes a wet-on-wet technique which the French refer to as 'au premier coup' (at first stroke).

A technique traditionally used with oils, Alla Prima is the method of wet on wet painting. It prompts us as artists, to make decisive strokes with intention, giving each stroke an equal importance on our canvas. Its quick wet nature helps capture an impression of life that slower strokes miss, much like how gesture drawing is to figure drawing. Alla Prima helps an artist harness the energy of the subject in front of them. This is a very valuable technique when painting en plein air or when wanting to finish a painting in one or two sittings.

Since the late 14th century, when workable oils were becoming better known, artists such as Frans Hals began experimenting with the technique in parts of their paintings. He did a portrait of Jasper Schade van Westrum in 1645, using

the wet-on-wet technique through the entire work. However it wasn't until the 19th century that Alla Prima took centre stage and became the technique of choice for the impressionist movement.

Although against other academic painting styles of the time, Alla Prima's painterly nature could capture the essence of a scene or action with haste, something that became an integral part of impressionism. Most painters these days will have dabbled with the technique even if the name of the method is unknown to them.

However to create a entire work, with the technique in mind, creates something quite special.

Here are some tips and tricks for creating lively, painterly impressions in Alla Prima.

Paint

Oil and Water colour are most commonly used because of their drying times, however various mediums can make acrylics take longer to dry, so they can also be used.

Canvas Preparation

It's up to you as to whether you like to put a sketch down first or not, but colour pallets for this technique are best mixed before a sitting. This saves huge amounts of time during the actual painting session and can help your image process.

Much like when singing where it's best to know the lyrics before trying to sing the song, having harmonious colours on your palette before painting will save you from blundering about.

Brushes

Anything that holds paint, all options are open. Brushstrokes end up being a visible part of Alla Prima pieces and through experimentation you'll find brushes that make strokes you enjoy.

A general tip during painting, would be to start with broader brushes, then work your way through to the smaller ones for detail. Try using square tip and round brushes to see the difference.

Layers

As a rule of thumb start with darker colour first, then work through to the lights. Study your subject and try to keep colours to their designated areas to help minimise excess paint on your canvas.

Overworking

Keep everything wet but try not to overwork areas. Keep in mind that if

you brush the same spot more than three times with the same loaded brush, you maybe taking off paint rather than putting it down.

If you've made a mistake try scrape the paint off and try again. If it's unsalvageable, remember the lesson for the next painting.

Canvas

White is stark, lifeless and you'll rarely find it in nature. You don't want to be using all your paint trying to cover up a brilliant white canvas.

A canvas with a neutral toned base colour will help any painting (or drawing).

Also, we have arrived at this age of art because people before us have experimented and tried different things. So can you. Try painting on wood, iron, wove flax or hessian sacks for interesting effects that differ from the norm.

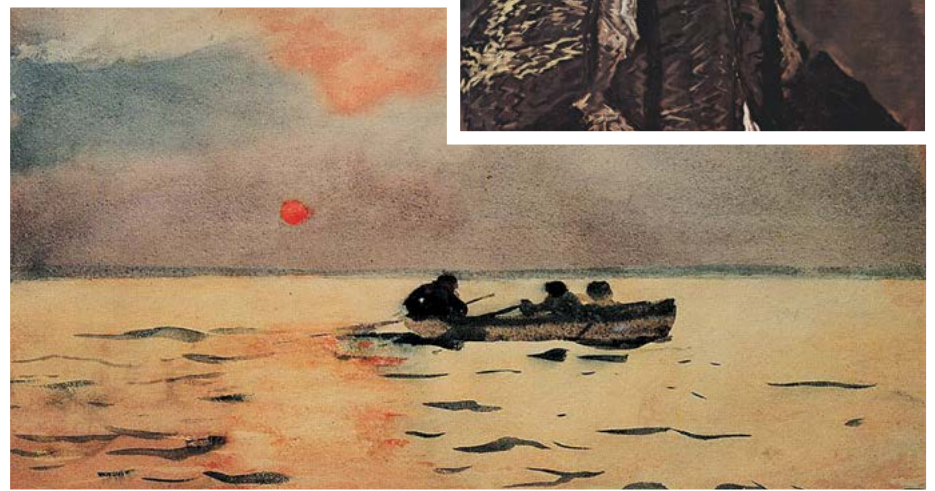
Confidence

There is no right or wrong way to create art. There are millions of helpful

guidelines but the best way to paint is the way you do it on the day.

Challenge yourself and be your own worst critic, with every painting we complete or abandon we learn more about what works and what doesn't. Only through output and study of our own and others works, will we develop. **N**

Below: Portrait of Jasper Schade van Westrum by Frans Hals - 1645. Medium: Alla Prima (wet-on-wet) oil on canvas. Dimensions: 800 x 675mm (31.5 x 26.6 in) Current location: National Gallery in Prague.



'Rowing Home', by Winslow Homer - 1890. 350 x 505mm. Alla Prima watercolor on paper.



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ALLA PRIMA PAINTING

By Evan Woodruffe

There's nothing like positioning yourself in front of your subject and having to get everything down all at once, or "alla prima" to coin the Italian phrase. This technique is used in Life Drawing classes, also in painting in the environment ("en pleine aire"), but can be applied to any work that is begun and finished in one session.



Taking a stripped-down studio is advisable when painting in the environment – you may be working from your lap so it's best not to complicate matters. For this demonstration, I'm using a primed ¼ sheet of watercolour paper, seven colours, three brushes, a palette pad, some paper towels and a jar of water; that's all you want to carry, though I confess now: it was raining so I did this at my table.

Underpainting in liquid acrylic quickly establishes the painting's composition.

I used a big No16 Top-Acryl filbert brush to knock in the main elements using Golden High Flow Acrylic Indigo and Sepia, and a No4 round for the tree; the ability to wash the fluid colour quickly over the primed paper to form a coloured ground with no texture appealed to me, and I have a use for the High Flow later in the painting. The da Vinci Top-Acryl brushes hold plenty of fluid and are also strong enough to handle the pasty acrylic I'll over-paint with.

Mixing all your colours before you begin painting allows your painting technique to be fast and concentrated.

Golden OPEN Acrylic is particularly good for outdoor painting, as it won't dry too quickly. I chose Chromium Oxide Green, Cobalt Blue, Transparent Pyrrole Orange (only available in the standard Heavy Body, but they mix well together), Raw Sienna, and Titanium White. It's a good idea to get all the colours mixed in advance of painting, so you can see their relationship to each other, and once you get working you don't have to stop your eye-to-surface flow. I mix a nice warm black from the Cobalt Blue and Transparent Pyrrole Orange, which will form the base for my blustery sky. Down by the horizon I add a smidgen of Raw Sienna.





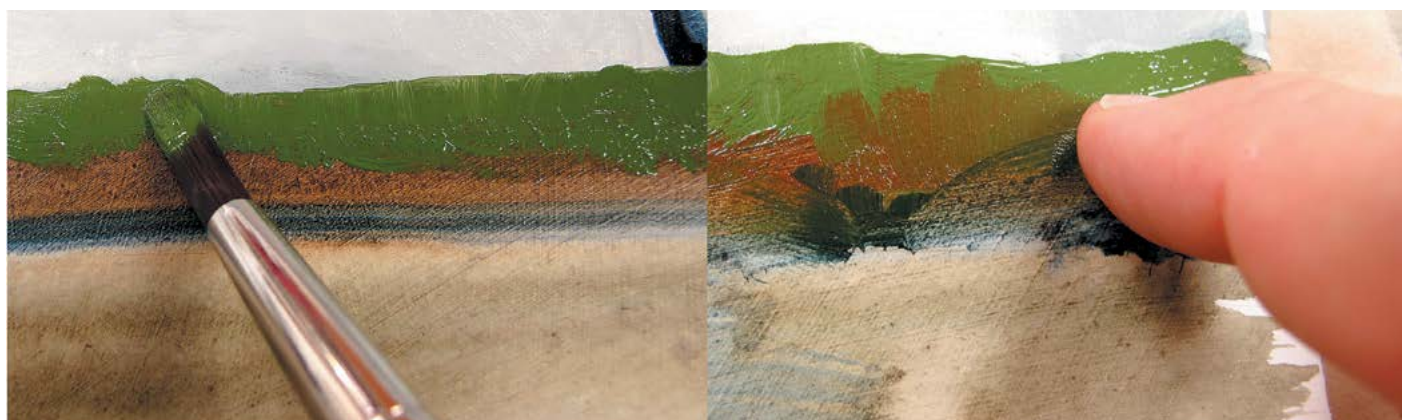
Mixing a grey from a Primary and its Complimentary provides you with a rich tone that can be easily shifted warm or cool.

I use the opaque grey I've mixed to cut in and shape the rough underpainting of the tree. I try to be quite determined in this, like giving a tree a hard-prune! If my paint doesn't cover completely, that's okay; the underpainting "holds" the grey in place. If I wanted to get really finicky, I could use my smaller No4 brush here, but I like the broad marks this No12 Top-Acryl makes for the sky – it's the perfect size for my cloudy effect. Turning the paper in different directions helps get my point in there.



Although a steady hand is the ideal, you can always correct your lines with some sky-coloured paint.

I do need the fine Top-Acryl round brush to touch up and add to the branches, though. The Indigo High Flow sits in this brush nicely, so if I'm careful I can just hit the surface with the tip and draw a thin line of colour out of it. These lines are dark, increasing the tonal variety and therefore the depth in the tree.



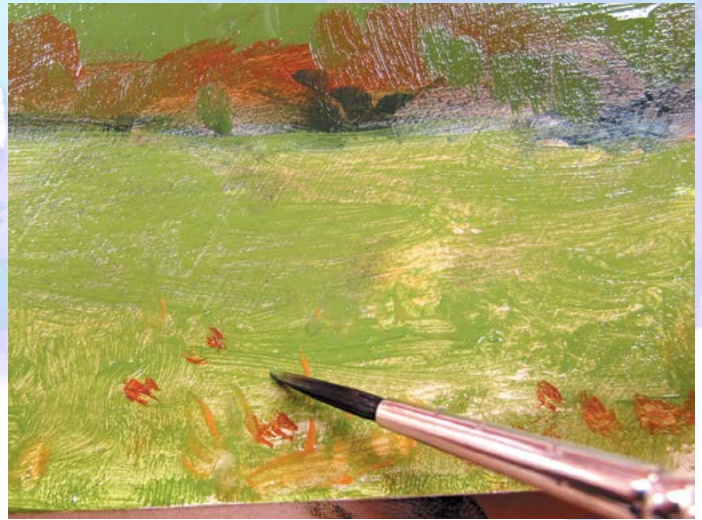
Applying the paint vertically along the hedge helps to balance this strong horizontal element.

Working down the paper, I paint in the hedge using a mixture of Chromium Oxide Green and Raw Sienna, with a touch of the Indigo High Flow Acrylic (all Golden products intermix easily). To add depth to the hedge, I drop some Transparent Pyrrole Orange onto the green, and some Indigo along the base. Wiping back with my finger brings some of the underpainting back into it, adding a bit of depth and another type of mark.



Using your brush in different ways for various parts of the painting helps to differentiate them.

To differentiate the green of the hedge from the foreground, I leave out the Indigo and increase the amount of Raw Sienna – this warms the green and so brings it forward in the picture plane. Using my No12 Top-Acyl on its side, I push a thin layer of this green back and forth so I have different degrees of opacity and transparency, giving the foreground a sense of depth and suggested detail. You can see here the criss-cross marks from my priming, which helps provide a slight texture and movement to the image.



The Transparent Pyrrole Orange has been used in all parts of the painting except for the tree.

Detail also brings an area forward in the picture plane. Roughing the green up close to the front end of the painting and ticking in a few warm tones with the Transparent Pyrrole Orange and Raw Sienna is enough to separate the foreground and stop it “sliding off” the painting.

Alla Prima painting needn't result in masterpieces but is certainly a great way to speed up your technique and improve your way of looking. This simple work took less than an hour and demonstrates some handy landscape methods: arranging space by working from cool colours and broad marks at the back to warm colours and smaller



By working quickly, you learn confidence and a deftness of hand that become invaluable in more involved paintings.

marks at the front; composing in horizontal thirds (top two thirds sky, roughly halved into dark and light, and the lower third ground); breaking the horizontals with some verticals, and using a wide tonal range.

The Impressionists popularised alla prima landscape painting, but I encourage you to watch ‘A Bigger Picture’ by David Hockney, to see an artist who takes the technique to a phenomenal scale. His alla prima paintings are true masterpieces. **N**

'HER SPACE'

Kiwi 'She Sheds', Back Rooms and The Kitchen Table

by Marilyn Jessen

ISBN: 978-1-86953-944-3
RRP \$39.99

Following a successful career in business management, Marilyn decided on a change in direction. She completed a Media Arts degree, and became a specialist teacher in music, photography and film-making. Marilyn has now harnessed her creative skills to both write and photograph 'Her Space'.

'I have had the privilege of stepping into the spaces of over 60 artistic, creative and inspirational women, who are living and loving life by following their passion. They are some of the busiest women I have met, and yet they manage to carve out time to do what undoubtedly comes from the heart,' Marilyn says.

'We know them as daughters, partners, wives and mothers, and as carers and career women who juggle busy lifestyles and multiple roles, while satisfying their deepest desire to create. Our lives are enriched by their work.'

The women featured in 'Her Space' are at varying stages of their creative journeys. Some are at the beginning, working at a day job and creating in their precious spare time. Some have taken the leap of faith and given away the security of a steady income to do what they love, hoping and believing that the money will follow. And there are a few who have been at it for long enough to know that it is financially sustainable, even if things do get a little scary along the way.

They are ordinary women made extraordinary by doing what many of us silently yearn to do: follow our passion. All have faced challenges — physical, financial and emotional — but they do it anyway.

Each woman's space is truly unique, ranging from small to large, basic to lavish, and from kitchen tables to back rooms, to garages and 'she sheds' tucked down the garden path.

Also featured in 'Her Space' are 'food for thought' pages including 'Getting Started Creatively', 'Staying Passionate about Being Creative', and 'Creating Your Very Own Her Space', each providing tips and strategies to assist readers on their creative journeys.

Turning a creative passion into a full-time job is a serious step. Marilyn includes a 'Marketing and Money' section to assist creatives in navigating the business side of their creative enterprise.

Marilyn says: 'I hope readers will find, within the pages of 'Her Space', someone to identify with, something new to try, or someone to be inspired by, and above all that readers get excited about creating their own unique, inspirational, and productive 'Her Space'.

The New Zealand Artist Magazine

New Zealand women are extraordinarily creative. They knit, they weave, they write and they build. They are jewellers and milliners, painters and sculptors, crafters and collectors. Marilyn Jessen spent a year interviewing over 60 inspirational women, from Hokianga in the north to the Catlins in the south, to bring us 'Her Space'.



Her Space
She Sheds, Back Rooms and Kitchen Tables
Marilyn Jessen

Heather Rees
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Creative Freedom



'Sunset on Samoa' - acrylic on canvas. 910 x 610mm.



'Otaki Forks' - watercolour. 270 x 360mm.

Finding time to paint has been her biggest obstacle, but she's found the formula of making it a priority of her 'at home' time and she tries really hard not to procrastinate or get side tracked. Having deadlines helps to keep her focussed.

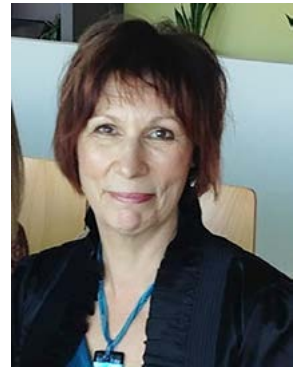
Art is Annette's passion and watercolour her favourite medium. She loves the transparency and looseness watercolour offers and says she does not find that as easy to achieve with other mediums. However, she is finding a lot of success with acrylic as well. "I enjoy the process of being immersed in creating a piece of artwork. The beauty of nature is my biggest inspiration, sunsets, sunrises, landscapes, flowers and people."

Wellington born of Dutch heritage, Annette Straigheir passed art in secondary school and has attended many art courses and workshops over the years. Still fully employed, she enjoys her painting as a secondary focus, although she thoroughly enjoys the freedom of creativity she finds in her art.

With great appreciation for the Impressionist artists, especially Degas, Renoir, Monet, Toulouse-Lautrec, Turner and Van Gogh, as well as the realism of John Sargent's portraits, present day artists Anne Blockley, Mary Whyte, Jacky Pearson and Nancy Trichborne provide much inspiration. "Anne Blockley does very loose flowing watercolour with touches of detail and vibrant colours, Mary Whyte produces brilliant portraits with inspired use of colour, Jacky Pearson has the ability to move from

intense detail to flowing works and Nancy Tichborne who creates delicate flower and garden scenes. They all have their own unique style in watercolour," she explains.

As a member of the Wellington Art club for a number of years, she has found the courage to try out different mediums and has developed her own style of art. "Being part of the club has allowed me to learn new techniques



'Pohutakawa' - acrylic on canvas. 300 x 210mm (sold).



'Frangipani' - watercolour. 370 x 270mm.



'White Poppy' - watercolour. 350 x 270mm.

and socialise with fellow artists." Annette is also a member of Watercolour NZ and says this society has given her the opportunity to go to many of their workshops and learn. "I have also attended weekend safaris where being able to paint outdoors and spend time with artists has been valuable in stretching me outside of my comfort zone." Both of these organisations also provide opportunities to exhibit, which is great for exposure and she gets very excited when a painting sells.

Annette is currently working on a few commissions, one of which is just about finished. She reflects that her flower based work is seemingly the most popular. "I am



'Red Poppies' - watercolour. 300 x 300mm.

very proud the Mayor of Wellington, Celia Wade-Brown purchased my painting 'Red Poppies' for the Wellington City Council as a reminder of Wellington's World War 100 ANZAC commemorations. This was exhibited in the Splash Watercolour NZ Exhibition, WW1 in Watercolours."

Starting with an idea which may come from some of the many photographs she has taken, Annette works out a good composition by sketching first, making sure to add in the tones. "This helps me work out where to add the lights and

darks when I work on the painting. Then I lightly draw in the outline on watercolour paper. I may use some masking fluid in places that I want to remain white. Then, using my favourite Da Vinci Petit Gris squirrel brush which holds a wash and gives me great results, I paint with the lightest colours first. I prefer to use transparent colours initially and may add more opaque colours in a second wash, especially in the dark areas. I love to add the detailed finishing touches to complete a work."

She has learned to accept that not all paintings are going to turn out well and doesn't get angry or upset but rather tries to work out where she went wrong. "All good



'Hollyhocks' - watercolour. 250 x 350mm.

practice – the more you play, the better you get.” She listens to the music on her IPOD or on CD’s and appreciates a collection of different types of music.

In her spare time Annette enjoys catching up with family and friends, walking, yoga, movies and gardening.

She has work displayed in the Alfred Memelink Artspace Gallery in Petone and has sold to customers from as far away as Australia and the UK. [N](#)

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DERIVAN® : ABOUT US

It started 50 years ago with a few mates chatting over a beer. They realized that there was a need for safe non-toxic artist paint for use in schools. It may seem an obvious idea now, but at the time art teachers had very little choice when it came to child-safe paints.

A few more ideas later and the company Vynol colour was born. A revolution in acrylic paints had begun! Starting small with a kitchen blender in a stable at Sydney's Kings Cross, the company grew and the name changed to Vynol Derivan. Their non-toxic products proved to be enormously popular and the company quickly outgrew its humble beginnings, setting up a factory in Alexandria, Sydney and production facilities in South Korea and Canada. Vynol Derivan had come of age, and the name was changed again to Derivan.

The ideas kept coming, and after introducing the world's first 'student grade acrylic', Derivan created a range of non-toxic screen inks and block inks as an alternative to products containing toxic solvents and harsh chemicals that were primarily in use at the time. It then came to Derivan's attention that some of their paints were being used to paint the faces of children at fairs and school fetes. Although non-toxic, these paints were not specifically formulated for prolonged use on the skin, so Derivan created another world-first: Derivan Face and Body Paint.

Derivan always remains committed to new product innovations, and some of their recent breakthroughs include Derivan Liquid Pencil, a unique fluid graphite formula, and the Matisse Dry Mediums range, which provides endless ways for artists to create textural effects.

"It is solving our customers' problems and helping them remain at the forefront of their endeavors that drives us" says CEO Steven Patterson. Steve is a second generation descendant from one of the two original founding families that still own this Australian company. "Derivan's catch phrase **Inspire. Innovate. Create** is as much a company motto as it is what we aim to help our customers achieve".

Patterson is also quick to point out that Derivan has very strong social and

environmental ethics, demonstrated in their innovative factory in Rhodes, Sydney. Air conditioning has been replaced by cross flow ventilation systems, lights are controlled by movement sensors, luxe meters and timers.



Water usage has been reduced by 75% in 10 years through the implementation of efficient usage programs. In July 2015 Derivan swapped to renewable energy and had 120 solar panels installed on the roof of the factory. This has resulted in reducing Derivans electricity costs and carbon footprint.

Just as Derivan believes that everyone has the ability to create art, they also believe in equal employment opportunities. Derivan works with the Achieve Foundation to employ disabled people who make up 20% of their process staff. In addition, all staff enjoy flexible working hour plans and a safe factory environment that complies with current health and safety standards.

