

THE NEW ZEALAND ARTIST

M A G A Z I N E

Series 5 Volume 6 Issue No. 30
September October 2018
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PASTEL PIECES

with Kathryn
Millard
Part 7

ART TRAILS

• COROMANDEL
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Dougie Chowns
Sketchbook, part 21



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• Claire Delaney • Darren Blomfield • Kerry Lanauze •
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The Team

On the cover: 'The TEAM' - Darren Blomfield - PG 16.



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



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



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A professional Bushey Artist for 63 years. Award winning London sixties kid. Multi-media, drawing, painting, fabric printer, serigraphy and videographer. Artwork in Museums, Universities and private collections. Initiated Northtec Art Dept. Exhibited internationally from Northland since 1973.



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Christchurch based full-time artist, tutor, and traveler. Ira has a DipVisCom, BFA Design & PostGradDipEd. Recipient of awards including a Civic Award for community contribution through arts in Canterbury, 2017 and Local Hero award from the New Zealander of the Year Awards 2017.

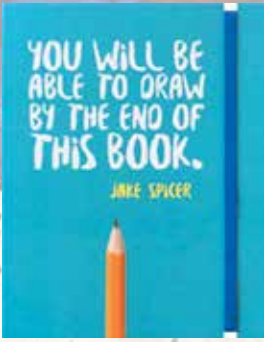


KATHRYN MILLARD
CONTRIBUTING WRITER
Kathryn Samirah Millard. Award winning artist. Has a Diploma in painting from the City and Guilds of London Art School. Kathryn is the Northern Representative for PANZ (the Pastel Association of New Zealand).

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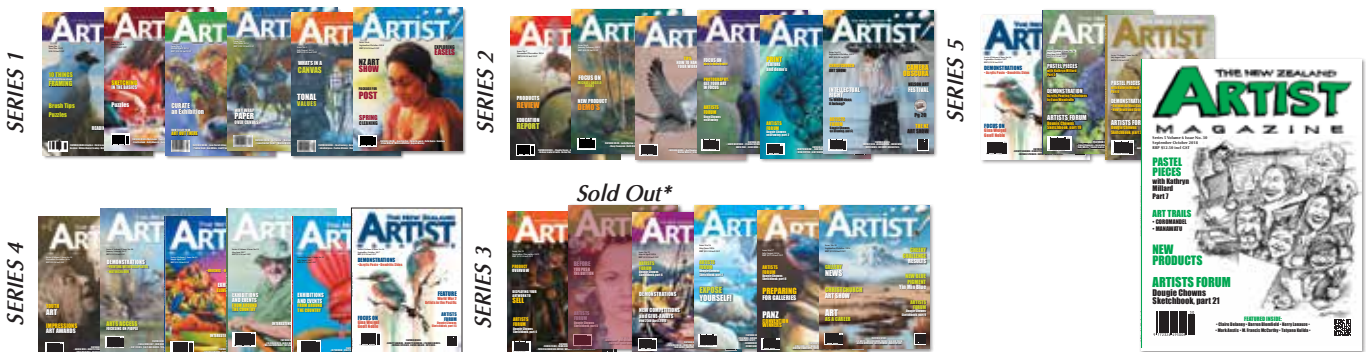
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September/October 2018

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a note from the studio...

Hello again to you wonderful, creative readers . . .

We are very pleased to produce our 30th issue of The New Zealand Artist Magazine. To celebrate, we decided to have a cartoon drawn by Darren Blomfield for our cover. This caricature is of our team at present, incorporating the contributors reflected on pg 1, as well as our intrepid writer, Eddi Te Koha-Williams. Read more about Darren on pg 16.

We focus on a Raratongan artist, Maria File, on pg 33 as well as our regulars, Dougie Chowns' Sketchbook on pg 30, Pastel Pieces by Kathryn Millard on pg 36 and Art Matters by Ira Mitchel-Kirk, on pg 10.

We have three features - one on The Red Studio on pg 20, Frames by Daniel, on pg 12 and The New Zealand Fellowship of Artists on pg 42.

Two arts trails feature in this issue - Manawatu pg 34, and Coromandel pg 48. If you are in these areas, please visit and see the amazing talent on show!

We are gearing up for the first issue of Series 6 - November December 18. Heading into Christmas, make sure you get your information through to us as soon as possible - deadline is 30 September.

Please don't forget to write to us – suggestions on what you would like to see would be very helpful and all suggestions will be considered.

Happy reading . . .

Meg, Rob and Eddi



THE TEAM

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Letters

Thank you for the reminder about the subscription to the "Artist Magazine". I nearly gave it up this year as I had a few issues with accidents etc. But on reflection, it is FAR TO GOOD a magazine to give up; it has always inspired me to say the least, and you do a wonderful job of it. So, herewith my subscription and thank you very much.