Derivan's ongoing commitment to safety and sustainability is behind their latest innovation – a range of certified sustainable cleaning products. As CEO Steven Patterson says "Our GECA certified cleaning products were the first to be re-certified this year under the new standards. Although they are a long way from our traditional paint products, they still require research, formulation, mixing and filling – things that we do well – with the added bonus we know we are helping the planet!"

What's In A Name?

Derivan was until recently known as 'Matisse Derivan', a name which goes back to when the Matisse range was the company's sole product. The name 'Matisse' itself was originally only the project



name for the product, which came about because one of the first people to get involved was obsessed with the work of Henri Matisse - and the name stuck!

'Derivan' originated from the early period when the company tasked with registering our initial trademark name

came back and explained that the chosen name was unavailable in some countries, and that it would be prudent to choose a few derivatives to give them some lee-way. So where does 'Derivan' come from? Apparently it is a derivative of 'derivative'! **N**

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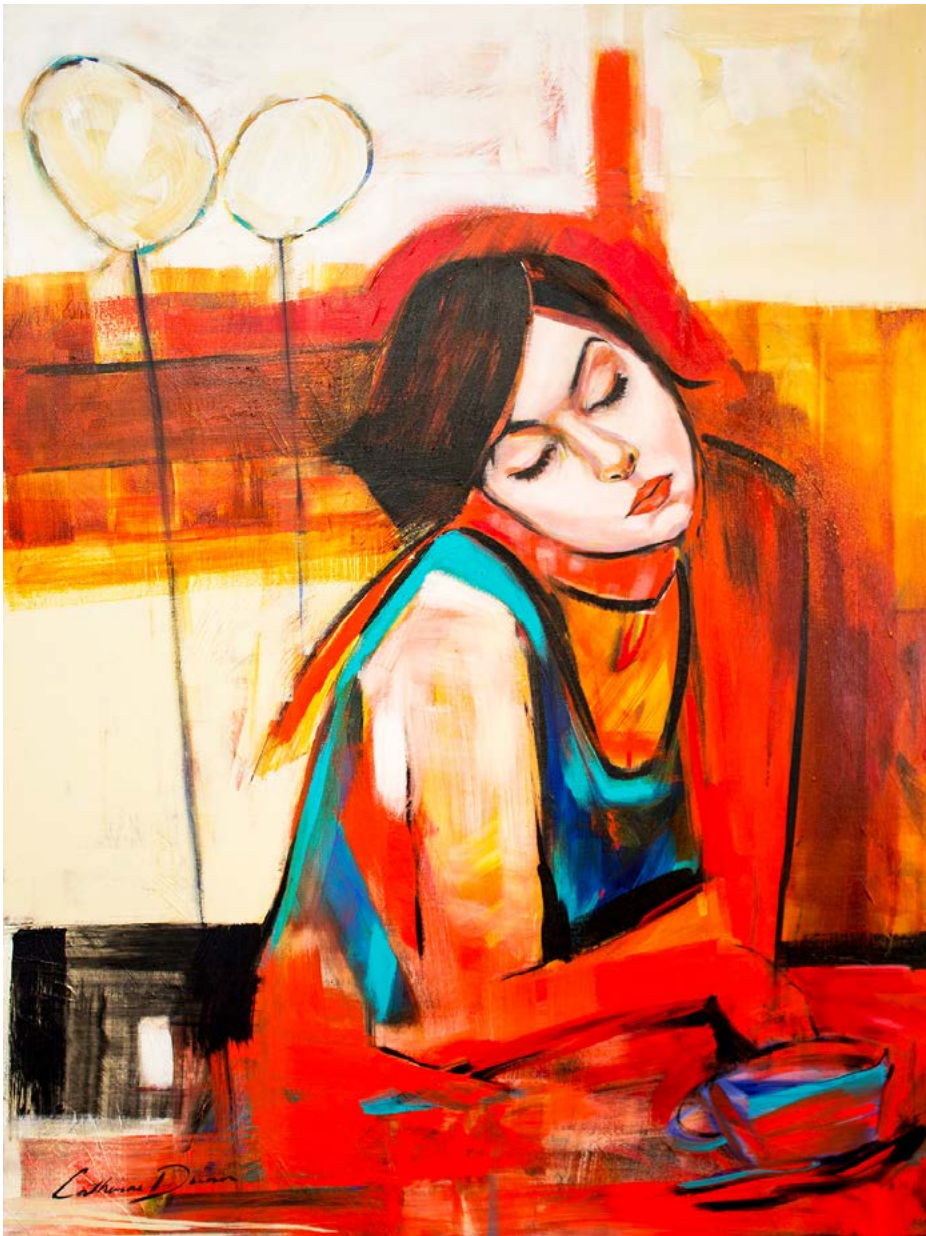
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Matisse range of professional artist acrylic paints and mediums are manufactured with the highest quality pigments and ingredients.



Catherine Dunn

I don't remember a time when I didn't make art. It has been with me from the beginning. One of my earliest memories of being given an opportunity to paint was on my first day at kindergarten. It was a momentous discovery at the time for me and I didn't want to do anything else.



'After the Show'. Acrylic on canvas - 1020 x 760mm.

Art was always a favourite subject at school, which led me to study art fulltime in Australia. I attended Claremont School of Art in Perth, Western Australia in the early 90s and graduated after three years, majoring in Sculpture. It was a lifetime ago and a valuable experience, fraught with all the learning curves of youth of course, but definitely provided a solid base to build on, and great memories. After Art school in my 20s I meandered through the creative process a bit, mostly in a sleep deprived fog, due to the addition of a husband and children. I always tried to keep my hand in while running a busy household and raising a family and continued to exhibit in Australia and in New Zealand, but it is only now that two out of three of my children are out into the world and doing their own thing, and my husband has miraculously morphed into a fulltime Picture Framer, that I have the opportunity to really work as a fulltime artist. It has somehow, blissfully, become my job.

The thing I love most about being an artist is the light bulb moments after a struggle. Sometimes getting to the end of a piece is like pulling teeth and it doesn't always flow the way you intended. Other times it comes together fast and seamlessly. Occasionally you have an overwhelming desire to put your foot through it, stamp on it, light it up and burn it, but it is often also at this hideous point that a discovery is made and a work is retrieved from the brink. That is really kind of exciting to me.



'Atatori': Acrylic on Canvas - 1020 x 760mm.



'Natsu': Acrylic on Canvas - 1020 x 760mm.



'Oka-San': Acrylic on Canvas - 1020 x 760mm.



ABOVE: Catherine in her studio with 'Day dreamer.' 1210 x 1210mm on the easel in the background.

LEFT: 'Maiko': Acrylic on Canvas - 1020 x 760mm.

There isn't any single motivating factor that keeps me making art, other than the feeling of being compelled to produce it and wanting to learn more. It wasn't money that's for sure. The thought of pursuing a "career" as an artist seemed like kind of a joke at times, and I've had to be very patient at times. Frustratingly, many things only come together for a person when the timing is right. I have made art all my life because I truly love it and I need it. If I'm honest it certainly helps me maintain a respectable amount of sanity. I think of my creative road as something that will continue to develop and evolve over time, and as long as I just keep walking along it.

It's important for me to see my own work in the context in which it was produced, and not be too harsh a critic of myself. What I produced back there in the quagmire of young children was just a stepping stone along the pathway of creativity to where I am now. Where I will be next year or in five years is anyone's guess. I read a quote once by Joseph Chilton Pearce that said "to live a creative life we must lose our fear of being wrong". I used to think about that when I was having a moment of self doubt or a cringe moment over past work. I just had to tell myself, "The more art I produce, the more discoveries I make and the greater my knowledge and capacity becomes, I just have to keep making art."

There is inspiration to be found everywhere, all around us. Artists are natural observers so it could be the smallest thing that inspires the next body of work, even a quote, "look into all things with a searching eye" ~ Bahá'u'lláh. What drives my creative soul is an important question and not easy to articulate, because I think it's about needing the feeling that I get when I'm totally immersed in making art. I go to an indefinable space



'The Phoenix', built by the amazing Johnny Mulvay from Waihi.



'Deco Dreaming'. Intaglio print - 305 x 200mm.



'Beach Babe'. Intaglio print - 330 x 235mm.



'Resolve'. Intaglio digital fusion - 315 x 580mm.

of awareness. It's a connectedness, like a prayer. I am quite sure that all creative people who find or know this area, where time stands still, find it hard to leave. To me it brings pure joy and satisfies my soul. My artistic ambitions are just to extend myself creatively as far as my capacity will allow, and to keep adapting and learning new things. This is the way I see my whole life though, not just with art.

My favourite piece of equipment is the beautiful 'Phoenix' (100 year old mangle converted to printing press) that was lovingly restored piece by piece by my friend Johnny Mulvay in Waihi. I love it because it was built with such care and precision. It is a beautiful piece of craftsmanship, but one that also has an important function in my studio. Just admiring it inspires me, and others, to make art.

Modus Operandi

How I work is a little dependent on the materials I use, and since I use a lot of different materials it changes each time. One thing that is fairly consistent in the way I work is that there is quite a mental process that takes place prior to the commencement of the actual work. There can be a number of ideas buzzing about for a good long while before they actually materialise. Finding a way to articulate an idea to myself is really the first step. Organizing it in my own head. I listen to a huge range of music when I'm making art. It really depends on my mood and the type of energy I am hoping to transfer to the surface on any given day. The music will very often have an effect on the colours I use and the types of marks I make.

I have to reside in the present with my art and try to keep it moving forward. When I look back I am always able to see a progression of some kind. Right now I am working on a series of encaustic pieces. It is a fairly new area for me and so it is a very exciting thing. I am loving it. Making my own encaustic medium and pigments is all part of the process and I really love that there is an element of alchemy involved and a bit of heat and unpredictability.

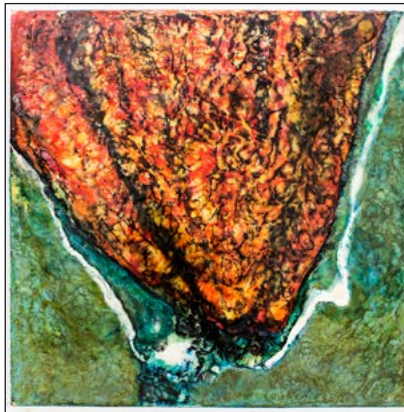
Usually I don't see anything as too much of an obstacle. If a potential problem comes along I just try to imagine how it can be used as an opportunity for growth. Over time I have found my own way of sorting out what's important. I have learned to work in the chaos of other people if I have to, to block out the distractions, and be decisive about when to stop. I quite often have to walk away from an art work and leave it for a while in case I destroy it. No sense in flogging a dead horse. All things in art can be resolved later, but in their own good time. I try not to be too attached to what other people think of my art or the art itself; after all art is a very subjective thing.

Some love it, some do not love it. We are all very different in our opinions and tastes and that's ok because it makes things interesting. Too many artists allow themselves to become paralyzed by what other people think of their work.

If I pay attention to my intuition, it will let me know what I have to do to progress with an artwork. An artist must learn to trust themselves, and not look to others for approval. I have also learned that my creativity diminishes or expands in direct proportion to my courage. When I am prepared to expand my understanding of materials, techniques and mediums, and just experiment, without the fear of messing up, and without the expectation of creating a masterpiece, my capacity increases. I hope that this way of working will prevent me from becoming artistically trapped in a too familiar or habitual way of working.

When I'm not in the Studio, I spend time with my family, and most recently have been practicing my surfcasting in preparation for fishing this summer with my father. I have two little yorkies who think they are my children as well so they require lots of cuddles and reassuring words and gestures about being "good boys", even though one of them is a girl.

I have my own Gallery space. My husband and I have recently started a small framing and artistic services business with an attached space that I use as an exhibition space for work and a studio to teach in. Local emerging Artists are invited to exhibit in the space for a regular Bi-monthly



'Valley of Search'. Encaustics - 425 x 425mm.



'Valley of Contentment'. Encaustics - 425 x 425mm.

themed exhibition. My husband built me huge columns on casters so I can change the layout of the space according to my needs. Half of it is currently being used for my Art students to play in and will be rearranged for exhibition purposes for several other exhibitions that are coming up and the KOAST trail, (Kerikeri Open Art Studio Trail) of which I am a member. The trail happens annually on Labour Weekend, and is an opportunity for visitors to come into the studio and see the artwork, talk to the artist and ask questions, buy art, and see the artist at work.

I wish someone had told me as a young artist never to be afraid of making a mistake. There are no mistakes really, only opportunities for growth and discovery. Whatever you do creatively, do it with energy, conviction, dedication and purpose. Just own it. N



'Pendulum'. Encaustics - 200 x 600mm.



'Inlet'. Encaustics - 210 x 580mm.

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Squeezing that last dollop of paint from the tube, and still needing more, used to frustrate the heck out of Steve Manson. It was that frustration - and the four hour round trip to get another tube - which started the Timaru artist thinking: How good would it be to be able to order your paint and art supplies online from someone who really knows their products, and then just sit back and wait for the courier to deliver them?

He thought a little more, called on his experience operating a traditional art supply store for five years, spoke to a web design company, and together they came up with his new online store – Artsupplies2u.

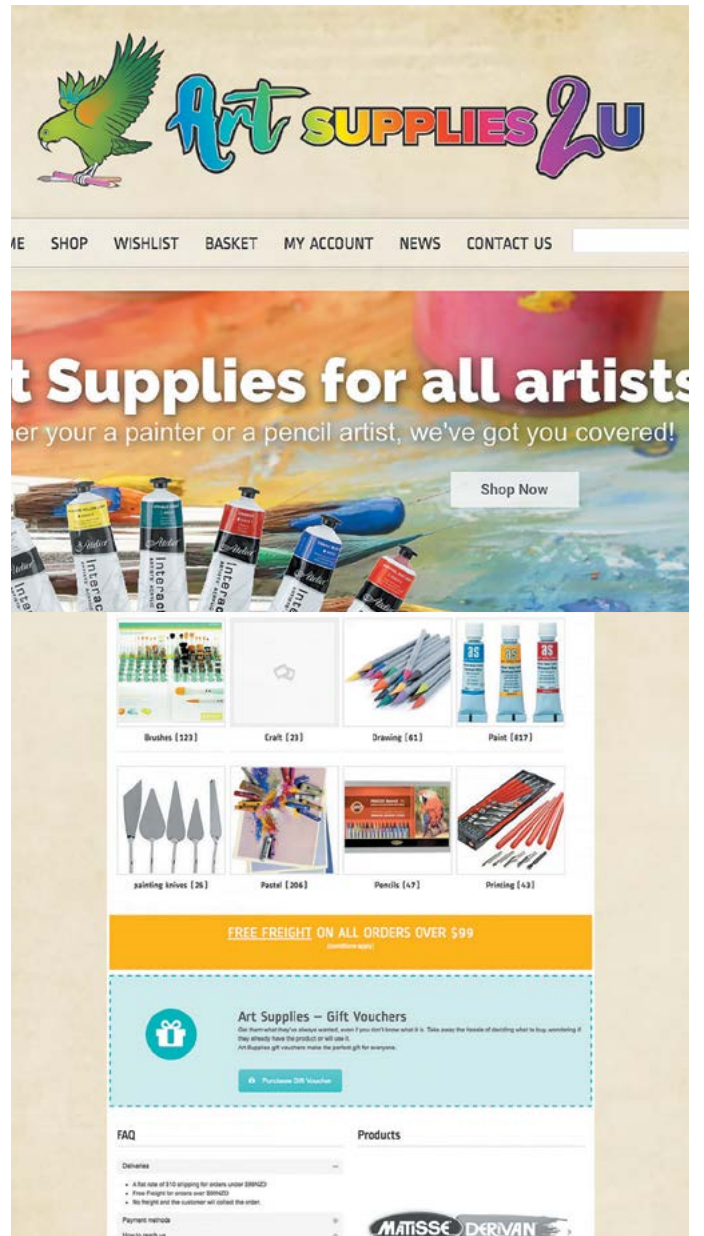
“Every time we used to go to Christchurch, the first place I wanted to go was the art supplies shops,” he said, adding he realised many of his artist friends were doing the same whenever they were away from home.

But that still didn’t solve the issue of running out of the product you needed when it could be a month before you were next in a major city.

The more he watched his wife Rhonda buy her quilting and craft supplies online, the more he realised ‘on-line’ was a service he could offer artists throughout the country. No longer having the overheads of a traditional shop meant his pricing could be highly competitive, with the customer being the winner.

He admits he has been hugely lucky being able to call on Draw Art Supplies’ Gareth Evans, when it comes to understanding why different paints and mediums act the way they do. Between them they are able to answer most of the more “interesting” questions artists have a habit of asking.

“It is really important to know about the products you sell, and to have ‘played’ with them yourself, so you can explain how to get the best results out of them,” Steve said. He has a policy of only stocking products he personally is willing to use when he does find time for his own art.



The font page of the new Art Supplies 2 U web page.

While he only started painting 10 years ago, he comes from a family where all his siblings can paint and draw. At one stage Steve, his mother, and one of his sisters, were all taking lessons with the same tutor.

Although he has dabbled with paint in its many forms, it's pastels he keeps coming back to. He jokes it is his love of really getting into his art – getting it all over his hands (and clothes) that draws him to pastels. Thankfully he also has several tubs of Art Spectrum's Brush and Hand cleaner for the post-pastel clean-up!

It's that preference for pastels which sees him stock the full range of Art Spectrum Pastels, Pan Pastels, Colourfix pastel papers and boards, and the Colourfix primers for preparing your own pastel surfaces.

But pastels don't always win out, and Steve admits to having a soft spot for the very traditional Old Holland oil paints. It's the intensity of the colours which draws him to the range.

Along with Old Holland, he also stocks Art Spectrum, Atelier, DAS, Derivan and Markal paints and mediums. The print makers aren't forgotten, with inks, lino and cutters now available on line.

Detective Steve

There's also a bit of the detective about Steve. If you tell him you can't find a product, chances are he will know who stocks it and be able to source it for you.

While his new venture is very much 'on-line' Steve is not ignoring the very loyal client base he has throughout Otago and Canterbury. He's come up with an option allowing you to order on-line but still pick up in person from his Timaru base.



Steve Manson sources products for the latest order from an artsupplies2u on-line customer. The new on-line store gives artists the ability to source the art supplies they need without leaving home. He believes the on-line shop will solve the issue artists living outside of the main cities often have obtaining the products they require.

That pick-up option is important as Steve offers a personalised canvas stretching service which many artists opt for. Not only does it mean they can get the weight of canvas or linen they prefer, but also in the exact size they want which can be very useful if the art is to hang in a specific place.

Another reason for offering the 'pick up' option is Steve enjoys the contact and feedback from fellow artists.

"It's always great when someone calls in with a finished painting, and you get to see a new technique they have used, or just to share their enjoyment of their hobby."

If there is one thing Steve has learnt about the buying on-line it's this: "It's much more interesting spending money on art supplies than it is on fuel to get to the art shop."

That's hard to argue with. **N**



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NOTHING TO DO WITH SEX - EVERYTHING TO DO WITH ANALYSIS - figure drawing and the life class

I was very encouraged when a group of local Thursday painters reacted to a comment about their landscapes lacking figures. "Why not", I asked? "Oh! They are too difficult", they all agreed.

Drawing a figure is no different to drawing a tree, a bowl of flowers or indeed anything - the secret with all drawing is to understand what it is you are drawing. I remember at art school the young women students had a problem to draw a caterpillar tractor engine. We boys did much better, our cylinders were all in line, the crankshafts ran center bottom under the cylinder pots etc. We knew that as boys - the young women did not.

For me as a beginner at art school, life drawing was the core subject, I believe, because when you make an observed drawing from life you must carefully observe, which develops a process of analysis of a subject. An analysis that allows you

to draw what your eye is seeing truthfully. Why a naked body? As you know, artists only draw young nubile women? Come on! My mother was shocked when I returned from my first life class at age fifteen, "Can I have a look," she said? She looked a bit stunned that her fifteen-year-old son had been drawing a lady well past her own age - whoops! - or is there more to drawing the nude?

As a tutor I have found that life drawing is

the only subject where my students themselves knew when they had got it wrong - they could see that their drawing was just not right - and asked for help. This seldom happened with other subjects as they could always justify why they should reposition a tree, move a headland, leave out a boat or even work out complicated stems in a flower arrangement. Observed drawing takes care and concentration. A poorly observed, not well-drawn study can still look alright. Not so with life drawing. The nude, considered the most difficult, teaches us to look hard and analyse what is going on with light, flesh, muscles and bone, especially perspective and foreshortening. The human body changes totally when viewed from even the smallest different angle or viewpoint.

Our brains are so wired that we can identify every single face we see as looking different. Yet rows of bare skulls on a shelf all look much the same. Only when the flesh is added do we see differences, no two faces are the same, and we recognize each as being different. Our brains astoundingly have this capacity and I believe it is this same area of the brain that allows us to analyse when life drawing.

When drawing anything we must observe through our eye, let our brain process the image and pass that information down the arm into the fingers - to be accurately turned into line and massed tones of light and shade. Its not always easy, and it helps if one has been taught in a life class 'how to see'. It is a deeper analysis than the process to copy a ready-made image from a photograph, where you see the final effect before you start. However, I believe we all have this inbuilt ability. It is not some heaven sent skill, but true, some do it more easily than others. We all made an amazing uncomplicated start at age nine but were so often put off when we had to learn to look. As adults, let yourself have a go.

Uninformed vocal critics who attach the idea of sex with life drawing have not helped. It always makes me cringe! Why do they do that? Obviously they do because of the nude model. If nudity equates with sex then maybe some people have a personal problem. I once told a visiting friend



Art School at age 15, my tutor drew under my arm to show me what to look for. This model was younger than my Mum!

who commented on the life size nude I was painting in my studio "You would not have said that if I had been a gynaecologist." She looked a little shocked but thoughtful. Likewise a Scots doctor buddy visiting for the first time looked equally thoughtful and said "Lucky devil! I only got the dead ones!" Such is life, and so I feel, fair comment. We are all human.

Now you may think that sounds a bit rude of me, but my point is that many professionals work with bodies, but it is only the artist who is actually expected to voyeur the model - that's interesting I think. Would you expect an Osteopath not to touch you? Worse for the life tutor in this sacred class, we can no longer sit close, as I experienced, behind the student astride the same donkey, to peer over a shoulder while drawing and explaining to show the way to analyse the pose. Ideally the tutor must get as close as possible, and at the same angle, to draw a drawing alongside the students drawing for comparison. Pointing out where the light falls and to explain the planes of the body. I am told life drawing has almost faded out in some art schools. Is it too dangerous for especially men, to teach? I also suspect a lack of demonstration by tutors to draw in front of a class - could the strength of their own drawing be that they were victims of such suppression?



An artists 'Donkey easel'.

With the advent of computers, graphics don't require the same virtuoso skill always, although I myself own a drawing programme for book illustration, but I feel so-called fine art ie. professional academic art, today often lacks a solid drawing background. Hence the many installations, 'found art' and what a professional friend called 'amusements'. Conversely I recently saw film of Joseph Beuys in exhibition at the Tate Modern in London, a man I have admired since the sixties for breaking the



A Social Realist painting re: 'The 1882 Massacre of the Women of Braes' - 2m Oil and collaged 'letters to the press' from Crofters 1990's which are readable in the faces- Sabhal Mor Ostaig Isle of Skye Scotland.

mold and living on the edge, a great artist with a fascinating philosophy. But Art moves on and to copy what he was creating half a century ago is hardly new work as some appear to think... but that's another discussion.

Drawing a tent is much easier if you know where the tent poles are. The body is no different, but tent poles are hardly sexy!

Not since Greece have we had so much naked flesh on show as on our beaches but we think nothing of it - nor a nude in a gallery or a print by Rodin or Degas. However a nude on the wall at home? Why the problem? Is it an uneasy reluctance or are we talking about something quite different. Maybe it's simply the embarrassment of a possible sexual connotation for visitors, with a naked image in the lounge.

I am not suggesting that artists are not interested in sex - they are usually pretty average people, often more open and friendly and seldom introvert. Maybe the life class helps them to be more overt in attitude than others. In class I encourage silence as I expect students to listen to what I have say to other students as I pass around as hopefully my comments or tips are equally applicable to all. The 'life room' was always sacred and usually handled in this way. The last instructed life class I attended was in 1956 - so I have little idea how other tutors teach Life - I do my thing based on my own training and very much the way I was taught. My teacher was a student of Augustus John, when he was at the Slade in the 1920's.

On a lighter side, I introduced the model to a weekend course of about 16 mature students from local art clubs and societies. First pose,

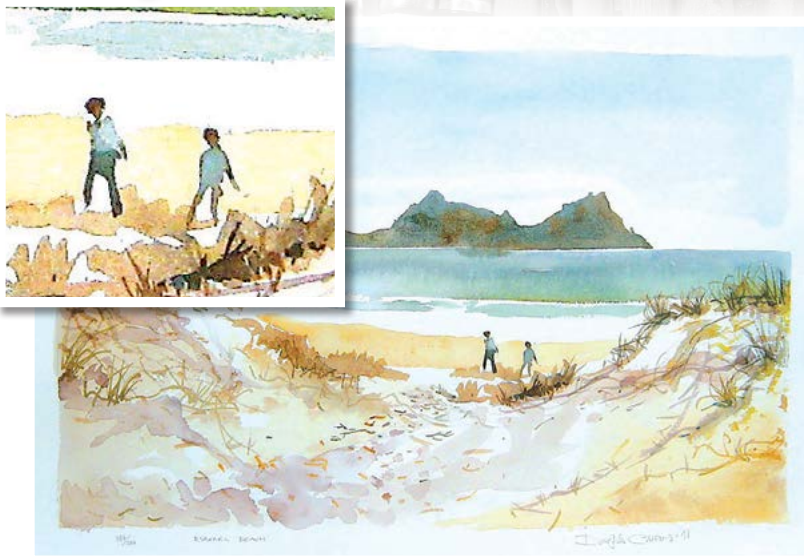


Winslow Homers maquette.



Two only of many preparatory studies in watercolour of angry women in preparation for the '1882 Massacre of the Women of Braes' above..

Artists Forum



A plein air watercolour landscape of Whangarei Heads with children. Note how they center the eye in the composition. A hot day and my brush was full of sand.

twenty minutes. A fine bronzed mature male model, one of the old school - he had been Mr Universe in 1935. I moved around clockwise and came to white haired Lorna quietly sitting on her donkey, her drawing board vertical in front of her. Prim and proper, this usual ball of activity was quite still. Not a mark on her pristine sheet of paper. I asked - is everything OK? She said yes, I am fine. But we have been going ten minutes and you haven't started I said. She looked at me with a quiet smile and replied, "well, you told us that Reg was 78 and had been Mr Universe. I said yes. She continued with a smile, Dougie "I am 78 as well - and I just wanted to look!" Bless her, what a lady.



A recent 12 minute conté drawing of Sue at Kauri Mountain, Northland.

So fortunately, even at my age sometime we can be turned on in a pleasant and complimentary way - there is life after 35.

I truly believe the naked human body is the best process to study drawing, understanding your subject and knowing how to deal with perspective in particular. It combines all the essential skills to draw anything, the skeletal structure, the bundles of muscles attached to lengthen or shorten, the ability to mass tones. I try for three only: dark, medium and the white of the paper, and of course parts of the body appear larger or smaller than they really are because of perspective. A foot or hand in close-up may be much larger than a head on paper. Of course every teacher has their own way of working so expect many views of how and where to start.

Life drawing is very much more than a study of analysis. Sir Kenneth Clark said, "The nude is not a subject of art but a form of art".

On your next empty landscape try to introduce a small clothed figure walking the beach perhaps - remember it will become the point of focus or interest immediately. The essential thing is to give the overall feeling of a believable live fluid figure - maybe quite roughly painted but balanced, the weight on one, or both feet, that pensive or jubilant moment, running or just standing on a hilltop. Winslow Homer a favourite American artist of mine who I researched years ago in Prouts Neck Connecticut was so good in combining both figures and landscape. His work is worth a look, among many. He often used a maquette



A mature friend who volunteered to model, part of her bucket list, she offered because she was rejected at art school 40 years before. Oil on paper.

Artists Forum

doll wrapped with shreds of cloth to look like fisher women when painting in Newcastle England.

I was specially pleased with my own women on the hilltops in my 'Massacre of the Women of Braes' (page 29) a big 2m oil in Sabhal mor Ostaig, the University of the Highlands and Islands, in the Isle of Skye, and, I believe, one of my better paintings. With little drawing, the hilltop figures were actually drawn freely around in white paint, I see the cripple woman, the pregnant one, Caillach the old lady, a young family, a girl or granny. I drew angry women in preparation for a full year before attempting the painting. All those watercolour sketches sold! (Maybe to angry women?) It's the overall image not the detail that one hopes to achieve - the less detail the better. Of course that comes with skill, I often attempt to show form by what I call, 'a sensitive line'. Remember painting is only drawing with a brush.

Now some landscapes with figures please - happy sketching and painting. **N**



NZ Refinery Company commission, Plein air watercolour, Langs Beach, Northland.



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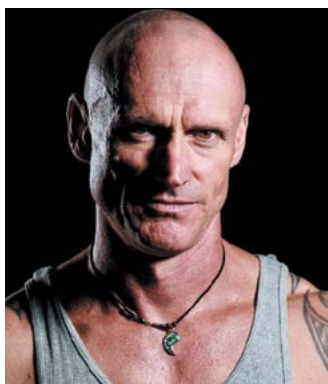
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News

CALEY HALL: EARTHTRACE CONSERVATION'S FIRST EVER ARTIST IN RESIDENCE



Caley Hall (above and featured in Issue 14) has been working on this 2.5 metre oil painting of Milford Sound for most of the year. He will hand the painting over to Captain Pete Bethune (left) at the Mint Gallery in Dunedin, whereafter it will hang in the Laneway Cafe until it goes up for auction. Mint Gallery, generously donated the space, and artist Daniel Anngow (work below) graciously postponed his exhibition opening for the handover on Friday 28th October 2016.



Some of Daniel Anngow's work in the Mint Gallery in Dunedin.



After chatting to Pete Bethune on Facebook, Caley Hall decided to gift him this 2.5 metre oil painting of Milford Sound to go towards fundraising for their new Earthtrace-2 conservation ship which is being launched in 2019. "Pete in return asked if I would like to be Earthtrace's first ever artist in residence and for a guy from Invercargill I felt this would be a huge honour to travel with the conservation crew". For the next three years Caley will be focussing on getting fit and being able to paint and photograph the remote places where the ship stops. "Pete has been a huge influence on me in the last two months and I have already dropped 12kg in eight weeks so I can try and get as fit as possible. I want to fit in and not be a hindrance to the crew. I'd like to publish a conservation-focused book on my artworks that I will complete during and after the experience. I'm handing the painting of Milford Sound over to Pete at Mint Art Gallery on the 28th Oct. Then it will hang in Laneway Cafe until it goes up for auction through an overseas platform. It is important to me to blend art and conservation to create art history. I also donated a very small amount of money into the hugely successful Earthtrace-2 kick-starter campaign just to get my name on the new ship. As a mainly studio-based artist with limited plein air experience I look forward to the challenges ahead."

EARTHTRACE CONSERVATION

Caley Hall has generously donated a beautiful huge painting of Milford Sound and we will auction it with proceeds to Earthtrace missions. He will also be the first ever Artist in Residence on our vessel which is in production, Earthtrace-2. It is our hope that having an artist on the boat will provide inspiration and also help with awareness for environmental issues.

Our Campaigns or work can be split into 6 main categories:

Anti-Poaching Missions

These involve the surveillance, capture and arrest of poachers involved in illegal killing or trafficking of wildlife. Included with this are wildlife smuggling missions that target the criminal gangs involved in purchasing protected or endangered animals and traffic them to buyer countries such as China and Viet Nam. These missions are normally run in conjunction with legitimate agencies responsible for enforcement, or in some cases such as in Sumatra recently, we work with a local NGO recognised by the Government.

Fisheries Enforcement Missions

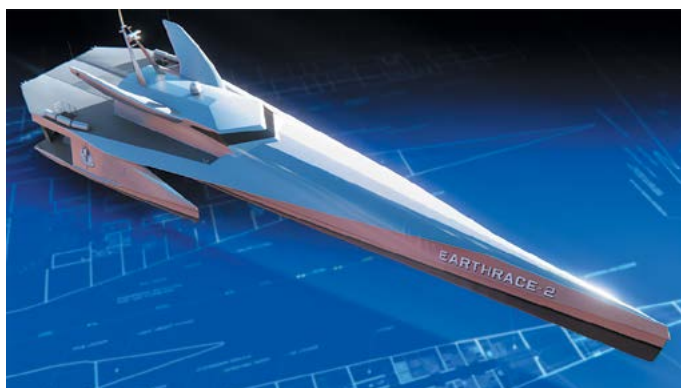
These missions may be estuarine, coastal or offshore. We undertake surveillance and tracking of suspect vessels, boarding missions, and the search and seizure of vessels and catch. These missions are normally run alongside legitimate enforcement agencies. In some cases we may also partner with NGOs that have local knowledge and expertise.

Habitat Destruction Missions

While the bulk of our work is involved with animals or fish, we do sometimes undertake missions where the damage caused is more to the environment in general. These include such things as illegal logging, illegal mining and illegal burn off. We will normally work with legitimate enforcement Agencies, or in some cases with local NGOs.

Animal Welfare Missions

We have only done a few of these missions. They will normally involve the rescue of an animal that may be held illegally, or that is held in very poor conditions. We have



Earthtrace-2, the new vessel in development. This is the vessel upon which Caley will serve his residence in 2019.

also run one mission to expose what we considered to be an unacceptable level of cruelty, which was the clubbing of baby seals. These missions have thus far been run with the cooperation of local NGOs.

Local Campaigns

Local campaigns are generally run by individual chapters, and may include Beach / River Cleanups, Publicity Campaigns, School Visits, Government Lobbying or Petitions. Chapters will determine their own issues and as long as they fit within the general goals of Earthtrace and can be funded locally, the team is free to pursue them. We will also often support other NGOs who have actions we believe are worthy of support.

Local Unit Enforcement Training

Our team has amassed a significant number of missions that have given us a good understanding of anti-poaching, wildlife smuggling, illegal fishing and habitat destruction crimes. Combined with this, our team includes a number highly-trained military personnel that help make us operationally effective. In many of the above missions, we look to run joint training exercises with local enforcement units and NGOs before deploying on actual missions with them. Training is 2-way, with both teams expected to improve in overall knowledge and skill set. ^N

Pastel Artists

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PANZ

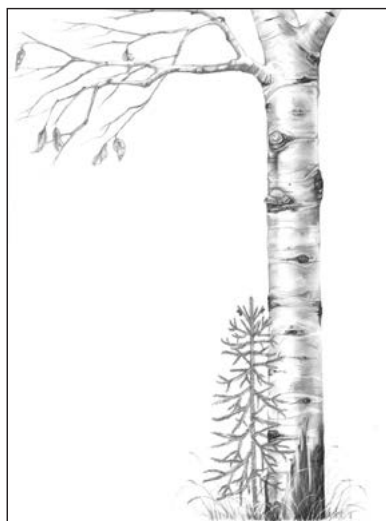
- More than 270 members nationwide
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- 2017 convention Wallace Gallery, Morrinsville March 24 - 26
- Annual National Exhibition 25 March to 30 April
- Workshops by internationally recognised artists
- Colour newsletter 6 times a year
- Network of regional groups
- Scholarships and competitions

Interested?

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



Madison Drinkall



I always knew I wanted to be an artist, and growing up surrounded by mountains and wildlife I was never short of inspiration. When I was 14, I decided I was going to take my artwork seriously and made up a portfolio and showed it to some of the top artists at the Wild Sheep Foundation auction, who critiqued and encouraged me. I donated my first drawing to one of their live auctions when I was 18 and my piece was the top seller. That definitely opened my eyes and made me believe I could call myself an artist.

I grew up in a very remote area of British Columbia amongst the mountains and had all sorts of wild encounters growing up. I've traveled to Africa to see wildlife in their natural habitat as well. When I was 18 I moved to New Zealand, met my partner and am a resident of this incredible country.

Robert Bateman is a great inspiration because he is such a famous Canadian artist who gives so much back to the wildlife. Also Joshua Spies and Laurel Barbier who are chasing their dreams as artists and create such inspiring work. Every day I look out my windows at these beautiful mountains and I see something different about them to love. Being an artist makes me see something special about nature no matter how simple it may seem to someone else.

I dream of one day having a gallery and studio where people can come see my work, have a famous Canadian cinnamon bun and great coffee and enjoy an amazing flower garden, a really beautiful place where people can absorb the beauty I see. I want



my pet deer to live behind a big airy barn style building, and I want to serve great coffee.

I am currently working on a New Zealand bird series, drawing each unique bird with my signature style soft background. I am also looking into making cushions and other things with my artwork on them. I feel that I am able to branch out more with my creativity - I have always strived for realism but want to try new things now. I have learned that I can honestly do anything if I try hard enough and follow my passion and dream.

I would say my absolute favourite things to draw would be deer and birds, I love their eyes and the emotion they show. My favourite medium is pencil, of course, it's what I've always used and I love how they can break the subject down to black and white and show off the subjects simple beauty. My 2h pencil is my favourite, it gets a nice finish and has that perfect hardness to blend the way I like.

I collect all my reference photos from the client for their custom piece or from my stash of photos, and I get an initial sketch done to get the size and proportions all right. Then I get really excited about the piece and the roller coaster begins. I go through extreme highs and lows of emotion as the lessons abound through each piece. The final details and background shading go in last to tie it all together.

I have always used Staedtler pencils because they give a really nice soft finish to the drawing I can blend them to the perfect smooth look. As for erasers I use monozero elastomer eraser because it's like using a pencil but in reverse, I'm actually drawing white.

I thoroughly enjoy gardening, hiking, running, and I also love to bake. I find baking and gardening very rewarding as I can create something from nothing and make something beautiful. I've had many artists telling me I have to learn to paint but I love pencil and I believe there will be others out there who do too. **N**

FROM THEN TO NOW

When travelling to Auckland to catch up with our major advertisers, we decided to pop in to The French Art Shop. There we met Calvin Collins who took us around the store, pointing out the various specialised products and services they have on offer.



The French Art Shop



SENNELIER
modern seit 1887

Raphaël

The French Art Shop was established by the Castle family in 1976 in a tiny Durham Lane store in Auckland City Central. This award winning business has stood the test of time and evolved into a destination art supply store for artists of all levels.

First opened by John Castle, a successful watercolour artist, the shop sold almost exclusively French products. Anne Grierson, John's wife ran the shop with an excellent understanding of how to deal with professional artists and their needs.

In 1989 the shop shifted to its first Ponsonby location at 51 Ponsonby Road, Auckland.

Then in 1991 John and Anne's son Mark joined the business after a very successful career in the wine industry. A few years later they moved a few doors down and entered a significantly successful period led by Mark Castle, who brought technical expertise and a huge enthusiasm for the family business. During this

time a new shop opened for business in Wellington, where it has gone from strength to strength.

Mark's goal to create an art shop that is "a cross between a chemist shop and a lolly shop for artists. A fun place to be" remains sacrosanct.

In 2015 The French Art Shop moved to a huge new space in Morningside, Auckland where it carries the largest range of art materials in New Zealand.

The moment you enter the colourful 16 Taylors Road store you can understand why The French Art Shop has won so many 'Top Shop' speciality store awards. The amazing palette of colours in the dazzling mural by artist Daniel Tippet (*pic top right*) inspires the creative instincts in an instant. A big coup was the return of Calvin Collins, back from the UK, as shop manager and the head of the development team for the new store. A key member of the team who won Top Shop awards in 2003 and 2005, Calvin is an accomplished artist in his own right.

At both the Auckland and Wellington shops they specialise in bespoke, professional canvas stretching of the highest quality. Gavin Jones in Auckland and Hamish Coleman in Wellington are outstanding canvas stretchers and both experienced artists in their own right. They can provide you with a premium canvas that is perfectly suited to your needs.

The extremely knowledgeable staff are all experienced artists in their own

right and give professional advice and solutions to your artistic problems.

To quote the words of director Mark Castle "We are here to advise our customers about products rather than selling for the sake of selling".

Isn't it time you paid a visit and embraced your creativity? [N](#)



The French Art Shop - Mural by artist Daniel Tippet.



2016 - Entrance to The French Art Shop - 16 Taylors Road, Morningside, Auckland.



LEFT: 1970s - The French Art Shop - Durham Lane, Auckland Central. CENTRE: 1990s - The French Art Shop - Anne Grierson and Bev Head at 51 Ponsonby Road, Auckland. RIGHT: Early 2000s - The French Art Shop, from left: Mark Castle, Delicia Samper, Jesse Watson, Bernice Plant, Anne Grierson, Calvin Collins, Bev Head and Catherine Noton at 33 Ponsonby Road, Auckland.



THE TOITOI JOURNAL

Children in the Art Metro After School programmes in Christchurch, have been creating artwork this term to be submitted to the new Toitoi journal.



Many students from these classes have already been published and these photos are a selection of the ones under consideration for term 4's journal. The students get such a buzz from seeing their own work in the journal and it has become highly motivational for them during each term! **N**



Hutt Art

The vibrant Heart of the city's creative community

EXHIBITION CALENDAR

Finally the summer is upon us, and Hutt Art has some great exhibitions lined up to finish 2016.

7th November to 20th November has the 6th annual exhibition from the Hutt Art Printmakers, Impressions VI. This exhibition showcases all methods of Printmaking, traditional and new techniques in relief and intaglio along with more unique methods.

21st November to 4th December has a calendar highlight with the Creative Clay exhibition by the Hutt Art Potters, unique pieces that demonstrate the versatility of clay and the expertise of the practitioners.

The Annual 'Treats and Treasures' exhibition finishes the year off in the Galleries, from the 5th December, and is a must see for those who enjoy the diversity of creative practice. The Hutt Art members have created pieces that will satisfy those that want unique handmade items to gift loved ones over the festive season.