Yours Faithfully
Jill Pettifer

Thank you for my magazine which arrived safely two days ago. a belated Mother's Day subscription gift. A truly lovely magazine and as a very amateur artist, a wonderful inspiration to keep going and improve.

Kind Regards
Eileen France



Thank you so much for getting behind our recent Annual Members' Award Exhibition 2018 as a sponsor for premier award winner. This year our entries have increased, and the exhibition was of a really high standard.

Our judge this year was North Shore artist and tutor Lib Steward Val Enger won your prize with her expressive still life "Still Life with flowers" We had over 5000 visitors through the gallery over the month-long exhibition.

Sincerest thanks
Kim Boyd



Premier winner: "Still Life" by Val Enger. \$1000 cash prize Sponsored by private donor, 1 year NZ Artist Magazine Subscription and a 90 minute massage therapy from Riverstone.



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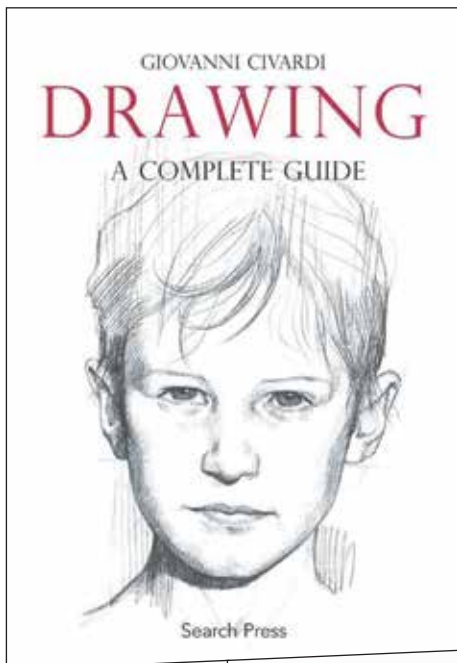
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DRAWING By Giovanni Civardi

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

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

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



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It is perhaps serendipity that the studio in which painter, illustrator and art teacher Claire Delaney works is on Alice Street, since for both Claire and her students, the studio is a wonderland – a magical space that encourages their creativity to flourish. “Sometimes the hardest part of making art is giving ourselves permission. That’s especially true for new artists, so by coming to the studio for even a few hours a week, we are saying ‘I am going to allow myself to create.’ What I try to do in both my teaching and my art practice, is help people develop their own creativity. My studio is central to that.”



It is easy to see why. The space is bright, colourful and bursting with energy. Alongside Claire’s own work in progress, you’ll find that of many of the children and adults who take classes here, and others who simply come to work on their own paintings.

Story and Photography by Su Leslie

Always an artist



‘Barber Yap’, 400 x 500mm. Oils and mixed media on canvas.

Originally from Northampton, England, Claire says she always knew she’d be an artist. After a two-year Arts Foundation Diploma, begun when she was only 16, Claire studied Fashion and Textiles at John Moore’s University in Liverpool, gaining a BA Honours degree.

On graduating she was offered a one-year placement at the Tate Gallery in Liverpool. It was there that she first saw artists running classes and workshops with school children and adult groups, and realised the power of sharing artistic skills and vision.

“It was also where I began to see how artists can make a living through art; that became my business model if you like.”

Later, Claire travelled extensively, collecting textiles, objects, ideas and inspiration from many countries. “Travel has always inspired me” she says. “I love to wake up in a new place and absorb all the unfamiliar sounds and scents – as well as the different light and colours. Although my artistic influences are mainly European – I love the Pre-Raphaelites, Klimt, Schiele and the moody landscapes of Turner – I find myself gravitating to places like Bali and the Pacific Islands for fresh inspiration. I need to be near the sea.”

Claire’s early work included embroidered collages of faded sepia photographs set in decayed environments. These were exhibited in galleries and museums around the UK, including a solo show at the Bankfield Museum in Halifax. During that time, her work was exhibited and sold in Craft Council UK galleries and shops.



'Untitled'. Mixed media paper collage, hand and machine embroidery.

In 1997, Claire emigrated to New Zealand with her husband and two young daughters. A third daughter was born in 2000, and Claire found herself with little time for art. She became involved with her local Playcentre and found that she could share her skills and knowledge in that environment.

As her children grew, Claire was able to begin painting again. At the same time, she was refining her approach to teaching, offering classes to adults as well as children. She now makes her living entirely as an artist and tutor.

New focus and materials

"When I started painting again, it was with acrylics and the works were a mix of painting and collage, incorporating photographs, everyday objects and often screen-prints of my drawings. About 10 years ago I switched to oils and now mainly work in this medium. I use Pebeo oils, and a mixture of exhibition canvas and wooden panels.