Summer School

The Summer School is proving to be very popular, but there are still places left for those that want to try something new this summer. Held from 7th – 15th January 2017 at the Hutt Art Centre in Central Lower Hutt. The facilities are excellent and the Studios fully equipped will all the necessities to ensure that creativity flows with ease. Details on the classes can be found on the Website, www.huttart.co.nz. Click on Summer School for dates, times and tutor profiles, we would love to see you there. **N**





New Zealand Mosaic Art

An Organisation of Contemporary Mosaic Artists

September /October saw the National Mosaic Art Exhibition on display at Estuary Arts Centre in Orewa.

Over 100 pieces from new and exhibiting artists from around New Zealand showcased in a fabulous display. The standard and caliber of pieces made from various materials such as buttons, glass and tiles was overwhelming. Featuring small 2D works with seed beads to large 3D pieces such as surfboards, it was a great example of the possibilities for the artist that mosaics offers. Opening night saw over \$2000 worth of prizes were awarded including overall exhibition winner and youth category. The volunteer organizing committee even managed to secure Sonja Milotic Sesto, an exhibiting and teaching artist from Croatia as one of the judges.

Also held opening weekend was the National symposium which saw the forming of the first official steering committee for the New Zealand Mosaic Art Organization, and 4 rotating workshops featuring tools, adhesives and mosaic techniques.

With the more formal formation of the group through a national committee and a supportive interactive facebook page uniting mosaic artists around New Zealand, it is envisioned the New Zealand Mosaic Art Organisation will go from strength to strength with discussions already being held about planning the next exhibition. New members welcome and encouraged. Contact patnzmosaicart@gmail.com 



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THE 3 POTTERS EXHIBITION

Until 18th November - The Gallery has much pleasure in again showing colourful and imaginative pottery and mixed media works by Donna Hitchcock, Margaret Foley and Robyn Smaller.

During this exhibition Taranaki's Garden Spectacular and the Taranaki Fringe Garden Festival takes place for ten days from 28th October to 6th November, and the Gallery is promoted in the Fringe Garden Festival booklet. To appeal to the many gardening visitors, our Potters are exhibiting a number of works suitable for the garden – quirky planters, sculptures and decorative items - as well as unique pieces for the home.

Ten Years on High

21st November to 16th December – celebrating our tenth Christmas Exhibition in our 'new' location on High Street. Members of the Gallery look forward to this opportunity to show their newest artworks. An eclectic mix of subjects and media is exhibited – paintings, pottery, photographs, fibre and fabric art, mosaics, jewellery, cards, etc.

From the close of this exhibition until the middle of January, the Gallery is closed to give our volunteers a well-earned holiday. 



NORTH OTAGO ART SOCIETY




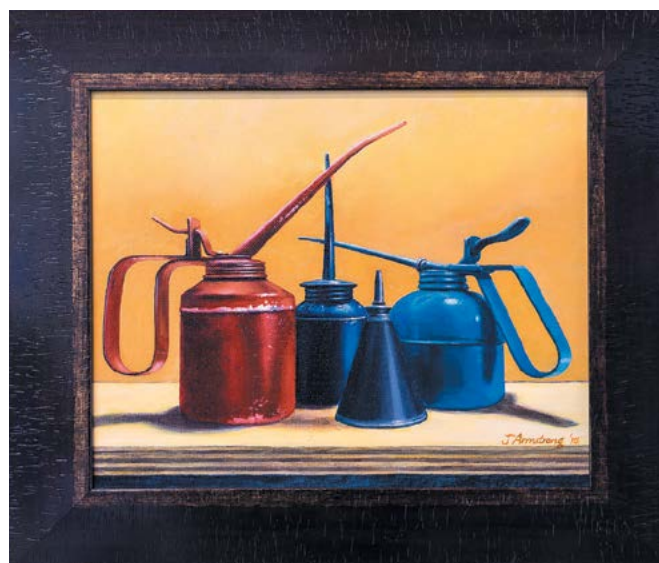
CUSTOMS HOUSE GALLERY

The North Otago Art Society holds a wide range of classes at their Customs House Gallery in the Historic Precinct in Oamaru.

Lately we have had classes in Watercolour and in Pastels with tutor Barry White, Palette Knife with John Gillies, Drawing and Caricature with Burns Pollock and Towards Abstraction with Barry Walsh which covered Realism, Impressionism, Expressionism, Cubism, Pop Art and Abstract. In this class participants worked in their own homes before each reveal.

Members and non-members are welcome to join our classes. A display of some of the completed works was held in the upstairs gallery during October.

From 4 - 27 November our biennial Colin Wheeler Memorial Exhibition will be held. This exhibition, which is for our society members only, is named after our late patron and well known artist Colin Wheeler. 



'Oil Cans', by Jeff Armstrong.



TAURANGA SOCIETY OF ARTISTS



BAY OF PLENTY GARDEN & ART FESTIVAL

Members of the Tauranga Society of Artists will be exhibiting Art at the delightful coastal gardens of Pete's Retreat, with views to Mauao, at 34 Station Road, Matapihi, Tauranga.

Peter has made available a large 3 bay Shed which will be the venue for the display by over 40 Artists of approx 200 original works of Art.

This is a unique opportunity for both locals and visitors to view a wide variety of original local art of a high standard, all available for sale at affordable prices, on a 'cash & carry' basis. Eftpos available.

We are also operating a Refreshment Stop Cafe alongside the Expo.

Our artists are busy creating four large colourful Murals which will be hung along the walls of the Cafe



– giving a bright arty atmosphere. This, together with the aroma of freshly baked food daily, will entice visitors to relax; enjoy a coffee; view the art; and wander around the beautiful gardens.

The Tauranga Society of Artists Expo of Original Art - the gardens at Pete's Retreat - the Refreshment Cafe - are all a 'must visit' during the Garden & Art Festival - 17th November - 20th November 2016. [N](#)

Riversdale Arts

The Riversdale Arts 2016 Exhibition was once again an outstanding success.

From the large dancing figures outside welcoming you, enjoyment was evident with the buzz of activity from our gift shop and delicious aroma from Cafe Yum, children's art and figurative displays before entering the Exhibition.

Guest artist Odelle Morshuis' paintings and video intrigued viewers from the local primary schools visitors to the elderly, with her clever use of time and movement within a frame. Ninety exhibitors from north and south enthralled our viewers with their creative talents. Viewers came from far and wide, many who come every year and lots of new people of all ages. Many works found new homes. While all were admired, the most popular and stand out was The Knight, a sculpture by Gilbert Laurenson.

The New Zealand Artist Magazine



The Gala Opening night entertained a capacity crowd with live music, mime, Ceres Wine, exquisite food and Odelle Morshuis drawing our guests as they viewed the exhibition. Our new Emerging Artist Award was a great success with 10 selected works displayed, judged by Jim Geddes and presented to Stacey Butler.

'That Blind Woman' aka Julie Woods entertained a large crowd on Saturday night. Painting, willow weaving and mosaic classes were well attended. A small group of volunteers making a first class exhibition for the 43rd time. Something quite unique in today's busy world. [N](#)



encouraging a creative community



KUMEU ARTS CENTRE



Kumeu Arts Centre is a one of a kind community arts facility serving a rapidly growing district on the North Western edge of Auckland. These days, the Arts Centre is a thriving, dynamic, community heart fashioned from an old 'Tin Works' shed.

The centre's long time chairperson, Christine Rose says "we had many challenges in forging an arts centre in our community. Our objectives include 'to encourage a creative community', so it was a high task – not just providing a venue for exhibiting fine art, but fostering culture change at grass roots level, that transforms our whole area into a creative one".

The building itself had to be refashioned from a greasy, grimy, rattling and cold tin shell. "But we also had to build a new community spirit, an identity, where people who previously had limited local access to public arts, could find inspiration, instruction and creative solidarity" says Mrs Rose. "We really had to start from the bottom up".

The efforts of the Centre's committee and support staff, have been well vindicated. From day one, the ugly bones of the building have mattered less than the social glue that the activities inside provide. Willing to embrace any opportunity, no matter how bold or quirky, the Kumeu Arts Centre has hosted memorable live performances at its 'Arts Carnivals' and other events, including Caitlin Smith, the Topp Twins, the late Ewan Gilmour and Mahinarangi Tocker. These acts have brought top quality Kiwi talent to a new wider audience. The Topp Twins' show for example had men in black jumpers and gumboots dancing in the aisles. A recent concert from musicians Derek Lind and Guy Wishart brought tears to the eyes of the audience, and the Tin Shed humming.

The visiting 'Real Art Road Show', an articulated truck filled with famous New Zealand art works has brought high end gallery works to the Tin Shed. Laughter and 'womanship' echoes every Tuesday morning, as it has for the last five years, when the dozens of women knitters and crocheters gather to craft with textiles, share surpluses, and life's journeys in a supportive, welcoming space. People with special needs find their special skills and distinctive voices expressed through art, put proudly on public display. Emerging artists flourish under the guidance of professional tutors. Children learn a culture of peace through the Kumeu Children's Art Club

established in 1998, affecting both personal and social transformation. The Arts Centre also hosts a burgeoning pottery movement, music lessons, meditation, botanical arts and more.

The Arts Centre also supports a light and airy exhibition space and retail gallery which both host locals' art works, and generate income for both the Centre and for the artists. One of the most satisfying things, says Christine Rose, is the success of new artists – who in the past would never have assumed the title – in selling their art works. "Creations made with unassuming love, attain the approval of shoppers in the community who are more than happy to part with money for the hand-made masterpieces newly crafted in our centre". "That's the greatest endorsement for anyone who aspires to be an artist".

"Kumeu Art Centre is a real 'facility' because it 'facilitates' the coming together of the community. People who never contemplated art in their lives, find new strengths and skills, new forms of expression, new friendships".



From our Abstraction exhibition - combined members work.



The Centre runs a series of members' combined exhibitions, and solo exhibitions selected from 'Expression of Interest' proposals. Details for those wishing to exhibit are available on the Arts Centre's website, along with a great richness of previous events and exhibitions. <http://www.kumeuartscentre.co.nz/>

Combined members' exhibitions cover topical themes and media including painting, photography, print making, ceramics, textiles, multi-media and children's art. This year circus training has come to town, movies are shot there, there's yoga and meditation.



From our 'Interwoven' Exhibition by Judy Stokes and Eshah Hudson.

Kumeu Arts Centre also operates at local, regional and international levels. The Centre has celebrated local horticulture in its Scarecrow Festivals, takes part in the regional photography exhibition, National Poetry Day and World Wide Knit in Public Day, and this year also hosted an international postcard competition.

Rapid growth in Kumeu village and its neighbouring towns has increased demand for the Arts Centre programmes and ongoing improvements and expansion are planned. The Centre is strongly assisted with funding from the Foundation North Community Trust, the Lotteries Grants Board, the Lion Foundation and also from Auckland Council's Rodney Local Board. [N](#)

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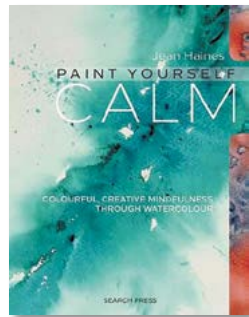
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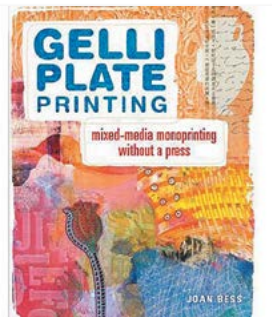


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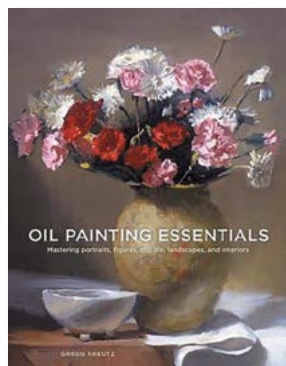
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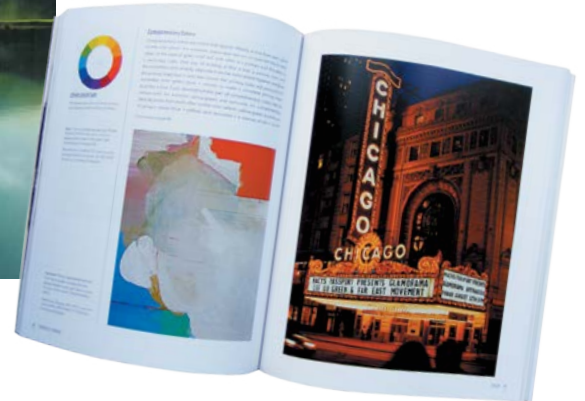
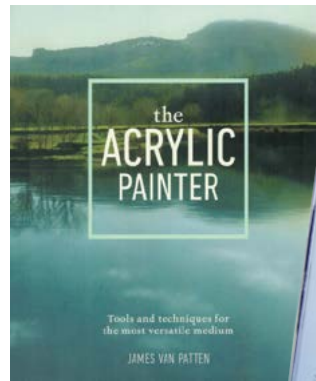
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BOOK REVIEW



The Acrylic Painter

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By James van Patten.

ISBN: 978-0-385-34611-5
Published by Watson-Guption Publications

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Van Patten offers guidance on materials, processes, balance, and composition, and focuses on effectively using color in painting. Replete with detailed step-by-step technical demonstrations and a catalog of inspiring works by notable past and contemporary artists, as well as the author himself and his students, The Acrylic Painter provides a complete, classic art instruction manual for painters of all abilities in one of today's most popular types of paint.

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"A painter should begin every canvas with a wash of black, because all things in nature are dark except where exposed by the light."

Leonardo da Vinci.



IVORY BLACK is a brown black of moderate tinting strength recommended for general use. An inorganic synthetic black made from carbon black and Calcium Phosphate, in Roman times the best grades of Bone black were burnt ivory. A very slow drier in oil, it should never be used in under painting.

LAMP BLACK is a blue black that is lightfast, permanent and opaque. A pure carbon, made from the residual soot when burning oil, its name comes from the practice of making it with oil lamps. It is a fluffy, fine pigment which has a bluish tint and produces a wide selection of slightly cool and blue greys. Slow drying, it should not be used extensively as an under-painting layer for oil paints.

MARS BLACK is a denser, more neutral black with stronger tinting power. It takes its name from Mars, the god of war and patron of iron. An inorganic synthetic iron oxide, Mars Black is more opaque and less toxic than other black pigments. Developed in the early 20th century, it is dense and opaque with a warmish brown undertone.

PERYLENE BLACK. Introduced within the last ten years, it is a strong black with a green undertone, it is so green that in watercolour and acrylic it is called Perylene Green. It can be used straight from the tube as black or is good for green and blue mixtures and tweaking complementaries. **N**



Improve Your Landscape Painting Dramatically – PAINT OUTDOORS!!!

By Samuel Earp

I love landscape art, especially traditional realism painting and I have been painting landscapes for many years. Whilst I paint a lot in my studio one of the things I love to do is paint outside on location in the great outdoors.

This is called painting 'en plein air', which is a French phrase meaning to 'paint outdoors'. Plein air painting is not only thoroughly enjoyable, and great for the mind, body and spirit, but it also helps immensely with improving your studio work. Plein air painting teaches you to really look at the landscape, its forms, colours and tonality. It teaches you to loosen up your painting technique, improves your use of colour and understanding of composition. It also teaches you to paint quickly as the light and weather conditions are always changing.

One of the other rewarding things about plein air painting is that within a few hours you can create some beautiful masterpieces that would be suitable to hang on a living room wall. Plein air paintings are vibrant and alive and often much more atmospheric and magical than studio paintings.

In this article I am going to explain some of the equipment you will need for painting outdoors and I'll briefly go over some of the gear I use. I have also included a step by step plein air painting demonstration that will give you some tips on how to approach painting a landscape from life. Many of the principles required for plein air painting can be applied to your studio art work. So readers, pick up your brushes and paints and have a go at painting outdoors, I guarantee you'll have loads of fun and your paintings will improve dramatically.

If you like this article, please subscribe to my mailing list or have a look or like my Facebook page at: facebook.com/samuel.earp.artist

Equipment

The first time I ever went plein air painting I brought my studio easel. I quickly found that it was cumbersome to carry around with me, although it was fine to use for the first couple of times. However, I decided to purchase some equipment that would make my plein air painting experience much easier. One of my main items of equipment I use for plein air painting is my pochade box (pictured here). This is a portable easel that contains storage compartments for paints and finished paintings as well as a built in paint palette. My pochade box mounts on a standard camera tripod, making it sturdy for when I am painting and it is easy to carry around. There are many pochade boxes available on the market.

When plein air painting, many plein air artists including myself prefer to paint on loose canvas that is adhered to a panel with masking tape. This allows the artist to paint whatever size canvas they desire and it is also a cheaper way of doing it especially when you're learning and getting to grips with painting outside. The finished painting can then be



Sam's Pochade box with examples of how it sets up on the camera tripod.

either mounted on a board or stretcher bars. Note: if you intend to mount the painting on stretcher bars it is advisable to adjust your canvas size to standard sizes and leave at least 3cm edge so it can be comfortably mounted on stretcher bars.

The equipment I use for plein air painting includes the following:

- Pochade box
- Camera tripod
- Paints
- Brushes
- Brush cleaner
- Liquin
- Paper towels
- Cloth
- Disposable nitrile gloves

Painting Mt Talbot step-by-step

One of my favorite subjects to paint is Mt Talbot in Fiordland, New Zealand. The mountains in this area are rugged, majestic and beautiful and their forms make it relatively easy to compile dramatic and engaging compositions.

If you have never done plein air painting before, it can be helpful to have a go at painting in a plein air style in your studio first of all. Please feel free to use and have a go at painting the image on the right.

My Colour Palette

For all my paintings, studio and outdoor (plein air) I use Langridge Handmade Oil Paints. The following is a list of colours I used in painting this scene.

- Titanium white
- Cadmium yellow deep
- Yellow oxide
- Burnt sienna
- Burnt umber
- Cadmium red light
- Quinacridone magenta
- Ultramarine blue
- Cobalt blue
- Cobalt teal
- Pthalo green

Choosing your subject

When painting mountains or indeed any landscape en plein air, I feel it's best to simplify the subject. It is important to not only establish a good composition but to be mindful of where the light source is coming from and how it interacts with the landscape as this will help to make an engaging painting. This scene is particularly good to paint as there is strong contrast between light and dark values.

Landscape paintings are always more dramatic and interesting if there are a range of highlights and shadows and variation in tonality. When painting en plein air, it is



helpful to squint your eyes, which removes some of the colour and makes lights and darks in the landscape more obvious. This is hugely helpful in establishing tonal values in your painting.

Mountains are an attractive subject to paint, the feeling of great height, elevations, high ground and physical shapes can make a very dramatic and beautiful painting. If mountains are the main subject of the painting, drama can be created by having a low horizon with the top contours of the mountains being placed near to the upper edge of the canvas. If appropriate to the harmony of the composition, the mountains can even go off the canvas.

When painting light on mountains they should be painted as such where they are either mostly in shadow or mostly in light as equal measures can be monotonous and hinder the composition.

In this scene I have made Mt Talbot my focal area. I have made a few alterations to the composition to make it a more harmonious and engaging painting. This included altering and moving the shape of the river and simplifying the elements in the foreground.

A good rule of thumb when painting plein air, is to always turn your easel so it is in the shadow of the sun. This way it is easier to paint the subject and reduces the risk of making your painting tonally too dark.





Step 1 - When painting outdoors or indeed even in my studio I prepare my canvas first of all with a layer of burnt sienna. The burnt sienna layer adds a dimension to the painting and brings warmth through the paint, I find this particularly advantageous in plein air painting. I prepared this in the studio prior to going out on location by mixing burnt sienna, liquin and thinners and then allowing a couple of days for it to dry. I have sketched out the scene with burnt umber mixed with liquin.



Step 2 - I paint the sky using a mixture of titanium white, cobalt blue and cobalt teal. I prefer to paint the sky first so I can gauge the tonality of my painting from there. However many plein artists will prefer to paint all their dark tones in first, I believe both methods are applicable. After painting the sky I will then establish most of my dark tones immediately afterwards so it doesn't matter if the light changes or disappears in areas of the landscape you are painting.



Step 3 - Painting quickly with a large flat bristle brush, I paint the shadow areas of Mt Talbot keeping in mind that the overall tone of the mountain needs to be lighter for the perception of distance. At this distance the shadows will lack the same darkness as with shadows in the foreground. I'm using a trio of colours, titanium white, ultramarine blue, burnt umber and quinacridone magenta.



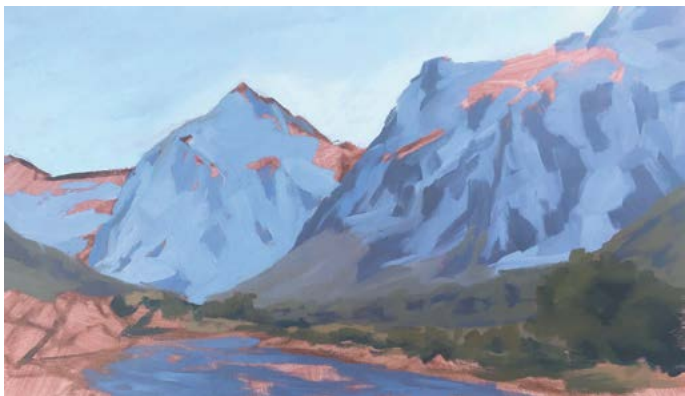
Step 4
Next the large mountain on the right in the mid ground. Same trio of colours but with less white in the mix to make the values darker. Even darker values of the same colour mix in the trees. The tones in the distance are closer together and lighter than the elements in the mid and foreground. Squinting your eyes will help you see tone in the landscape. I save my darkest tones for the foreground.



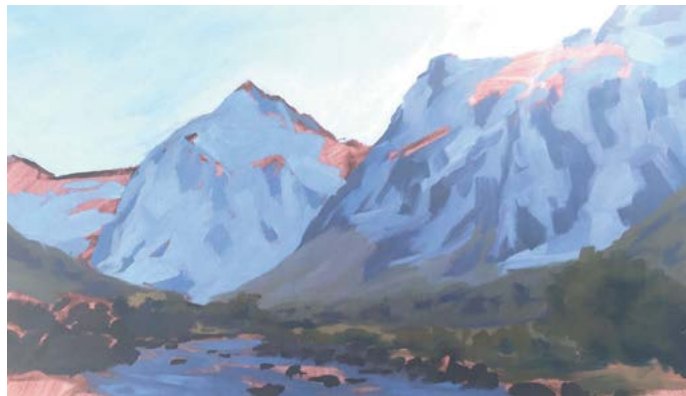
Steps 5 - Next I have started to block in the snow that is in shadow on Mt Talbot. I am using desaturated colour as I do not want the mountain to come forward which would make the painting look flat. I have used ultramarine blue, cobalt blue, as little burnt umber to reduce the saturation of the blue and a liberal amount of titanium white.



Step 6
Painting quickly, I block in the large mountain on the right. The green is mixed by introducing a little yellow oxide and more ultramarine blue. I increase the saturation of the colours in of the trees in the mid-ground, which brings them forward in the painting, but given the trees are in the mid-ground I mix yellow oxide with ultramarine blue, titanium white and a little burnt sienna to earth my greens.

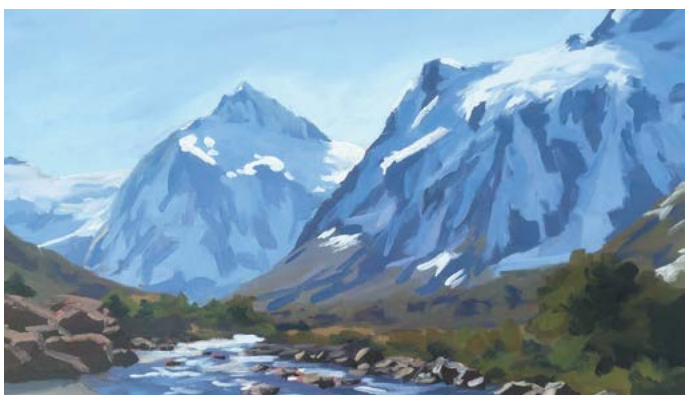


Step 7 - Now I am blocking in the foliage and bushes in the foreground. I mix different hues of greens by using varying amounts of cadmium yellow deep, ultramarine blue, pthalo green and quinacridone magenta. The shadows in the trees was mixed using pthalo green and quinacridone magenta which creates a very dark tone as the two colours being near opposites on the colour wheel, cancel each other out. This colour mixes in well with the highlighted greens of the trees. Paintings are more harmonious when the colours contain common elements. I also add burnt sienna or cadmium red light to my greens to create a variety of hues. Be mindful that pthalo green is a very saturated green and therefore only a small amount is required. If too much pthalo green is added it can be neutralised with a little quinacridone magenta.



Step 8 - Next I am painting the rocks and boulders in the river. In order to create the effect of strong sunlight I am keeping the shadow areas dark. Effective landscape paintings are about relationships between light and dark values and where they are placed in the painting. I want to keep the shaded areas of the rocks dark so the highlighted areas are more effective and dramatic.

I have started painting in the river using cobalt blue and ultramarine blue mixed with titanium white and generally matching the colours contained in the sky. I have left a few gaps to add in white water.



Step 9 - Now the fun part, adding the lighter tones that will bring the painting to life. I start to paint the highlighted snow on Mt Talbot by mixing titanium white and little yellow oxide. It's always a good idea to add a little yellow oxide as titanium white on its own is too cold. For the mountain furthest away on the left, I have added a little burnt umber to the snow to make it recede more. I have used titanium white on the large mountain and allowed it to mix in a little with the existing colours I have used in the shadow snow areas. Afterwards I go over the top of the snow with titanium white. I have painted the highlights on the rocks using yellow oxide, mixed with burnt umber, burnt sienna and titanium white varying the mixture to create different hues. I have added more foliage using varying hues of green.

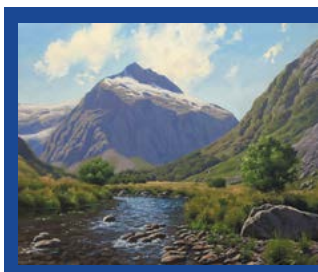


Step 10 – Final Step

This is where I finesse the painting, adding in twigs and branches to the trees, painting reflected light in the snow and adding the suggestion of cloud in the sky which adds interest and atmosphere in the painting.

Using liquin as a medium to mix and thin oil paints when plein air painting can be a real advantage as it can allow you to go over areas that are already beginning to dry. It's a great time to add thicker layers of paint, but if needs be, it can be tidied up in the studio afterwards.

I hope you have found this painting demonstration useful and that it'll inspire you to paint outside, I can't emphasize enough how much it will improve your studio work by painting outdoors. [N](#)



If you like this article, please subscribe to my mailing list or have a look/like my Facebook page at: facebook.com/samuelearp.artist.

Feel free to contact me if you have any questions regarding plein air painting or landscape painting in general: art@samuelearp.com

You can follow me on Instagram: instagram.com/samuel_earp_artist or view my paintings on www.samuelearp.com

FIGURATIVELY SPEAKING

By Jamie Mackman

“I guess the galaxy just aligned for me that night in 1989 when I was born,” is why Jamie Mackman thinks she became an artist. She is a young Wellington artist who just loves the human form. We think it’s her undeniable talent as well.



***‘The Difference Between a Flower and a Weed is Judgement’.* Oil on canvas - 1200 x 800mm.**

I have always been the kid who made ridiculous clothes for their dolls, or vehicles with too many flashing lights for their action figures. When I wasn’t running about outside like a crazed animal with my sister I was hiding away inside a blanket tent talking to myself about some amazing idea for building something. Being an artist I guess is just a certain way of thinking and using your brain. I am a problem solver, I get a kick out of thinking far outside the square and trying to find solutions to the questions that need a creative mind to solve them. Finding what visually or verbally stimulates you to stay sane in a world that bears so much beauty and consequently constant destruction of that beauty.

I studied at The Learning Connexion, in Lower Hutt, Wellington, between 2008-2012. For the first two years I floundered between classes and didn’t have a lot of confidence with anything I did. I excelled in big dreams and procrastinating about how to achieve them. It wasn’t until the end of 2009 that a couple of tutors saw real potential in my small painting of a nude torso. This was a pivotal moment for me, because although I still felt quite negative about my own abilities, but having others see true potential was the game changer. Figurative painting finally gave me a direction, and the way I timidly approached that first painting played another important part in progressing my skills. Starting with a looser painting technique gave me the space to play with the paint itself and not get caught up on creating a replica of the image. I found the figure to be a very forgiving subject, and this let me enjoy the process more.

Having people around me that genuinely believed I could have a career as an artist, was

a huge motivating factor, and more importantly - realising that for myself. I know I can really go somewhere with my art, but I still struggle with confidence in what I'm doing, and I really need to block those thoughts out if I am really to pursue a fulltime art career.

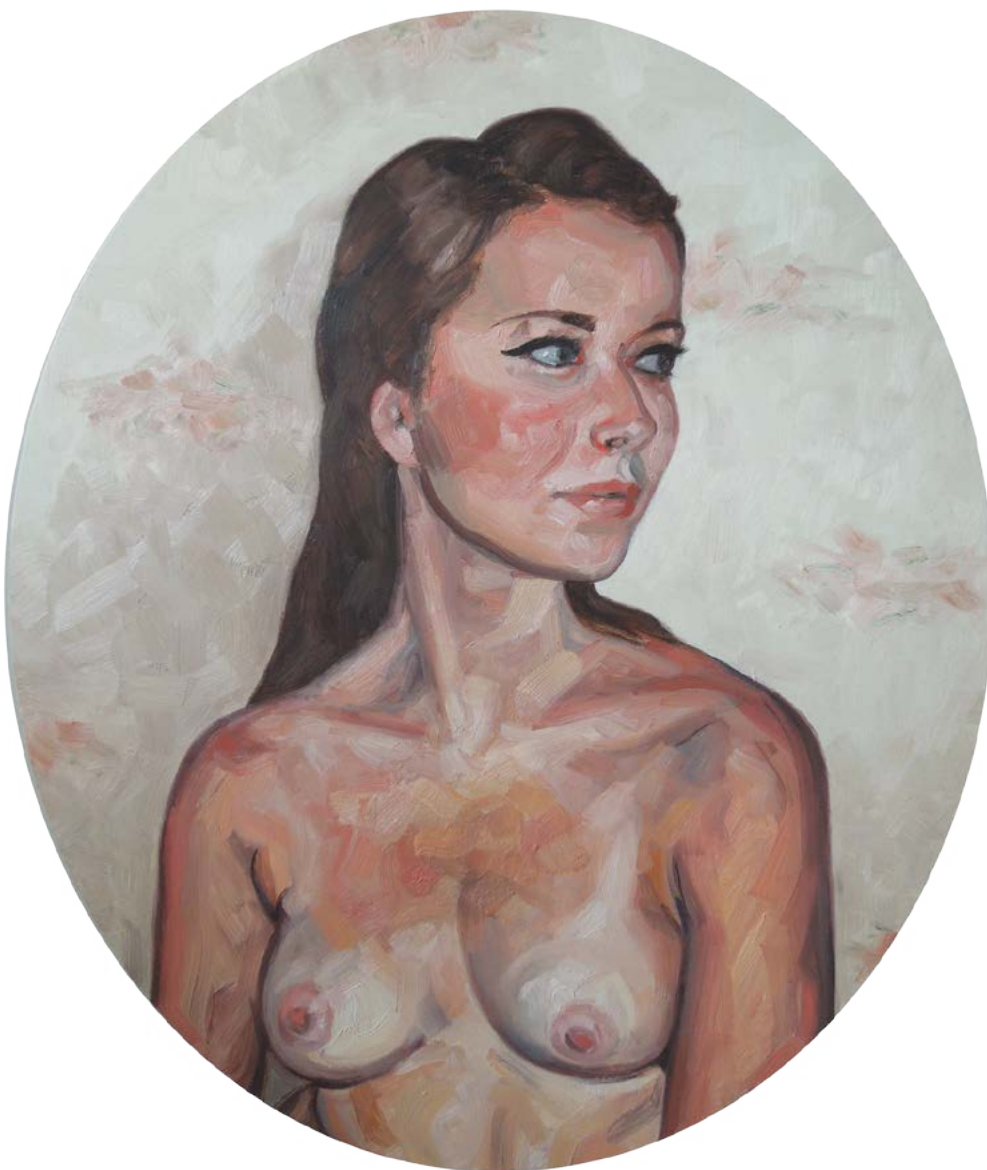
Once I had found an attraction to figurative painting, I was swiftly introduced to Lucian Freud, an incredible British figurative painter whose nude works are both unabashedly blunt yet have such a raw beauty to them. I still like to go through my books every now and then and study every stroke of colour or fall for a certain painting all over again. Working alongside art books at my work also opens up my eyes to unlimited artists of all genres, from contemporary to old masters. I am constantly scribbling down names on paper to research later.

Art Awards

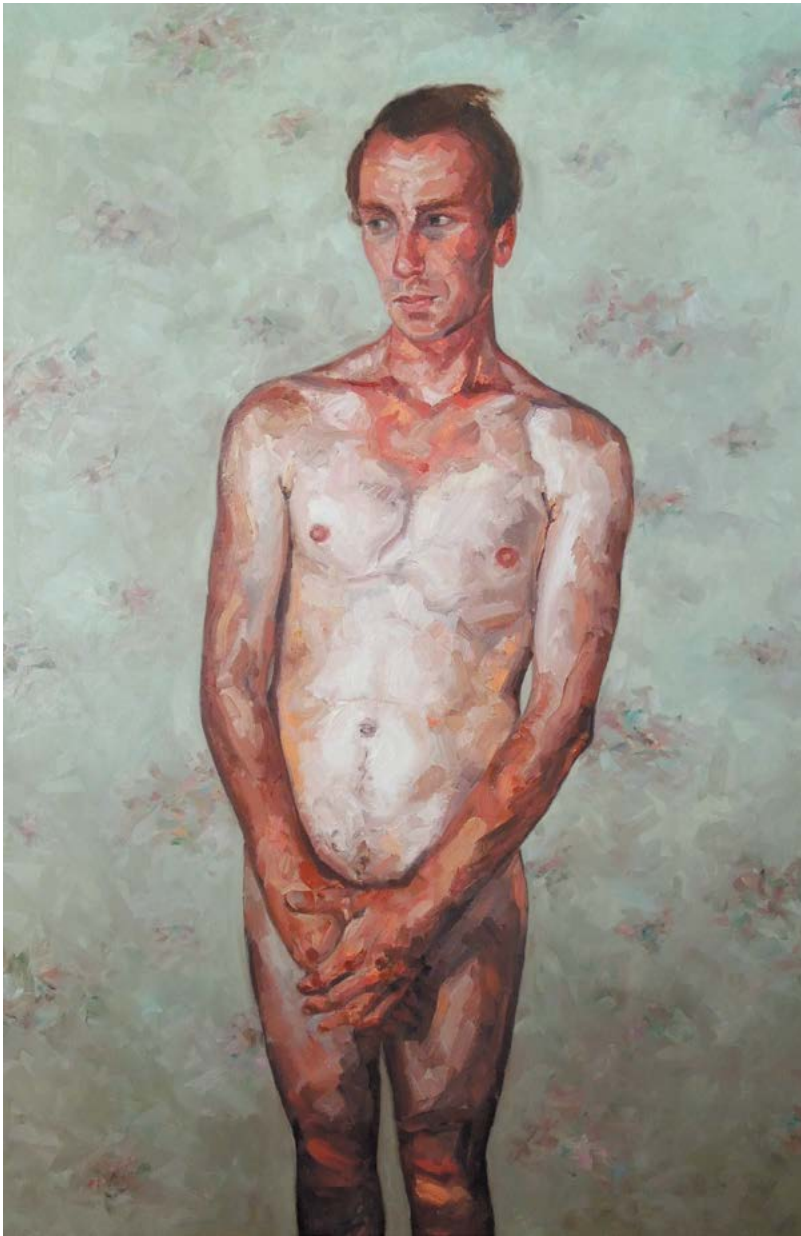
I have been focusing on entering art awards and competitions so far this year, which is great for getting my art seen by new and larger audiences around the country. Competitions are like lotteries though and I have to remind myself that if I am not selected it's just part of the game. It can't be taken personally although it is easy to 'have your biscuit broken' if you had high hopes for getting selected. I have always found homes for entries that have not made 'the cut', which is a positive reminder. I have also been creating a new series of work, which I am excited about. It's a little bit different to my previous paintings and I am enjoying being able to explore ideas that are affecting our society today or that people thought previously were a little too 'taboo'. I think New Zealand is still very shy when



'Untitled' (Self Portrait). Oil on Panel - 800 x 1200mm.



'In The Parlour.' Oil on Oval Panel - 600 x 500mm.



'Big Girl's Blouse.' Oil on Panel. 1500 x 700mm. Finalist in the Adam Portraiture Award 2016.



it comes to nudity and is not only uncomfortable with seeing other people's bodies, but sometimes their own too.

Winning the Cliftons Regional Art Prize for Wellington towards the end of last year was, and still is, very much a proud moment for me. The experience of actually winning was very unusual though, and something I am not at all used to. My partner bought me a very nice bottle of Pinot Noir afterwards and we laughed in baffled excitement all weekend. Being selected for the first time as a finalist for the prestigious Adam Portrait Award this year was incredible, I felt like I put my best work forward so having it chosen by judge Mette Skougaard, a world-renowned expert on portraiture, is really memorable. Furthermore, my entry was selected to go on tour around the country for 12 months, and sold just prior to the tour kicking off up in Auckland. There were a lot of high fives all round after hearing about that.

Thinking that I am not good enough for the task set ahead of me is a personal obstacle I face on a near daily basis, and I have to fight hard to ignore the negative taunts sitting upon my shoulder. But once that first stroke of paint hits the surface, I zone in on the feeling of the paint as it moves about the panel, and that's when I find my happy place.

The human form is definitely my preferred subject - there is so much to express in the movements of muscle and flesh, and yet find the subtleties in a delicately placed finger or a slight upturned lip. It's also completely relatable because we are all made of the same stuff, we all experience the same basic emotions and our brain can read even the smallest flicker of muscle movement to tell us that something is wrong, or reward us with something to smile about. The body is beyond fascinating.

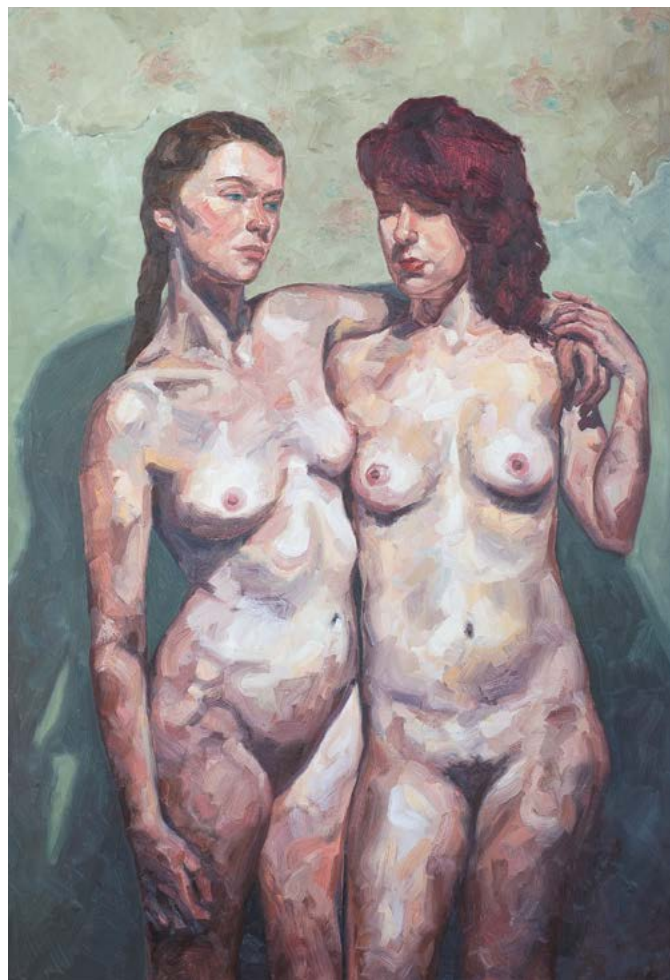
My favourite medium

Oil paint is by far my favourite medium to work with. I love the way it feels to push around with my brush or fingers, the freedom and experimentation it offers by its longer drying time, the smell. The richness in colour and texture is perfect for the style of painting I do.

The oil paints I use are Schmincke Mussini, Schmincke Norma, Old Holland and Williamsburg. These are by far the best I have used in terms of richness of colour, quality of pigments and a creamy viscosity that I just love about oil paint. Before I started working at Gordon Harris art store, I thought the cheapie student grades were fine, but once I actually learnt about the paint itself and how it works, it was a no brainer to use high quality paints that give you that magic you expect from oils. The misconception is that oil paint is far more expensive than acrylic, but they are actually

pretty comparable in price and you use far less oil paint than its water-based friend! I feel like a bit of a geek now when it comes to oil paints, and I get really excited when a customer wants to switch to oil painting. I know what they need and what they don't when starting out, so they come away with the right materials that are affordable and a confidence to try out a new way of painting.

I haven't used turpentine or mineral spirits for a long time now because of its high toxicity, something I still try to urge oil painting newbie's against. Don't ruin the beauty it already is! Schmincke's Medium W is a fantastic turpentine substitute, it's non-toxic, won't break apart the natural oil binder, and once mixed with paint, lets you use water to thin your colours. Crazy awesome huh? I also use it for wetting out areas before painting another layer to stop the unevenness of sheen that occurs. It's become a great multi-purpose medium for me, and others alike. Using a vegetable soap to clean your brushes is much easier too, for you and your brushes. **N**



'The Powder Room.' Oil on Panel. 1200 x 800mm.



'Fight or Flight.' Oil on Oval Panel - 600 x 500mm.

“ *Finding what visually or verbally stimulates you to stay sane in a world that bears so much beauty and consequently constant destruction of that beauty.* ”
Jamie Mackman



'Michael.' Oil on Oval Panel - 600 x 500mm.

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COLOUR CONTROL - Intermixing of any of the Hydrocryl colours will give a stable colour without any chemical or physical reactions. Hydrocryl colours when fully dried will not bleed or change colour. This is important as the jar or mixed colour is always retained on the painting.