Texture is important to me, and while I still occasionally use collage elements, more and more the paint is taking centre stage. It's even changed the brushes I use; my favourites at the moment are my teeny tiny da Vinci 2/0 and 10/0 for adding detail to a series of portraits I'm working on."

Painting portraits is a relatively new experience for Claire. "I've always drawn people, but it's only in the last year or so that I have really felt compelled to paint them. The works are all quite different, but the thread that runs through them

The New Zealand Artist Magazine



'Landscapes of our Hearts', 1000 x 760mm. Oils and mixed media on canvas.



'Waihi Beach', 1000 x 760mm. Oils on canvas.

is a sense of vulnerability and isolation. I'm drawn to the misfits; the fringe-dwellers. I want to celebrate difference and the beauty I find there."

Career as an illustrator

Alongside the portraits and a series of beachscapes, also in oils, runs another growing strand in Claire's art career – book illustration.

This began quite spectacularly, with the publication of 'Little Wing', a fairy tale Claire wrote as well as illustrated. It began as a series of pen and ink watercolours, Claire says, "and the 'Little Wing' character stayed with me, whispering in my ear that I needed to tell her story."

The book took three years of writing and re-writing before finally being published, using traditional printing and binding techniques. Produced in a limited edition of 400, it won two gold medals at the 2016 NZ Pride of Print Awards.

"Creating 'Little Wing' was both stressful and hugely empowering" Claire says. "I thought the process would be quite simple, and discovered that both writing and illustrating required me to learn new



'Josh with Buddhas', 500 x 600mm. Oils and mixed media on canvas.



'Mask off', 600mm diameter. Oils on wood panel.

skills. I had to follow the advice I give my students – to embrace mistakes, take what is good, improve it, learn what you need to, and never, ever give up.”

Publication of her book has opened several new doors for Claire. “Quite early on, I realised my drawing style was too inconsistent for book illustration, which really needs character continuity. So I learned to make three dimensional models of my characters, allowing me to draw them accurately from every angle. Now I run workshops teaching others to make their own models.”

Claire was also commissioned to illustrate another limited edition book, which has recently been published. ‘Dining with Vikings’ by chef Penny Webster is part recipe book, part family memoir and a beautiful work of art. Claire’s pen and ink drawings feature on virtually every page of the book, and the cover features a work in oils commissioned from Claire, which now hangs in pride of place in the author’s home.

“‘Dining with Vikings’ was a dream project” according to Claire. “Penny had a clear vision for her book, but trusted me to see and interpret that vision through the drawings.” The illustrations are full of whimsy and joy, and very much reflect the book’s personality. “As a child I loved the work of illustrators like Quentin Blake, Arthur Rackham and Shirley Hughes. They are major influences in my work.”

Sharing the creative vision

Alongside painting and illustration commissions and sales of her work through exhibitions and increasingly online, teaching is a vital part of how Claire makes her living as an artist.

“I currently have around 50 students per week – both children and adults. People ask if I take a different approach to teaching children and adults, but really, the answer is no. The fundamentals are the same; I offer a safe space and a respectful, fun environment for people of all ages to explore their creativity. The difference is that many adults have buried that creativity and need time and encouragement to reconnect with it.


Claire is quick to point out she is not an art therapist, but acknowledges that many of the women who attend her classes year after year are driven by an imperative to acknowledge their creative spirit and the need to do so in a safe space. Members of her classes talk about themselves as ‘addicted to art’.

Every class begins with what she says students call ‘the talky bit’, where everyone is given time to share what’s on their mind. It’s a space to shoo away the ‘critique monster’, which Claire says she and so many others have sitting on their shoulder.

She believes that is one of the biggest barriers to creating art – especially for beginners. “We are conditioned to avoid making mistakes. But the truth is that’s how we learn; from trying, and trying again and just continuing to produce work. I encourage my students to keep a journal; a place to jot down feelings and ideas, to sketch, paste in things that inspire them. I’ve found that indispensable in my own development and others say the same. Most of my work develops from the writings and sketches in my journal.

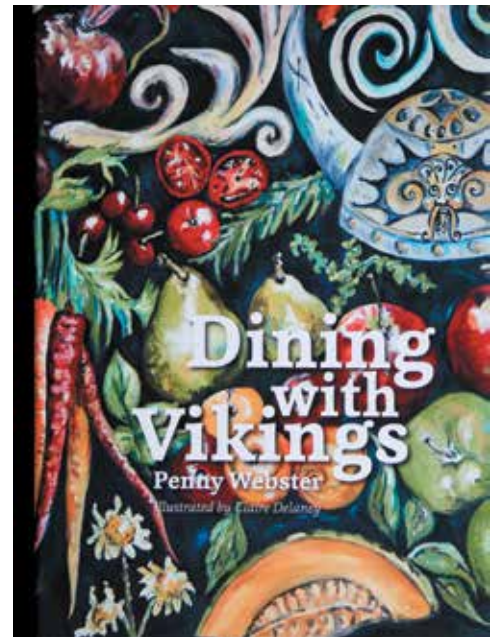
While her art practice incorporates many different elements, there are strong unifying threads. "I have a favourite palette of colours, imagery that finds its way into lots of my work, and themes I return to again and again," she says.