ADHESION TO SURFACES - Hydrocryl will adhere perfectly to just about any surface that is clean and grease-free. This adhesion is unsurpassed by any other acrylic paint. Substrates include all the well-know paper types, canvas and wood (priming is not essential, but recommended). Hydrocryl has excellent adhesion to glass, metal, plastic (clear PE and PVC sheet

and film) and ceramic surfaces with interesting effects. Our carefully sourced acrylic emulsions and the absence of any extenders or fillers provide the user with premium adhesion to all surfaces and negate the common problems of layers lifting and cracking.

SIMPLICITY - Our paints have been specifically formulated by one of Australia's leading experts in the fields of colour and pigmentation. Our formulas call for only the most essential materials. There are no fillers or extenders in our paints. This results in the superior adhesion of Hydrocryl to other media such as painting with Hydrocryl over oils. Common lifting of layers and cracking is a result of the fillers drying and not setting on the other media; with Hydrocryl there is no such issue. Many artists recommend the use of Hydrocryl specifically because of this unique quality not found in any other product.

DRYING CONTROL - Acrylics, by chemical nature, dry faster than oil paints. Hydrocryl, by design, dries faster than other acrylics. Reduced with water, Hydrocryl will remain open for at least several hours, depending on the amount of water added. Levels of the order of 5 - 8% will achieve at least 2 hours open time.

Used straight out of the jar, unreduced, it is important to utilise the correct drying control technique. For thick, Heavy Body Medium type paint in which water cannot be added directly, it can be spray misted over the paint surface thereby putting a 'retarding' blanket over the paint.

For greater control and longer open times Hydrocryl retarder medium has been specifically formulated. This material can also be directly added to the paint when Heavy Body Medium thickness effects are not required. Accordingly the retarder can be sprayed



over the working surface or the mixing palette where 'wet' areas are maintained. It is suggested that an old pump pack or a household plant spray type container be utilised with the nozzle on the mist mode. If this device is used, add a small amount of water to the retarder for more effective spraying. The user will soon obtain a feel for the amount of retarder that is to be used in either manner (direct addition or surface sprayed) to achieve the degree of open time. It is strongly suggested that for the first time user, water is initially utilised until a feel for the drying requirements is gained.

MEDIUMS - There are five Hydrocryl mediums designed to achieve two main effects:


(a) The Gloss and Matte Mediums work best when used as over glazes applied to dried areas of paint to achieve their (respective) effects. Both mediums are gelled to about the same degree as the paint for maintaining the same application effects. Both mediums will dry totally transparent and colourless.

(b) The Heavy Body Medium and Flow Promoting Mediums have been designed to be added directly to wet paint. The Heavy Body Medium is a very thick paste containing specific structure-building additives that allow the formation of stiff peaks that will not sag even when sticking out horizontally as applied to a vertical surface. When dry or semi-dry the Heavy Body Medium can be painted over. Additionally, the Heavy Body Medium will produce the same effect when added directly to paint.

The Flow Promoter gives the paint a more fluid property allowing it to have a more controllable mobility (flow) than would be achieved with water. This allows for intricate flow patterns and other similar swirling type effects between contrasting colours all reduced with the Flow medium.

Above all, our greatest concern here at Hydrocryl is the longevity of the artist and the environment in which they work. Our ranges of paints have been specifically formulated to provide a healthy alternative to the use of

all solvents and heavy metals (e.g. cadmium, cobalt etc.). With the utmost care and skill we are able to provide a full spectrum of colours and mediums, all traced from their natural sources.

With a USFDA approval for direct food contact awarded to our materials, it is no surprise that at a recent display a critic opened a jar and tasted our paint! 



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PREPARING YOUR HONOURS PORTFOLIO DISPLAY

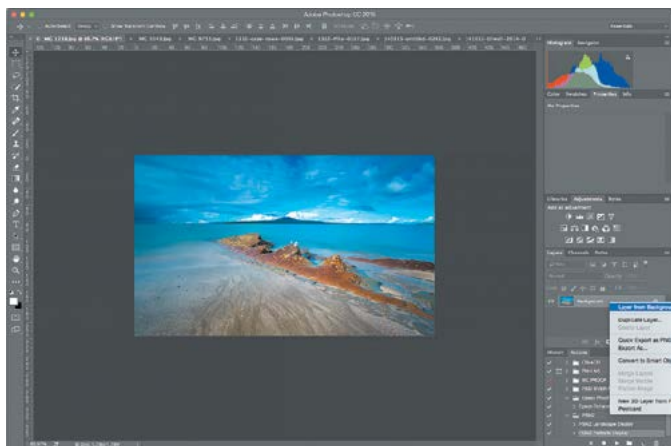
By John Botton
APSNZ



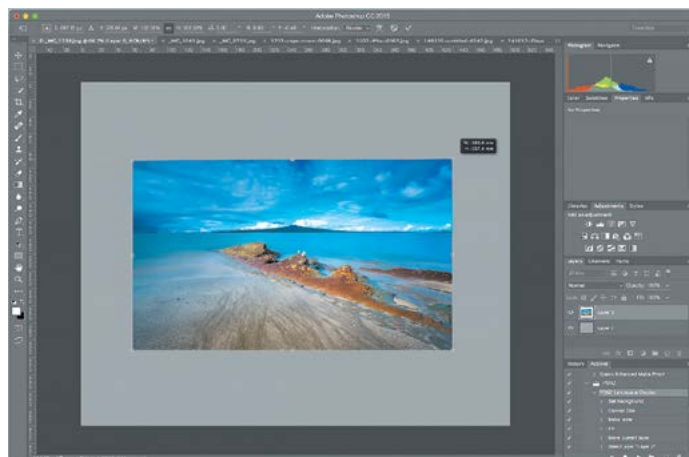
I have had the pleasure over many years of printing exhibition images for photographers and none more challenging than an honours portfolio for PSNZ honours.

Needless to say there is always a huge emotional investment when showing your work and especially if it's to be scrutinised at close quarters by a judging committee. Here are a few steps that I hope will help you visualise your images before you go to the expense of printing and mounting the final portfolio set. For this exercise you will need access to Adobe Photoshop and your final selection of honours images.

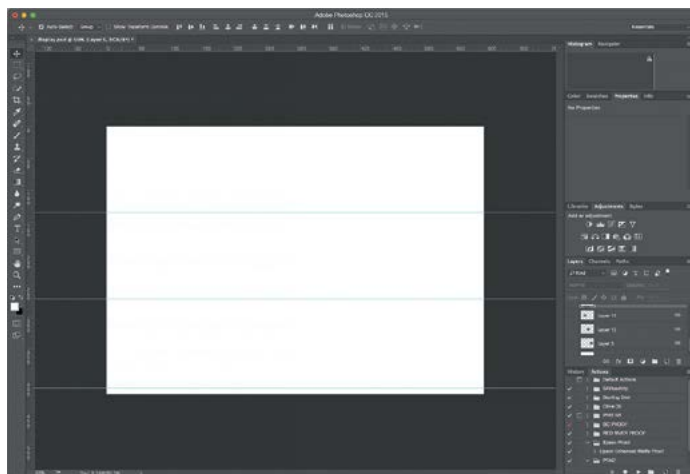
1. Open your images in Photoshop.
2. Set the background as a layer (right click the background and selecting "layer from background" or Layer/New/Layer from background).



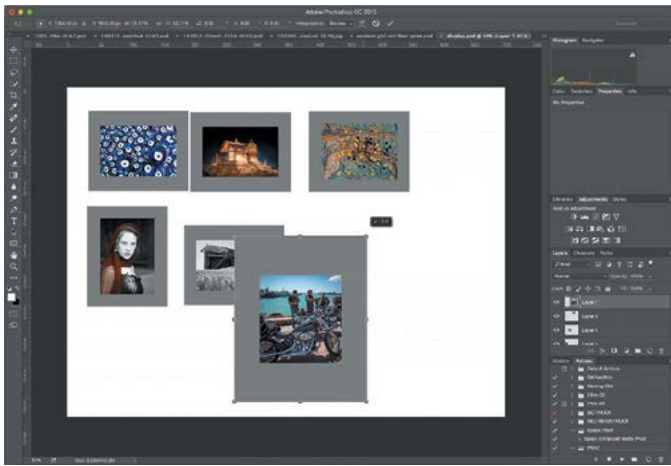
3. Set the canvas size to 50x40 cm for landscape or 40x50cm portrait.
4. Create a new layer, drag it below the image layer and set the fill colour to 50% gray. This will represent your presentation mat.
5. Select transform (Cmd + T) and hold down the Shift + Alt keys and resize the image layer until you are happy with the proportion of the borders. Hint - an info box on the top right corner will display the size.



6. Save your image as a .psd file in a new folder titled "Display" to preserve the layers for possible future editing (and so you don't over write your hi-res file). Leave all the files open for dragging into the display.
7. Do the same for the rest of your honours portfolio. Hint - create an action to do the basic setup.
8. Create a new blank file with dimensions 594mm x 420mm and fill the background with white and save as "display layout.psd". Set some equally spaced horizontal guides according to how you want your portfolio to be displayed (in my case three rows).

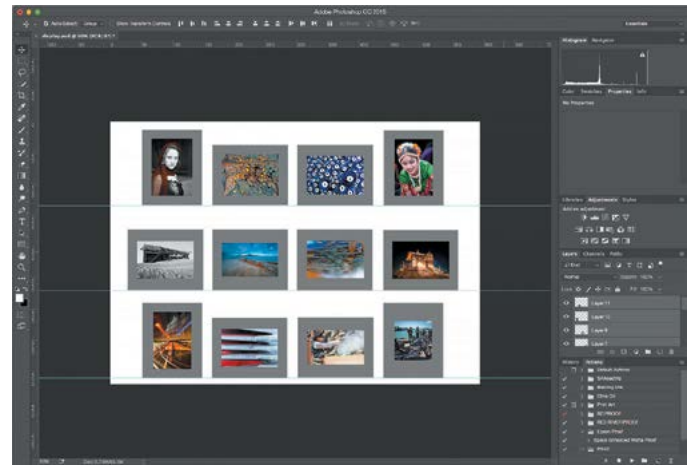


9. Go back to each image tab and flatten the layers. Then drag this to the master display image.
10. Resize each image (cmd + T) so that the long ends are all the same (in the example I've used 120mm).



11. Now move the images around your display layout until you are happy with the results. You may need to go back the saved .psd file and resize the image/ border ratio to get the balance right.

Lastly let me say that this is by no means a guide as to what images you should display and in what order. It is merely a guide on how to visualise the final presentation and to get the landscape and portrait images into a visually appealing dimensions. This method can also be useful for visualising any exhibition display.



12. Save the final layout file, as you will need to print out a hard copy to accompany your submission.

Just create a display layout file that has the same proportions as the space where you will be hanging your images.

Pay attention to the scale of your display area and of your images. I usually use a 1:10 scale meaning that 1m in reality = 100mm in the layout. ■

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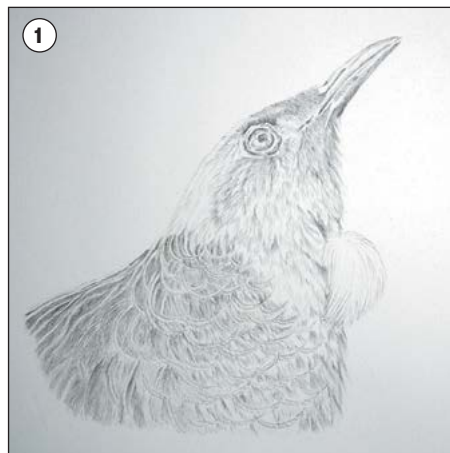
presents
My New Zealand

Works by contemporary artist
Vicki Axtens

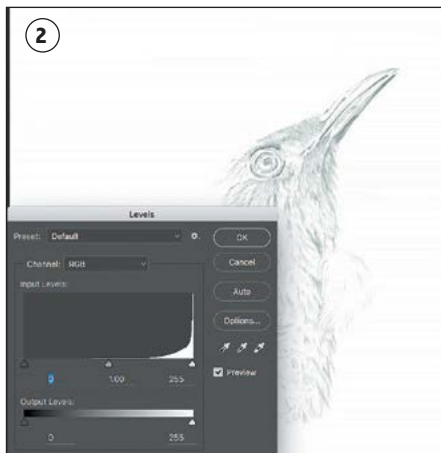
Starting October 22nd
until November 28th 2016
www.vickiaxtens.co.nz
299 Whangamata Rd, Kinloch, Taupo
Phone 07 378 7703

Graphic ILLUSTRATION

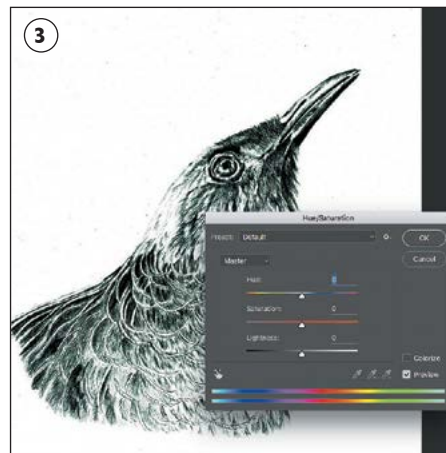
Janine Millington give us a short demonstration on how to create a digital illustration. She has illustrated her own book which is due to be launched before Mother's Day.



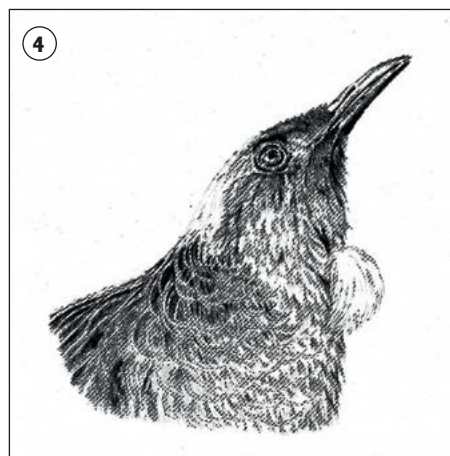
1. Start with a basic sketch and upload to Photoshop by either photographing or scanning the image. Make sure its as high quality as possible. You'll need that detail.



2. Using Image > Adjustments > Levels (Cmd L on Mac), or Image > Adjustments > Curves, make the image quite dark.



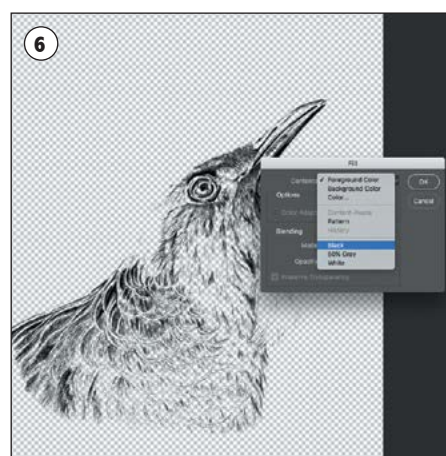
3. Now turn saturation right down (Cmd U on Mac). It'll take all the colour out and make the lines black again.



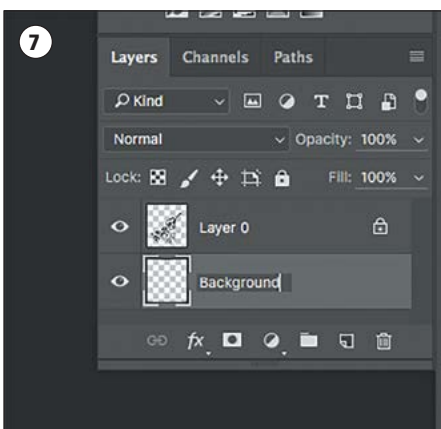
4. Next we will begin to separate the lines from the background. To do this select all the channels in the Channels palette. Once your image is a selection, go to the layers palette and unlock the background layer by double-clicking it. It will become Layer 0. Toggle the 'Lock Transparent Pixels' on for Layer 0. Now while the image is selected press delete.



5. Go to Edit > Fill. Choose your line colour. I've chosen black. The colour will fill into the selection.

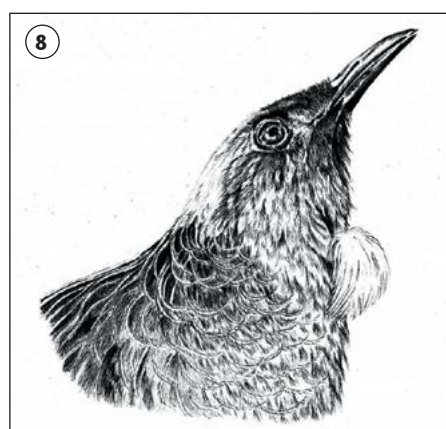


6. It won't look much different but a lot has changed. Your line drawing is now on its own separate layer.



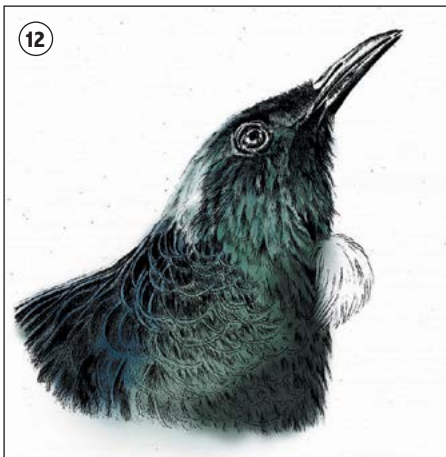
7. Now create a new background layer for your image. Edit > Fill and choose a colour for a background colour.

8. Now that you've separated the lines from the background, your image will be ready for you to start painting.

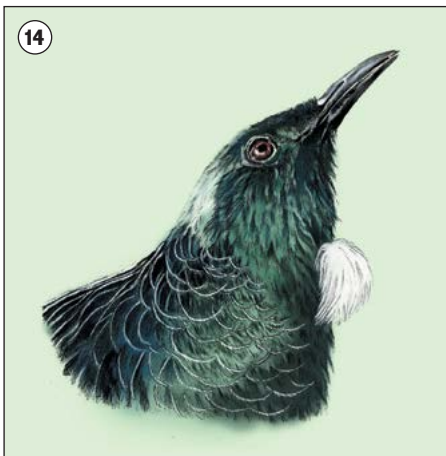




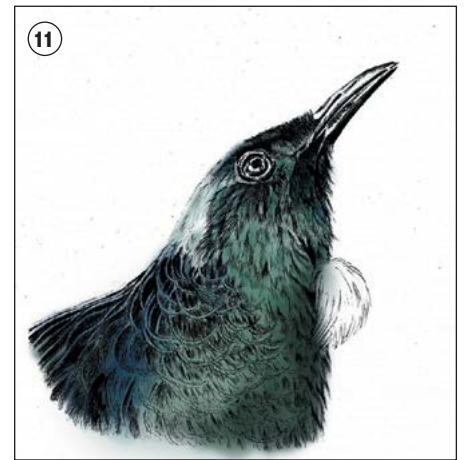
9. Choose your paintbrush and colour and begin painting. I use a Wacom tablet nowadays but don't worry if you don't have one - a mouse will still work just fine.



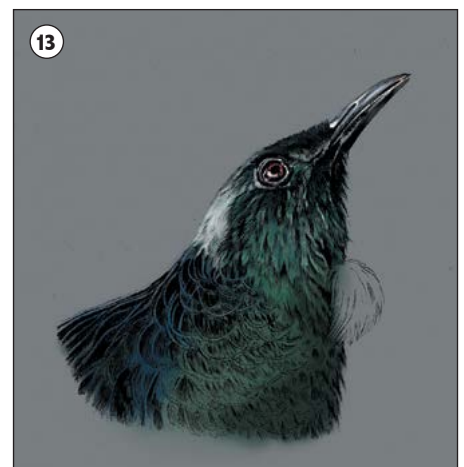
12. Create new layers as you work and name them as you go. I try to avoid working on the background layer at all because it makes it easier to edit later.



10. Change the level of paint you are brushing on to your picture by adjusting the size and hardness of the brush, as well as the opacity and flow. Keep the layers beneath the lines layer (layer 0), unless you want to paint over the lines themselves.




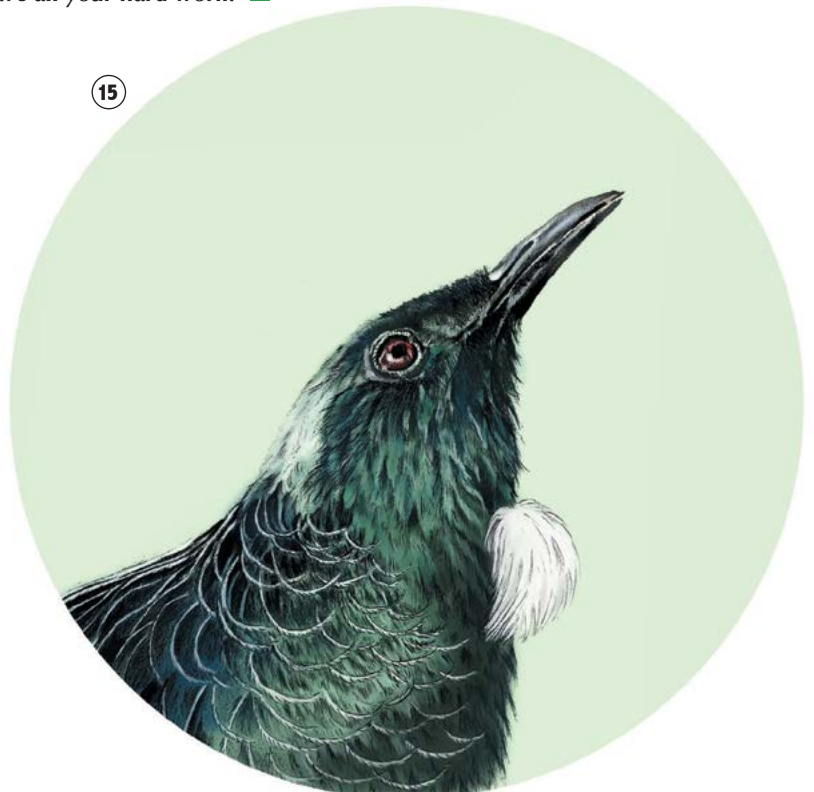
11. Continue to build up the colour, adding darkness and shadow and light to the necessary areas.



13. In order to see the light areas you are painting, add another background layer and fill it with a mid-tone colour. I've used grey. This will help me see the white painted areas and will help me to be more precise.

14. Now the image is done, have a play with background colours and see what works for you. I seem to like a lot of blues and greens lately, so this is what I'm using here.

15. And now the picture is finished. Don't forget to save all your hard work! 



Joining the Dots

Written and photographed by John Botton

I first met Kristin Ivill when she breezed into my studio clutching a portfolio folder full of artworks she wanted to get copied and printed. While pouring over her work, it took me some time to realise that the exquisite images were made of thousands of dots, dots of all shapes, dots of all sizes, dots of all hues. My only point of reference was to imagine that the dots were like pixels in a photograph. I went along to Kristin's studio to see if she was indeed going dotty.

JB: "Give me a little background to your beginnings in art and your training?"

KI: "I've always loved art. My mother was arty and my grandmother was quite crafty. She spun wool. She dyed wool and wove fabrics. My grandmother would take me around the farm and we'd go hunting for birds and bugs and look at the trees and she would tell me all about the native fauna and flora. So that's where my love of birds and nature stems from. I did art at school until year eleven when my art teacher told me to give it up. She said I had no talent. So I stopped doing it and focused on art history in year twelve which I loved. That's where I was exposed to Seurat who did pointillism. But that was the end of that so I left art and got married and had children. When my daughter was born I did a bit of painting again because we needed some art to fill the walls. I got some canvases and paint and just started painting and it went from there."



Kristin in her studio (above) and meeting our gaze through a mirror which also reflects her work, (below).

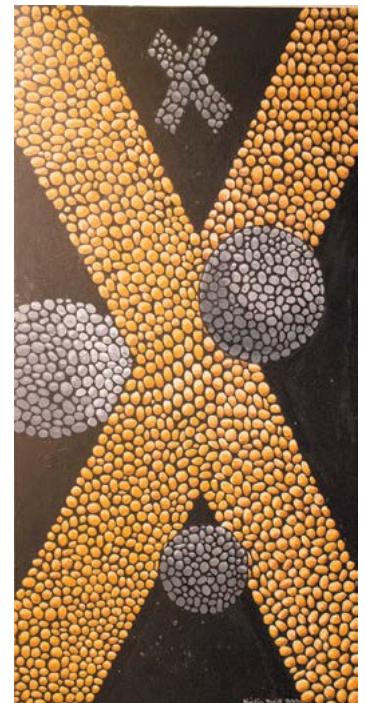




Koru - painted in oils 2004.



Kina - painted in acrylic 2009.



Noughts and Crosses - painted in oils 2004.

JB: "When did the birds fly into the picture?"

KI: "It's only in the last five years that I've concentrated more on my birds. I grew up with paintings hanging in my parent's and grandparent's home by Rei Hamon, a New Zealand artist who did a lot of dot work, working in the pointillism style and that influenced me a lot. I picked up some pens and just started and I thought I quite enjoyed that and it just evolved from there. And I like going back to it, circles, a sort of Aboriginal influence."

JB: "Did you have any formal art training?"

KI: "My studies were more about art history so learning about the artists and their techniques. For me it's been more Internet based training. If I want to learn how to do something, I'll just Google or YouTube it and go from there. About ten years ago I met a Russian lady who was doing adult art classes up at Selwyn College and she would offer guidance when I asked. She was fine art trained and helped a lot with colour selection so it wasn't formal. She'd encourage us to draw every day so the more you practice the better you get."

JB: "Tell me about your pointillism technique."

KI: "I always draw and sketch what I want to do first to get the proportions right and once I'm happy with that I'll transfer it to a good piece of paper. If I'm doing a bird or animal, I'll always start with the eyes, which sort of brings it alive for me and slowly work my way from there. I normally work from a photograph as a reference."

JB: "What materials do you prefer to work with?"

KI: "I use pigment pens. Artline and Stadler are my two favourite pens because they have good pigment colour. If I work in black and white I use the different thicknesses to give me the light and dark shades."

JB: "How do you see your art evolving?"

KI: "I start with the pointillism and then I want to try something different. But then I'll come back to it. I come and go so I've never been able to stick to one technique forever and ever because there are too many other techniques that are lovely as well. At the moment I'm doing a painting but I can see my dottiness coming through, I'll start dabbing on paint in big dots. At the end of the day art is my passion. I have to do it. It's my time out that doesn't involve my husband or kids."

JB: "What's your craziest art moment?"

KI: "It was a few years ago. Everyone had gone off to work and school and I had this giant canvas down stairs. I painted for six hours solid. I was just manic, painting this field of wild flowers. My husband came home and said wow, I like that. It's still hanging in our lounge."

JB: "What inspires you?"

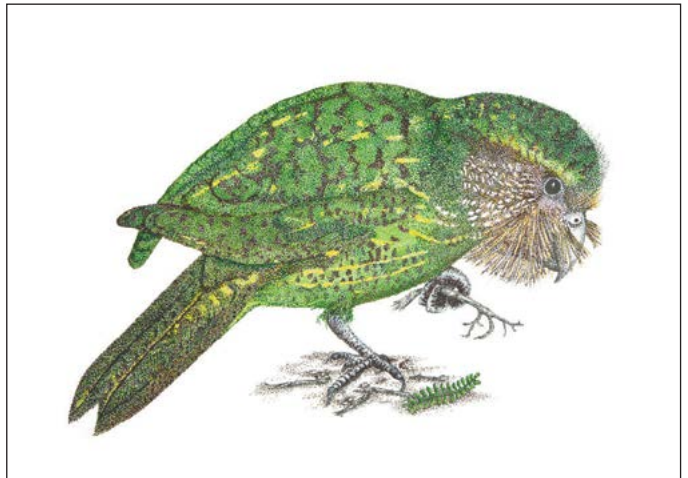
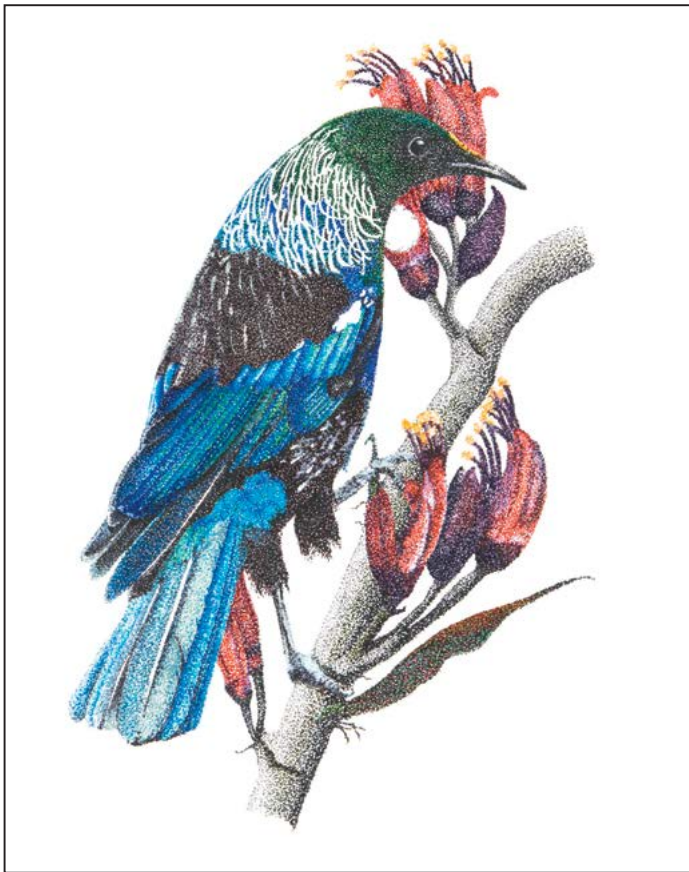
KI: "Nature, always nature. I find myself stopped at the traffic lights looking for a pencil to sketch out an idea. There are too many ideas to get them all out."

JB: "Do you see your art as a business?"

KI: "I've never thought of it as a business. I just have to do it. Selling it is a bonus but I end up giving it away mostly to charities just to put something back. At the end of the day the sales help to cover my costs so I can buy more pens, buy more paint, buy more paper. It's a means to an end really."

JB: "If you could take a year sabbatical what would you do?"

KI: "That would be amazing. I would go to my favourite place, Tiritiri Matangi Island and stay in the dock house



and take lots of photos and draw from real life. Just to get out in the fresh air with the birds and nature and make sketches then take this back into the studio and paint and draw and dot but from sketches from being out in the open."

JB: "Tell me about your recent picture-a-day art-a-thon."

KI: "So the first one I did was 'Inktober' on Instagram. You could do a drawing a day for the whole of October on anything you like. Mine ended up being New Zealand themed. I found that if I tell people I'm doing it I have to do it. I have quite a few followers on Instagram now and I didn't want to disappoint anyone so if you tell them you're doing this thing you have to do it. I quite enjoyed that so I decided to do one myself in February, which turned out to be feathers. I found that the more I did, the better I would get. I would get home in the evening, get the house work done and sort the kids out then get on with my drawing. Sometimes it would be until midnight because I had to get it done that day."

JB: "How important is social media in your art?"

KI: "I set up an Instagram account to keep an eye on my kids and then it was posting the odd picture and then it just evolved into being about my artwork. The more comments I got and the more followers I got the more confidence I got from that. And soon you have a whole lot of artists that you're following and that are following you and it's like a community. So that led me to setting up the art page on Face Book to get it out there. I've made a lot of sales through it, especially Inktober on Instagram so it's a good way of marketing your art. But the community support

through Instagram is amazing. I feel like I have a lot of friends all over the world now, even though some of them I've never met. We talk almost every day and share our art. It's probably the main reason I am where I am today. It gave me the confidence to sell my artwork and not just fill up my walls."

You can find Kristin on www.instagram.com/kristin.ivill. art and www.facebook.com/kristin.ivill 



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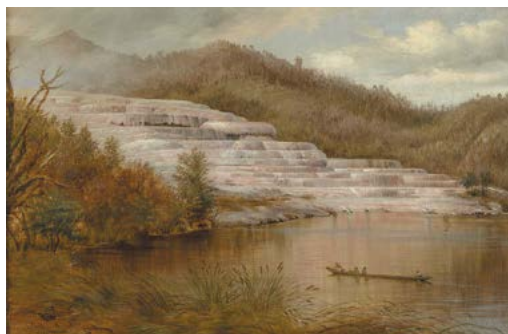
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BNZ Art Collection

During the 1980s a number of factors were at play creating the perfect environment in which BNZ could establish an art collection. The economic boom, a golden period of New Zealand art, BNZ's art-minded General Manager, Mr W.J. Shaw and a newly built Head Office all supported this bold initiative.



The White Terraces - Charles Blomfield - 1888.



The Pink Terraces - Charles Blomfield - 1888.



A few pieces from the Collection in the BNZ HQ Atrium.

“ **Sharing the collection highlights BNZ's role in New Zealand history, beyond the country's financial and social development which is well documented in our archives. The collection demonstrates a commitment to nationhood and a valuing of New Zealand culture.** ”

It is well documented that the economic boom of the 1980s led to a coming-of-age for New Zealand art. Few examples illustrate this clearer than the BNZ Art Collection. How this came about is a little known story that captures how subtle actions of support and good timing can cumulate in something truly impressive.

From 1973 to its eventual completion in 1984, the building of BNZ's new Head Office in Wellington faced ongoing delays for which it would become well known. During this time BNZ's General Manager, Mr W. J. Shaw held a personal interest in an emerging New Zealand art scene. His support of the arts became a subject of discussion at BNZ and his ambition to establish a collection that would 'clothe the walls' of the new Head Office soon gained momentum.


The idea of establishing a corporate art collection is not uncommon. Other house name corporations who have collected art include Fletchers, NZ Post and Telecom, now rebranded as Spark.

Despite their enthusiasm, BNZ staff soon acknowledged their skills were best suited to banking. Enter Peter McLeavey, the art dealer whose own gallery operated a short distance from where the new Head Office would stand. His unique ability to identify talented, often undervalued, artists has been well recognised.

McLeavey was commissioned with bringing together artworks reflecting both a sense of national identity and the banks own rich history. Importantly, the collection was not to be viewed as a financial investment. Instead, the role of the collection was to illustrate the banks' commitment to 'a fuller quality of life' and aligned with other efforts at the time to the arts.

McLeavey did not shy away from controversial pieces and following the opening of the BNZ Centre in 1985 was called in on occasion to discuss pieces attracting mixed reactions. He hoped staff would feel pride in the collection and find pieces they related to. There was also the hope staff would find the artwork challenging and thought-provoking. After 5 years of building a significant range of artworks, including work by Colin McCahon, Gordon Walters, Toss Woollaston and Rita Angus, BNZ purchased its final pieces in 1987. Since then, efforts to provide public access to the collection include the loaning of selected pieces for exhibitions and informative tour events when possible. The bank recognises the collections place in documenting a significant chapter in the story of New Zealand art.

Today over 350 artworks are hung in BNZ offices throughout the country. Access to the collection is managed by BNZ's Heritage Team, based in Wellington. This management has included moving the collection into the digital era. Earlier this year the team launched the website, bnzheritage.co.nz which along with stories from the banks archives, provides online access to the entire Art Collection.

Heritage manager, Barbara Allen noted, 'What has been interesting since the website launched is that we have seen notable hits on lesser known artists- it is not just the McCahons and Walters attracting interest. We put this down to there being a gap in what other resources are available on these figures. It is with huge pride we are able to help fill this.' 

MASTERPIECE HIDDEN

A forgotten masterpiece unearthed from a closet is getting an extensive makeover before it goes on display for the first time in 20 years.

The modernist painting by Auckland artist Lois White was found incomplete, creased and water damaged in White's studio after she died in the 1980s. It was rolled up in the back of a cupboard without a frame or stretcher. Te Papa curator of modern art Chelsea Nichols said the painting could have been in there for 50 years as White painted it around 1935.

The Te Papa art conservation team is restoring the 4.5m by 1.5m painting. The mural, Palm Sunday, will go on display in the ongoing New Visions New Zealand exhibition from August 15 to the end of January.

The painting tells the story of Jesus' procession into Jerusalem on Palm Sunday. He is depicted as an ordinary man as a sign of respect to his presence on Earth. He rides a donkey, which is a symbol of peace.

Nichols said White is important in New Zealand's art history because her refined decorative style contrasted with her staunch leftist beliefs.

She said one of the strange things about White is that she was a very significant painter in the 1930s and 1940s but was then forgotten for about 30 years as she was considered 'old fashioned'.

It wasn't until she was rediscovered in the 1970s that she got her first solo exhibition aged 74.

"She painted a lot of work that fought for worker's rights but with pacifist beliefs, she was quite radical at the time."

Nichols says White painted eight murals throughout her life but only two are still around. The rest have been lost or destroyed in a fire.

Paintings conservator Linda Waters said the painting was found in a terrible state but the biggest challenge was its size. The mural is so large they had to build a stretcher that can be bent in half to get around corners. It takes six people to move it.

They had to source a special adhesive made from Northern Hemisphere seaweed that has a matte finish to glue down some of the curling, flaking paint.

White taught at the Elam Art School of the University of Auckland for almost 40 years until her retirement in 1963.

A Te Ara biography on White states her sensitivity to social issues, combined with interesting compositions of people done in a highly decorative style, have made her an unusual artist. Throughout her life she struggled to reconcile two sides of her personality: the God-fearing dutiful daughter and the creative artist.

Her most controversial painting, War Makers, painted in 1937, is an example of the anti-war commentary she concentrated on during these years. By the late 1930s the war series was interspersed with religious and female



The painting tells the story of Jesus' procession into Jerusalem on Palm Sunday. Photo courtesy Te Papa.



A huge, unfinished painting by Lois White, found in the back of a cupboard after her death in 1984, is undergoing restoration at Te Papa. Photo courtesy Te Papa.

symbols, portraiture and mural commissions. The female allegories celebrated a female-centred sexuality.

The years from 1947 to 1951 marked White's major period of production.

She never married and for many years lived with her mother, and sister, Gwen.

White was born in 1903 and died in 1984. The main public holdings of her work are at the Auckland Art Gallery and Te Papa. **N**



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'Still Mine' - Acrylic. 762 x 1016mm. Winner of the 'People's Choice' at the Adam Portraiture Award 2016.



'Self' - Acrylic. 609 x 914mm.

From a young age Terry Fergusson would sketch portraits and received an Art award at school. Then with everyday life and becoming a solo Dad he just never had time to pursue it further. Now, as an empty nester, he has felt the urge to pick up the brush and concentrate on painting people, their faces, their emotions. Terry tells us about his passion.



The results of picking up the brush again have been inspiring and well accepted. My passion has evolved beyond what I ever could have imagined.

Creating a legacy of work that I can leave behind that speaks my name and my brand, along with the subject and the emotion shown was all inspiring to me. I want people to see what I see, remember what I remember and enjoy it long after I'm not here to paint anymore.

Looks, emotions, stories and faces inspire me, and the ability to capture them through a mix of photography and acrylic excites me every time I start or have the idea to start a new piece. I see opportunities for work on the streets, within my friends and family and also old photography.

My influences come from a mix of Pop art icons and also Frida Kahlo. Andy Warhol used a mix of photography and paint. Frida used what was closest to her as her subject, and current artist Jonny Romeo uses a mixture of all. All three of these artists and their works inspired me to pick up my brushes and create my own style, which still evolves with each piece I create.

I love the ability and the freedom I feel to create anything I want in any way I want. Getting it right and sometimes getting it wrong is also part of the process I feel passionate about.

I want to continue to create a body of work that draws people in and they can be enthralled, entertained and captured by it.

In the near future I would like to have grown my brand (The Bushmans Son) to a point that it is regularly shown and recognisable within the art world, both domestically and internationally.

I am currently working on completing work for my first exhibition, which is set for April 5th in Newmarket Auckland's Exhibitions Gallery Of Fine Art. I am very proud of securing that first showing. As I am classed as an emerging artist (at 52 years old) I achieved a finalist placing in the TCAC emerging artist awards.

Alongside that, the building of my own website, www.thebushmansson.com, to showcase all of my art has been a job well worth the time and effort. I am also proud that a recently submitted piece in the Adam Portraiture Awards 2016 has been awarded the People's Choice Award.

My biggest hurdle was getting my work noticed by a larger audience. I even walked the streets with my portfolio, from gallery to gallery and pushed my brand to different media for any kind of exposure.

Re-start

As I am just re-starting my art career I am still discovering who and what I would like to be associated with. However, each organisation I choose gives my art, my brand and



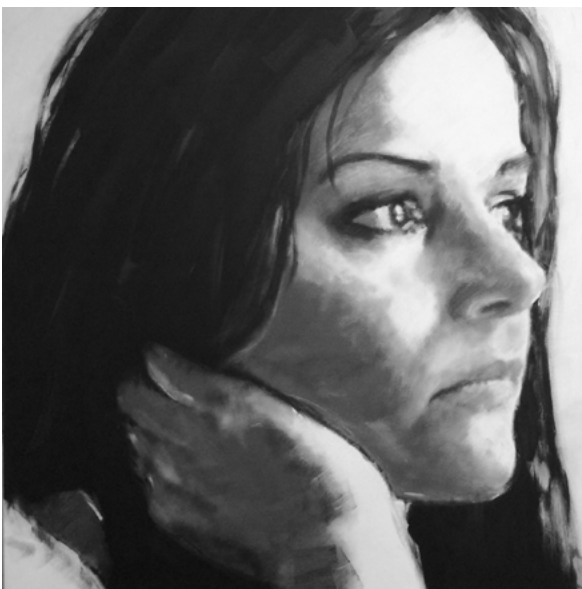
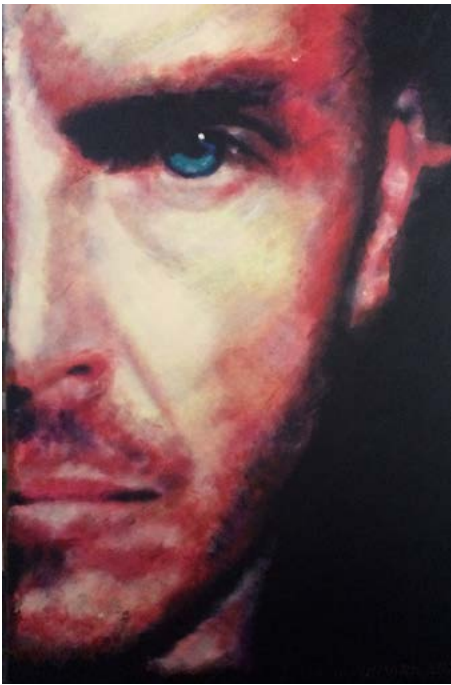
'Ninety Two' - Acrylic. 762 x 1016mm.