Above all, I feel that I live an artistic life. I love the flexibility and independence I have over my time and energy. It can be precarious financially, but I have learned to find creative ways to survive and I don't measure riches in monetary terms. I look back on what I have achieved so far, and I am ambitious to continue; to grow and learn, and to empower other artists to explore their own creativity.

If someone reads this article and is inspired to make their own art, for me, that is an absolute win." 



'Anna with Christmas flowers', 450 x 600mm. Oils on canvas.



'Dining with Vikings' by Penny Webster, illustrated by Claire Delaney.



'Before the Storm', 1000 x 760mm. Oils on canvas.



'Viking Butcher' limited edition print from Dining with Vikings.



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ART MATTERS



With Ira Mitchell-Kirk

SOLO EXHIBITION

Holding a solo exhibition can be a daunting task but with organization and persistence, you can get it done with minimum stress. As the opening of my own show is looming I thought it would be opportune to share how I go about it, keeping in mind everyone has a different approach. This is my own preparation I am sharing and I will refer to my current show for examples.



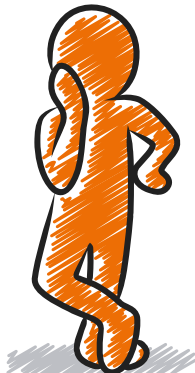
Firstly, think of a theme, brainstorm an idea for the show so it has a narrative to hold the show together. My current show is called 'Heartland', a broad theme which includes places which hold a strong emotional pull and objects from my life which are talismans to another time and place.

Start collecting ideas in a notebook which you need to have handy at all times, especially by the bed as ideas spring up at the most random times. Don't put pressure on your exhibition to make

the public wants and will create genuine works. I teach part-time in my studio and this releases the pressure on my art to create income, which in turn makes the process so much more enjoyable.

One of the core values of my business is the community so I always select a charity to donate a portion of my profits to – one that fits with the theme of my show and is personally significant in my life's journey. This show is supporting AVIVA, previously known as the Christchurch Women's Refuge, as they have been of help to me and so many others in need.

Apart from the good promoting and donating does, it makes excellent business sense as you are then endorsed, with permission, by an organization with their own database, social media, supporters, board members, and employees who can share your work. Building a good relationship with these organizations is essential; always ask if its ok to use logos and information. Keep in touch frequently, as you are promoting a cause



they care deeply about and are protective of. Your contributions will come back to you in so many ways, be it through sponsorship, building relationships, goodwill or free publicity.

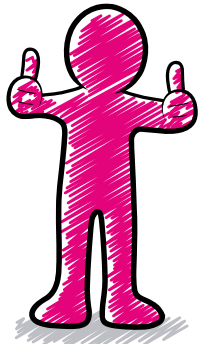
Find a venue which suits your needs; small and intimate or spacious for large works. If you are supporting a community group with your show, contact your local council as they may have sponsorship available to help with rental costs. Again, if you secure sponsorship, be sure to ask permission to share this information and any logos on your social media, advertising, and catalogues keeping them informed regularly. Recognising any support given is essential and good manners, which go a long way in building relationships that last with repeat support.

Once my gallery was booked, I asked for the floor plan so I knew exactly the area I was dealing with and could start to build my ideas into the sizes and numbers of my works. It's essential at this point to calendar your dates, including a realistic workflow. Work out how many paintings you can create before the show, allowing yourself at least two weeks before the opening to photograph artworks and design a catalogue which needs to be proofed before the final edition is released. Remember to include your sponsor's logos and details and send them a proof to check over, keeping them involved in the whole process without being intrusive.

I gave myself 12 weeks to have a show with a minimum of 12 works as that was how many spaces the gallery has to fill. Luckily I had some works already completed which fitted my theme so I was slightly ahead of my schedule, allowing breathing space to consider other details such as the opening and numerous other details.



Create advertising which is the correct dimensions and dpi for online sharing and print media, check out the requirement of local noticeboards so your images look their best and no information is lost. In the 12 weeks build up to my show I have been filming my painting, taking pics and sharing on social media to involve my audience in the process of putting a show together. Two weeks before the show I started inviting guests to the opening, including



the Mayor – the council was one of my sponsors so it seemed polite to do so.