'Street Song' - Acrylic. 609 x 914mm.



'Bagel Girl' - Acrylic. 762 x 1016mm.



myself inspiration and opens doors to new experiences within art in New Zealand.

I use photography as my base. Something will inspire me - a thought, a sight, an expression and I will try to capture that with a photograph or screenshot or even ask someone to pose for me. The photography, whether it be new, old, taken by me, or a screenshot from a video, has to be the exciting base of all my work. This captures the essence of the subject and paint draws it out and adds a new dimension. I take the photograph and will either over or under expose it to a point I am happy with the detail I am looking for. From that point I will have it thrown on canvas, then stretch it on a frame and start the painting. Most times the actual image will dictate colours and textures. So in summary, it really evolves on it's own.

My palate and flat sponge are my favourite pieces of equipment as they gives me creative licence and add different texture to each piece. I use and purchase most of my supplies, canvas, paint, brushes from Gordon Harris art supplies. It is so interesting who you meet in there and great conversations can be had with like-minded people.

When I am painting music inspires me, so depending on the mood and what I am creating, it could be anything from 70's rock to old time ballads.

I have worked in media for the past 27 years so this still keeps me busy along with my two sons, friends, my home, the gym and garden. My ambition is to keep going, forge forward, create what drives my passion and get it noticed. Exhibitions of Fine Art in Newmarket Auckland and Wellington and NZ Portrait Gallery currently carry my work. [N](#)

ABOVE LEFT: 'Steele' - Acrylic. 609 x 914mm.

ABOVE MIDDLE: 'Shout' - Acrylic. 609 x 914mm.

ABOVE RIGHT: 'In my mothers eyes' - Acrylic. 609 x 914mm.

CENTRE LEFT: 'Maybe' - Acrylic. 762 x 1016mm.

LEFT: 'Joy' - Acrylic. 609 x 914mm.

Charlotte Rose



Hello, my name is Charlotte Rose, I am 8 years old, and I have been artistic since I can remember, my mum has kept a special book of all my artwork since daycare.



I am interested in art as I find it quite peaceful and relaxing to create. I've always mainly enjoyed drawing but I also like creating Papier Mache, collage, pastel and dye, pasta and wire sculptures and painting. I like drawing in particular because I am able to create stuff that no one has ever done before. I like to draw flowers, animals, my family and myself - I like to sketch them out then add in details using pencils. In my house we have a painting of flowers that I really like and could consider it as an inspiration. I like using pencils because I like the texture of them and because they take a while to run out so I can make more art with them. I also like making homemade cards for my family and friends. People have noticed that a lot of my work is quite colourful; I do this so the work is not boring.



I also have been attending after school and holiday art classes at Rotorua Arts Village with Lani Eyles. With the help of the Arts Village, I've had some work in a local art gallery which was my Santa fish for an events calendar leading up to Christmas. They opened a box everyday up until Christmas day. Going to the Arts Village's programme I have been able to increase my knowledge of other types of art and art materials.

My Auntie Caitlin is studying art in Auckland and working toward her degree. I really like some of the paintings that she does. She has also given me some art supplies that I've put into my art toolbox that has felts, different pencils, pastels, paints and paintbrushes. I also have an easel and lots of different kinds of paper that my mum brought for me to help create my pieces.

Lani from the Arts Village has also helped me in my art progress. She has told me that even if it doesn't look like art, it still is art.

When I am older I would like to go to an art school like my Auntie Caitlin to learn about art, in the hope that I might be able to teach other people about art much like Lani does at the Arts Village in Rotorua. I also would like to sell my art at the same time which I think will come easier with learning more about art and some of its history. I also want to learn more about different artists and art styles; I think going back to the arts village will help this a lot too. ■



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Impressions

41 MAX SHOWCASE ART AWARDS



Sally Barron in front of her winning oil portrait 'Violet'.



When owners Lewis and Glenys Della Bosca had to alter their plans for the Impressions Art Awards this year, it was decided to offer a lesser event for smaller works to be held in-store. Restricting entries to small works was a gamble - but one that paid off.

First place winner was Nelson artist Sally Barron for her oil on board Portrait "Violet". Auckland artist Gavin Chai took the runner-up prize for oil on linen portrait titled "Emmaline". The merit award went to local artist Tina Gardiner for untitled oil on wood 3D piece. The prize pool divided between the winners was valued at \$2050 - a combination of cash, vouchers, art products and subscriptions to the New Zealand Artist Magazine.

Winner Sally Barron works mainly in oils, painting both the figure and the landscape. She is inspired by local scenery and stories, artists and memories from the past and future. Sally holds a BA Honours degree In Fine and Decorative Arts, an MA Honours degree in Interior Design and the Certificate in Tertiary Education. Currently she is a working artist and teaches in Nelson. She is already planning how she can spend her \$750 cash prize and Impressions Voucher on art supplies.

Runner-Up Gavin Chai, is a young emerging artist who was born in Malaysia and migrated to New Zealand with his family in 2011. Initially self-taught he later took painting lessons from an established private tutor. His favourite subject is portraiture - which was reflected in his entry "Emmaline". Gavin has achieved a truly commendable list of award wins over the last three years so is certainly an artist to watch.

The artwork of Tina Gardiner was an exception to all the other pieces entered in that it was an oil painting on turned wood. Judges commended the delicacy of the painting style and how it made you want to touch it. Tina normally paints on canvas, but says she's recently started painting on wood and is really enjoying it. She does not do a lot of planning, tending to work instinctively and in her words "just running with it".

Lewis Della Bosca introduced judges Emma Panting and Graeme Stradling to the audience. Unfortunately third Judge Geoff Noble had a prior commitment and could not attend. Lewis commented that with their tremendously diverse backgrounds, reaching a consensus could have been a

The awards were presented for the Impressions 41 Max Showcase Art Awards in front of 50 artists and supporters at an early evening function at Impressions Picture Framers and Art Supplies, Richmond, Nelson on Sunday 2nd October. A body of very credible works was assembled requiring the selectors to be stringent with their choice of works for exhibition and judging. The goal was to hang 41 works but in the end 42 were chosen.

challenge. However, all three had found the exercise exciting and interesting and in fact they reached the same conclusions after an analytical critique of each work. They commented on the challenge that working to a small format presents and commended each artist on reaching high standards. In fact there were several works in contention for prizes. The one critical comment reflected their thought that framing needed to be chosen carefully to support the artwork and not dominate.

Following the close of the exhibition at Impressions, a number of works will move to the Parker Gallery in Nelson. Glenys and Lewis wish to thank support sponsors The NZ Artist Magazine, Jasco and Winsor & Newton as well as the Parker Gallery. They are looking forward to a new format and larger event in 2017. [N](#)

Artist Contacts:

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www.sallybarron.co.nz

Gavin Chai gavin_chai@hotmail.com Ph 022 062 8499
www.gavinchai.com

Tina Gardiner tina.gardiner1@xtra.co.nz Ph 027 255 8898



A view of the crowd following the presentation.



Panel Judge Graeme Stradling with Mapua artist Betty Salter.



Runner-Up Award Recipient Gavin Chai's oil portrait 'Emmaline'.

Entrant Anny de Groot (left) and Panel Judge Emma Panting (right).



Merit Award Oil on Wood by Tina Gardiner.

**KARL
LAGERFELD**



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Founded in 1761, Faber-Castell is one of the world's oldest industrial companies and is now in the hands of the eighth generation of the same family. Today it is the world's leading manufacturer of wood-cased pencils, producing over 2000 million black-lead and colour pencils per year.



Faber-Castell Castle, headquarters in Stein (Germany).



The liaison between Karl Lagerfeld and Faber-Castell dates back to 1987, the year of the wedding between Count Anton-Wolfgang von Faber-Castell and his wife Mary. The couturier created a breathtaking bridal gown for the wedding ceremony made from silk satin and tulle. This encounter with such a unique artist was the prelude to a long-standing cooperation.

Designers such as Karl Lagerfeld nourish the demand for work tools of the highest excellence and quality, which form a solid foundation for the blossoming of their creative power. The Faber-Castell Art & Graphic product line unites the best of 255 years of company experience in the development and manufacture of exclusive artists' products. This product line enjoys a high reputation with artists as well as designers of all types.

Famous artists such as Vincent van Gogh, Paul Klee, Oskar Kokoschka and Neo Rauch have appreciated or are still appreciating the vast selection of colour nuances, as well as the quality promise of this product line, which has remained unchanged to this day: The high-quality pigments guarantee unsurpassed light-fastness and colour brilliance – for works that will stand the test of time.

**“I WANTED TO TELL YOU
ABOUT A TYPE OF PENCIL**

I HAVE FOUND, BY FABER... ”

Vincent van Gogh



“WHAT AMUSES ME WHILE DRAWING IS THE FACT TO DRAW.
TO ME DRAWING IS LIKE BREATHING AND WRITING. THESE ARE
THINGS THAT ALMOST RELAX ME.”

Karl Lagerfeld

The KARLBOX is a unique homage to Karl Lagerfeld as well as an expression of the symbiosis between artist and tool; a special tribute to the inexhaustible creative power of designers, without whom our world would be without shape or colour.

In the fashion and lifestyle world, his designs are as well-known and recognisable as his sleek figure. A multifaceted artist, fashion and accessories stylist, designer, photographer and publisher, Karl Lagerfeld is also known for his artistic skills. Artistic skills which, in a few lines, give life to characters, looks, landscapes, snapshots of life put down on white paper. The pencils that he uses are extensions of himself: colours, crayons and pencils decorate his various living and work spaces. And they are all inevitably labelled Faber-Castell. No doubt as, like each of his creations, these instruments are marked with a true luxury and authentic seal, one that only experts favour, which denotes quality, requires high standards and is uncompromising.

The collaboration between Karl Lagerfeld and Faber-Castell was therefore inevitable. It now takes the form of an exclusive box, an object that is both aesthetic and functional, in line with the philosophy of the designer: the KARLBOX. Inevitably black, covered with diamond point headed pins, it is divided into several drawers which include the primary colours. Therefore, in total, the KARLBOX contains 350 drawing instruments: markers, pastels, colour pencils, including reds, blacks, greens, yellows and blues set out like a colour chart. It is a valuable item, a timeless and luxurious case that Faber-Castell and KARL LAGERFELD want to offer as a limited edition that is numbered and which comes with a certificate of authenticity. Only 2.500 of them will be for sale in KARL LAGERFELD stores and several selected points of sale throughout the world.

Beyond the creative mind and the well-known personality, KARL LAGERFELD is an international fashion house offering women's and men's ready-to-wear collections as well as handbags and accessories such as shoes, watches, eyewear, fragrance and small leather goods, completed with limited editions and lifestyle items. In spring 2016 the brand launches its first Kidswear line. The fashion house has a network of international stores including KARL.COM the global online flagship store, further the brand is available in selected premium retailers. 



INTRODUCING KARLBOX COLOURS IN BLACK



DANIELLA JAMES (Year 13)



My interest in photography began around 11 years ago when I found my Mum's camera hidden in a drawer. I have always had a passion for taking photos since I was very young, and it blossomed when I was given my own little digital camera from my Nonna for my 8th birthday.

I have taken art throughout primary and secondary school, and have realised I have a strong passion for Photography. I have worked alongside Isabella Stephens since year 9 as we both have the same interests and we bounce ideas off each other. Isabella is always available to be my model for my photography projects and she always does a great job of it! I love having someone there to help encourage and to constantly get constructive feedback from.

My work ethic has also led me to be the Head of Publicity Committee at St Peter's College where I design the end of school magazine for 2016, alongside my art teacher Mrs Jane Moss. I will always cherish the memories I have made with the people during my 13 years at school.

My work this year is about how drugs affect the human body. In today's society, drugs are becoming more common and I have seen how they affect the young people around me. I have done a lot of research about other photographers and artists and some that have really inspired me are Fernando Vicente and Brooke Shaden. I want people to look at my work and be inspired, just like I do with photographers and artists like them.

Next year I plan to study the Bachelor of Applied Visual Imaging at UCOL where I plan to expand my skills in this area. I love what I do and I can't wait to see where photography and design takes me in the future. **N**



"A camera is a save button for the mind's eye"

- Roger Kingston



ISABELLA STEPHENS (Year 13)



Isabella Stephens and Daniella James.



From a young age, I always enjoyed doing artsy things, but took a genuine interest in it when I started school at St Peter's College in Palmerston North. My passion for art began in Year 9. It was a huge change for



me as I come from a small town called Pahiatua. Travelling by car and bus for 40 mins each way every day can be draining but I couldn't be happier that I chose to come to this college as it has provided me with many amazing opportunities.

An interest for Visual Arts kicked in when I started in Year 11 (2014) as I began to progress into the digital arts such as Computer Graphic Design. I really enjoyed being creative with typography and designing logos, but always found that the end of year was a bit of a struggle as I preferred making personal artwork, opposed to working for an imaginary client.

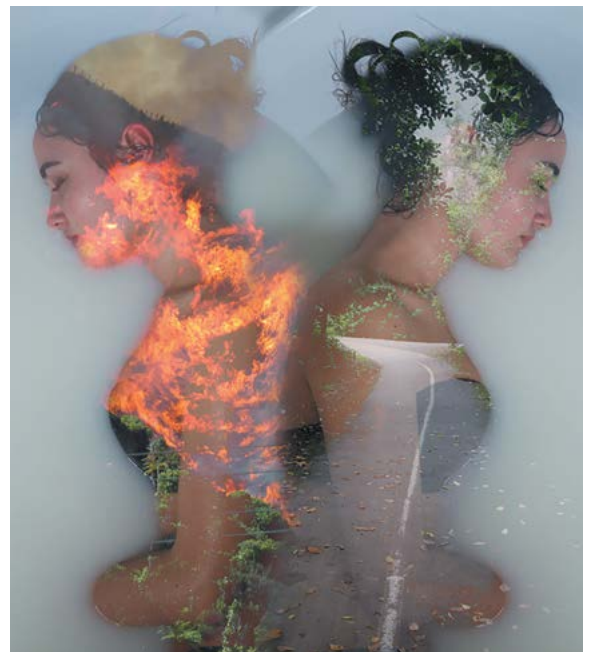
2016 has really been my time of great success as I had a go at experimenting with Photography for a change, and successfully gained two Excellence Grades for my first two projects. It has been such an awesome journey over the past five years, especially with my best friend Daniella James who was also my model for my photography projects.



Dani and I both encourage each other constantly and these are the moments I'll cherish forever. I have thoroughly enjoyed Photography this year and can't thank enough, our wonderful art teacher Jane Moss for all of her inspiration and encouragement throughout my last year. Photography will definitely be a personal hobby of mine and I will take this with me on my journey as I prepare to leave school for a career in travel and tourism. [N](#)

"Art is not what you see but what you make others see"

- Edgar Degas.



SCHOOL ART

Year 11 art students at Bream Bay College take a walk on the wild side with the theme 'Animal Mania and Anthropomorphism'.

By Tracey Scott (HOD Art)



Siobhan McDonald Year 11 2016 - Coloured Pencil.



Mahra Robson Year 11 2016 - Watercolour.



Maxine Hiki Year 11 2015 - Acrylic Paint over Photograph.



Katie Worthington Year 11 2015 - Oil Paint.

I have long prided myself on providing senior students with broad themes that give them a class wide starting point but enough scope that they can develop ideas into their own direction. The theme of Animal Mania and Anthropomorphism was actually inspired by a Year 13 student, Olive Grant in 2014, who was exploring a similar theme in her own work. It was a fun topic that provided our class with a number of light moments, particularly when we spent a lesson posing for her tableau of figures needed to recreate the last supper by Leonardo da Vinci. The photograph was then digitally manipulated with animal images to create the anthropomorphised design before being painted in oils.

I was so inspired by Olive and the numerous artist models that we found for this topic, that I began planning for a new Year 11 programme as soon as seniors had left for the year. My goal was to integrate the 1.2, 1.3 and 1.4 Achievement Standards into one cohesive programme of work so that the students could focus on the learning rather than being preoccupied with the assessment criteria.

Students work for at least a term developing their confidence in a range of wet and dry drawing media. Their focus is just on the animals at this stage. In terms two to three, they develop their skills

into photography, printmaking and painting while they develop their ideas around anthropomorphism. Students are encouraged to try all media and find the style and technique that best suits them. Taking risks with media is an important learning curve for students and while some pieces of work may not be successful, through experimentation they will find what does work for them.

Overcoming Challenges

In their anthropomorphic tasks students are required to use photographs of themselves. Even in this selfie-obsessed era, overcoming self confidence issues is a big thing for all teenagers but putting themselves into their artwork makes for some powerful imagery. It also stresses to students the importance of overcoming challenges and telling your story through your art work. Providing students with an exciting and fun topic, along with a focus on learning rather than assessment we are seeing our students achieve at an increasingly high level. More importantly they are having fun and there is nothing more rewarding for a teacher than that. **N**



Gemma Lucas Year 11 2015 - Etched Print over Pen Drawing.



Hollie Kereopa Year 11 2015 - Oil Pastel.



Katie Worthington Year 11 2015 - Oil Pastel.



Siobhan McDonald Year 11 2016 - Mixed Media.



Olive Grant Year 13 2014.



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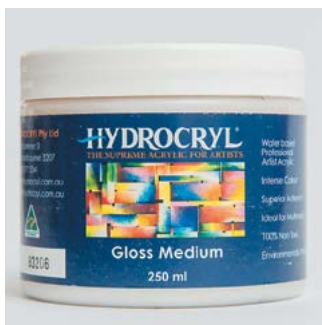
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them because of their radiance and their spontaneity. It is such a pleasure when the painter plays with the light of the paper and the brightness of fleeting, intense pigments as they glisten, come together and swirl around under his brush producing a whole host of different effects. **N**



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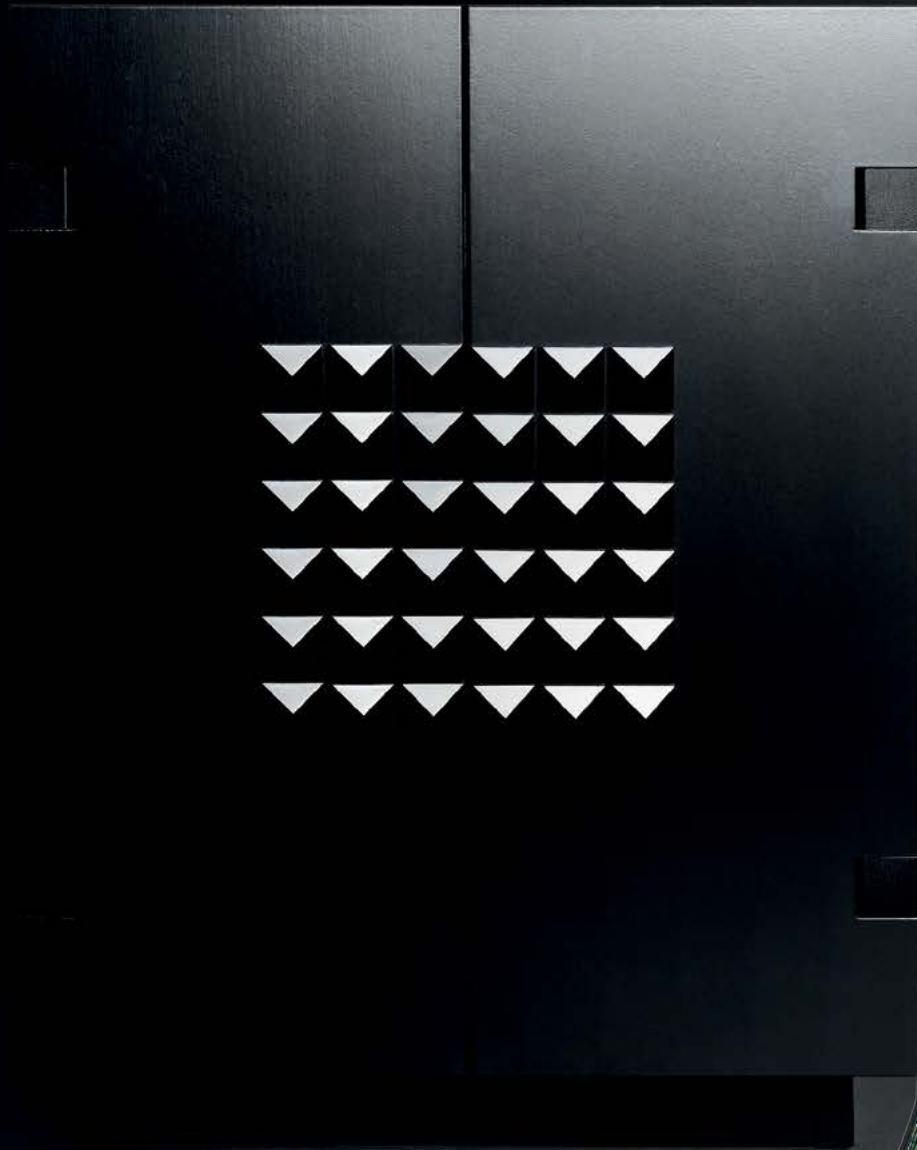
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