I also invited Management and the board of trustees of the arts center where the show is being held and businesses whom I have enjoyed dealing with over the years including the owners of my local paint shop and my picture framer. My students and their families are invited and have even volunteered to provide the music at my opening and be waiters which is a delight.

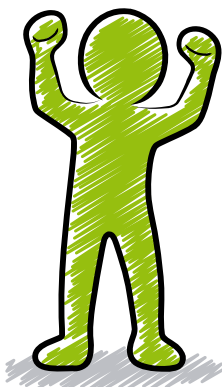
Personally, I avoid alcohol at my openings as the licensing issues are a nightmare unless you are at a venue which can provide a manager and

cover the legals. If you do go that way, ask wineries for sponsorship or the possibility of hiring them with a manager provided. Instead, I provide non-alcoholic punch and baking, and go out for drinks afterward – way less hassle.

Write your own editorial with high-resolution pictures of yourself and a few key artworks and send it to every magazine and newspaper you can think of which is appropriate at least a month before the show and again a week before if they haven't responded – these people are incredibly busy and appreciate gentle prompting which quality local content. Don't forget to include the names of your sponsors, give them a shout out and they will be keen to be involved in your future projects. Drop off flyers to art suppliers and your framers. Put up notices at the free supermarket notice boards, letting people know a local is holding a show.

Have a visitors book at the opening and invite guests to sign it. This is a great way of collecting data with contact details so you can send a thankyou afterward; acknowledge them for taking the time to support you and your art.

Most importantly, don't get overwhelmed and if you do, take time out with your notebook to look at the management of this project and why you are getting stressed. Not only are you the artist but the frontperson of this enterprise, so be organized; have a clear workflow on your calendar so you don't get yourself in a muddle. Do this and your mind will be clearer to enjoy the process of creating, which after all is why you started painting in the first place. Please yourself first with your art; people want to see what you create not what you think they want. Enjoy! 





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Daniel Metcalf – to the ‘nth’ degree

In a back unit in Henderson Valley Road in Auckland, Daniel and his staff are hard at work, making freight boxes for art, one of the many products they manufacture.

Photography by Adam Stapleton.



Fig 1. A black square frame with the stretched canvas inserted.



TOP: A complete freight box. ABOVE: Inside the freight box.



Many different shapes lurk in the workshop.

Before 2000, straight out of school, Daniel worked at a retail shop, assembling kitset furniture in Whangarei. The shop expanded and opened up in Auckland, and Daniel moved to Auckland to manage that branch. After 13 years he decided to open his own furniture shop with his father. When Chinese furniture began to swamp the market, Daniel decided to leave the furniture industry. A young guy who had been working for Daniel, who was attending art school at the time, had been making a few boards and stretched canvases for fellow students. This fellow then went overseas but left Daniel's number with his customers. Daniel decided to carry on with this as it seemed a lucrative market, needing someone just like him.

Much like any framing shop, 'Frames by Daniel' uses compressed air to operate his machinery, with the compressor housed upstairs to reduce noise levels. He has many different



The entrance of 'Frames by Daniel' - a fascinating workshop.

machines to work his magic, but the round boards get cut at a factory nearby. The reason for this is that the machine required to do that cutting is so large, it would take up most of his workshop.

He is creating specialised freight boxes to safely transport precious artwork nationally and internationally. These are made up from 3mm MDF with a sheet of polystyrene adhered to them with glue and press pressure. These are created in bulk and stored until the dimensions are received from the customer and the boxes can be made to size.

Artists should be aware that the inside dimensions differ from the outside dimensions, and therefore when specifying measurements, accuracy is vital. The important thing to remember is if you have packaging around your painting, it's going to change the size of the box you need.

There are a couple of rejected boxes in the workshop, evidence of just this problem. A lot of galleries require these boxes, as well as artists. Daniel's freight boxes are lightweight and economical, as he understands that most artists have a limited amount of spending money. "We are producing these at about half the cost of our nearest competitors," he says.

As far as recycling polystyrene, he sends his off-cuts back to the supplier. Interestingly, as there are a number of polystyrene manufacturers in Auckland, off-cuts can only be returned from whence they came. "Polystyrene manufacturers will only accept their own product to recycle, and not another manufacturers' polystyrene. They'll only take their own back," he explains wryly.

Daniel's workshop, which he has occupied for the past 17 years, holds many fascinating treasures collected along the way. He has an old stool, which is beautiful, except it has some pieces missing. That stool was left behind by an artist who was battling to pay and 'did a runner'. Daniel seems very philosophical about these things; although he did try to get his due, it wasn't to be. "I haven't had many problems over the years," he says, "that was really just a one-off." Daniel is very amenable to having a payment plan of sorts,

The New Zealand Artist Magazine



Stretched canvasses waiting for collection.



The 'Donkey Easel', high up on a shelf.



Daniel's faithful dog, Brian, greets customers and holds the fort.



Polystyrene and MDF, stacked and awaiting use.



Friendly one eared giraffe supervising.



One of the prototype cubes.

as long as the customer is up-front about everything, and regular payments are made.

Another treasure is a wooden giraffe, with one ear missing, and a 'donkey easel' which hides up high on his shelves. He is currently working on perfecting a cube, the one we saw was slightly bowed - another example of his penchant for accuracy. He is keen to manufacture lightweight plinths for presentations and art shows.

Carrying canvas in-house, Daniel makes his own rigid frames which are sturdy and perfectly aligned as opposed to 'lock together' frames. The frames are rounded off so that there are no pressure points on the stretched canvas. His penchant for accuracy is telling as I wander around

the workshop. He has made a frame to surround a stretched canvas (see fig 1) which illustrates the importance of precision. He tries to keep the costs down as much as possible, and therefore it is expedient to order more than one canvas of the same size at a time. This reduces the cost as



Creative storage space, designed by Daniel.

the machines will be set up once, and multiple frames made, making the process easy. Very often, if you order more than five, you could walk away with getting the sixth one free.

Daniel has been approached by artists who have painted on a mass produced stretched canvas, only to have it rejected by a gallery because of the potential of cheap frames twisting or bowing, and the responsibility for damage falling on the gallery. He is happy to create a frame for these and re-stretch the canvas over his rigid frame, which keeps the galleries happy. "Worst case scenario, we glue the painting onto a board and put it through the pressure press."

Daniel does not supply to shops or retail, preferring to manufacture on demand. As sturdy and reliable as Daniel's stretched canvas frames are, his main focus is on artists' board. He makes just about any shape and size board to the artist's specifications. The shapes we saw in his workshop were amazing. Should you want to do something different, I recommend you approach Frames by Daniel, and have a good chat with him – he's bound to come up with a logical, economical solution.

Currently he is working in collaboration with a sculptor that he has known for over fifteen years, to create a sculpture together. He collects stamps that have arrived on tubes from overseas, and creates his own fascinating structures inside his workshop.

Daniel can courier frames, canvases and boards to anywhere in New Zealand, although if you are local and need it in a hurry, go and fetch it yourself. Daniel is way too busy creating perfection to run around; contact him via text on his cellphone. [N](#)





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Following the Creative Dream...



By Darren Blomfield

The NZ Artists magazine always astounds me with the creative talent that our New Zealand Artists have. For me to see the skill of these artists and their passion to create and express through their art is truly inspiring.

BLOMFIELD
cartoonist / illustrator

As a young child I would be mesmerised by my Grand Father (Val Blomfield) oil painting on the veranda in Pt Chev. I remember sitting with him at Western Springs for hours on end watching him sketch the ducks, trees and water. I always had a fascination with his skill.

Pop would always draw a cartoon on Birthday cards, Christmas cards, envelopes which he would send out to family and friends and this is where my interest in cartooning started.

I remember growing up at my fathers signwriting shop (Colin Blomfield - Blomfield Signs) and I would spend as much time as I could watching my Father and Grand Father signwriting and in essence creating unique pieces of art with every skillful brushstroke. True artisan craftsmen experts in their own right.

From an early age I would cartoon a doodle on the backs of my school books. At seven years of age we had a class competition and I drew the teacher on the black board, which was accompanied with much laughter from kids and adults alike.



Cover Pic: The TNZAM team. From top to bottom, left to right: Studio cats – Alfred and Henry; Meg Mclsaac; Dougie Chowns with his dog Leah; Rob Mclsaac's racing mini - No. 48; Rob Mclsaac; Kathryn Millard; Ira Mitchell-Kirk and last, but not least, Eddi Te Koha-Williams. See the video of the making of this on our website - www.thenzartist.co.nz



JC Blomfield (1905)
NEW ZEALAND FREELANCE NEWSPAPER (WELLINGTON)



THE SESSION'S BATCH.
From Minister Mason: Not so bad for a start, eh?
William 'Blo' Blomfield (1912)
NEW ZEALAND OBSERVER & AUCKLAND STAR NEWSPAPER



Blomfield (2016 / 2017)
TIMES NEWSPAPER (EAST AUCKLAND)

Examples of work from the Blomfield Family of Cartoonists.

At Christmas time as a 10 year old, I would draw comic strips and show my cousins and aunties and uncles, who I'm sure thought this was cute but no more. My love for cartooning was growing.

My eldest Sister Sharon Blomfield (Sharon Mann) was inspirational in terms of me always wanting to draw - her skills to this day, are truly exceptional.

Growing up, drawing and art was always around me and as I grew older the hunger to develop this into something more than just a hobby was always apparent.

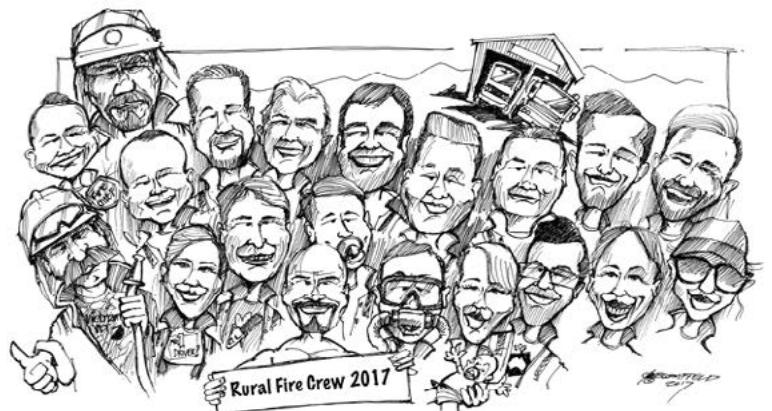
As I build traction as a Corporate event cartoonist, I take pride in the fact that I come from five generations of cartoonists and artists.

It started with Charles Blomfield, who arrived in New Zealand around 1865 with his mother and seven siblings. By the end of the Maori Wars in 1875, he was travelling New Zealand with an evangelist preacher, painting landscapes and sketching New Zealand scenery.

My Great Grandfather J.C Blomfield was a published cartoonist, as was my Great Uncle William Blomfield (Blo) for The Star and the observer in Wellington over 100 years ago.

I am especially proud of continuing this legacy as a published cartoonist (times.co.nz) and even having a similar style to my Great Grandfather.

There is an asthetic magic that only a picture can give and through cartooning it is the connection and engagement with people that gives me the most pleasure.



Rural Fire Fighters.



Reel TV - Satire.



Mountain Biking - Wacom tablet illustration.



Horses on the beach - Wacom tablet illustration.



Kumeu Hotrod Show 2017 1970 GT. - - Wacom tablet illustration



Friends for life - Wacom tablet illustration.

Some people laugh, some people at events ask me to add their dear old deceased dog – it is so much fun that I forget that this is now a job for me. The best job in the world really.

To date the highlights have been illustrating new Sunglass range at a Dolce & Gabanna event, cartooning for a Sky City Breakers event, cartooning for Hospice West Auckland and helping such a great organisation and now, cartooning the awesome publishing crew for the cover of The New Zealand Artist Magazine.

Commissioned pieces for Australia and South Africa were also great highlights as well as private functions and weddings around New Zealand and the many commissioned pieces I have done for people from all walks of life.

I am humbled to be blessed with this skill and have no idea where this will go but it always comes back to creating in an artisan way. Something that can be so easily lost in this technological age.

In saying that I am developing my cartooning utilising an iPad for corporate seminars and functions.

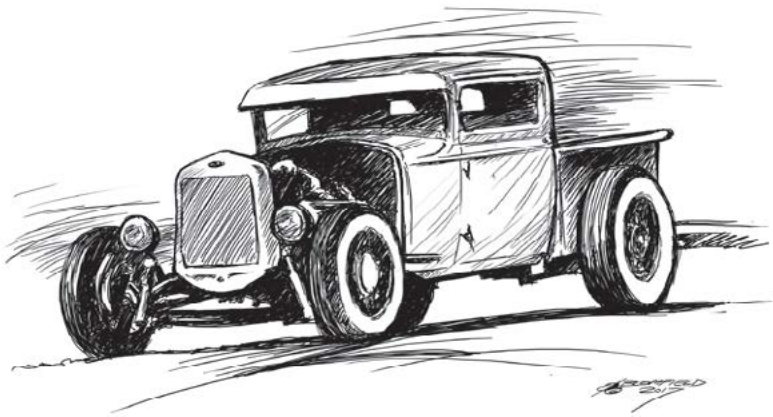
Every event, every commissioned piece – I am just so thank full to be able to do what I do and I am humbled by the support and interest that people have shown.

I have to thank two of my mentors – Ian Foster and Murray Thom – both incredible entrepreneurs in their own right who really helped me to never lose sight of what can be achieved if we just keep creating.

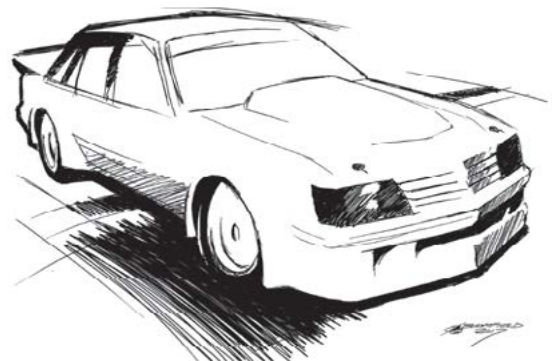
To create is to live, to create art is to visually breath your personal emotions through paint, or paper, or canvas. **N**



Murray Thom - Birthday gift.



Kumeu Hotrod Show 2017 Ford T - Wacom tablet illustration



VR Holden - Wacom tablet illustration.

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THE RED Studio

ART SUPPLIES - PAPERIE - INVITATIONS



Bev and Natalie, the mother/daughter duo who own and operate The Red Studio.

The Red Studio is an art supplies store located slightly off the beaten track in beautiful Mount Maunganui. The store gets its name from the painting 'L'Atelier Rouge', painted by Henri Matisse in 1911.



The Red Studio, located at 1/4 Cherokee Place in Mount Maunganui.

The Red Studio is owned and managed by Bev and her daughter Natalie, who is a trained teacher and is married with two young children.

Bev has always been creative and loves the challenge it brings. Owning a business that sells creative materials has always been a lifetime dream. This only came about after relocating back to her home town of Tauranga after losing her husband to cancer. The idea of buying The Red Studio was daunting but became a reality after Natalie asked if she could help manage it. It will be five years ago in November this year that the purchase was made. The years have flown by with fun stories along the way.

The duo enjoy helping and encouraging people just starting on their creative journey, and following their progress. Bev has often given on-the-spot lessons to people who need inspiration for the challenge of documenting things in pencil and paint. "It is all about what you see not what you think you see when it comes to drawing realistically and just having fun exploring and understanding the medium you've chosen to use in your own individual artistic way."

With a large professional-quality product range it can be overwhelming for people just starting out. "Being able to help customers select and understand the products before leaving the shop is something we take seriously," the mother/daughter duo say, "It's about making sure they choose products they actually need and not wasting money on unnecessary products they could purchase in time when they are more skilled and truly committed to their chosen medium."

Quite often people will come into the store thinking they want a certain product only to find there are other options that could create a better solution and outcome for what they are trying to achieve. "We have many products that are versatile in that with a bit of imagination they can be used for lots of things beyond their intended use. Model makers are some of our regular customers who open our eyes to the potential of products."

Problem Solving

Problem solving with customers can be real brain tease at times but can make for a lot of friendly banter and laughter as well as extending Bev and Natalie's knowledge.

A few examples include:

- "How do I clean paint off brand new carpet?" After some research we now have a product for this!
- We had a local vet ring one day to ask how sick his wife's puppy was going to get as it had just chewed a tube of her oil paint - thankfully it was not toxic and the dog was fine!



An extensive range of art materials in store, as well as local artists' work adorning the walls.

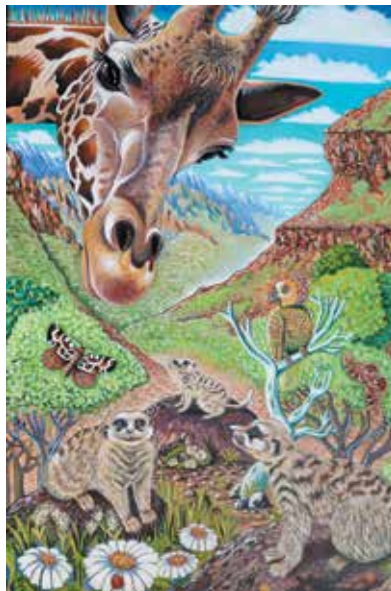


The intriguing interior of The Red Studio.

- “Why has my paint brush fallen to pieces?” only to find it had been soaking in turpentine for days and this had dissolved the glue holding it together.
- Explaining to cake decorators you cannot use imitation gold leaf on food as it contains metals that can be toxic. You need 24 carat gold!
- The saying “A picture paints a thousand words” is true when it comes to trying to guide and correct painting mistakes – it is definitely easier when the painting has been bought in and we can see directly what the problem is instead of trying to diagnose problems over the phone.

“Moving forward we would love to make more use of our classroom and workshop spaces. Natalie has trained in the art of Paverpol and is an accredited tutor, with workshops planned to commence in spring when it is a little warmer. To date beginners calligraphy lessons have been very popular and we have had many held here, instructed by local calligrapher Ray Crafts.

The New Zealand Artist Magazine



Bev enjoys including hidden surprises in her paintings such as the variety of hidden animals in this acrylic painting on canvas.



Hand stretched canvases, stretched onsite by Natalie.



Natalie is an accredited tutor in Paverpol – a fabric hardening product used to create garden sculptures.



Paverpol Lady and Bird made by Natalie including hand crocheted details.



Paverpol Lady with Baby made by Natalie.



Two watercolour paintings by Bev.

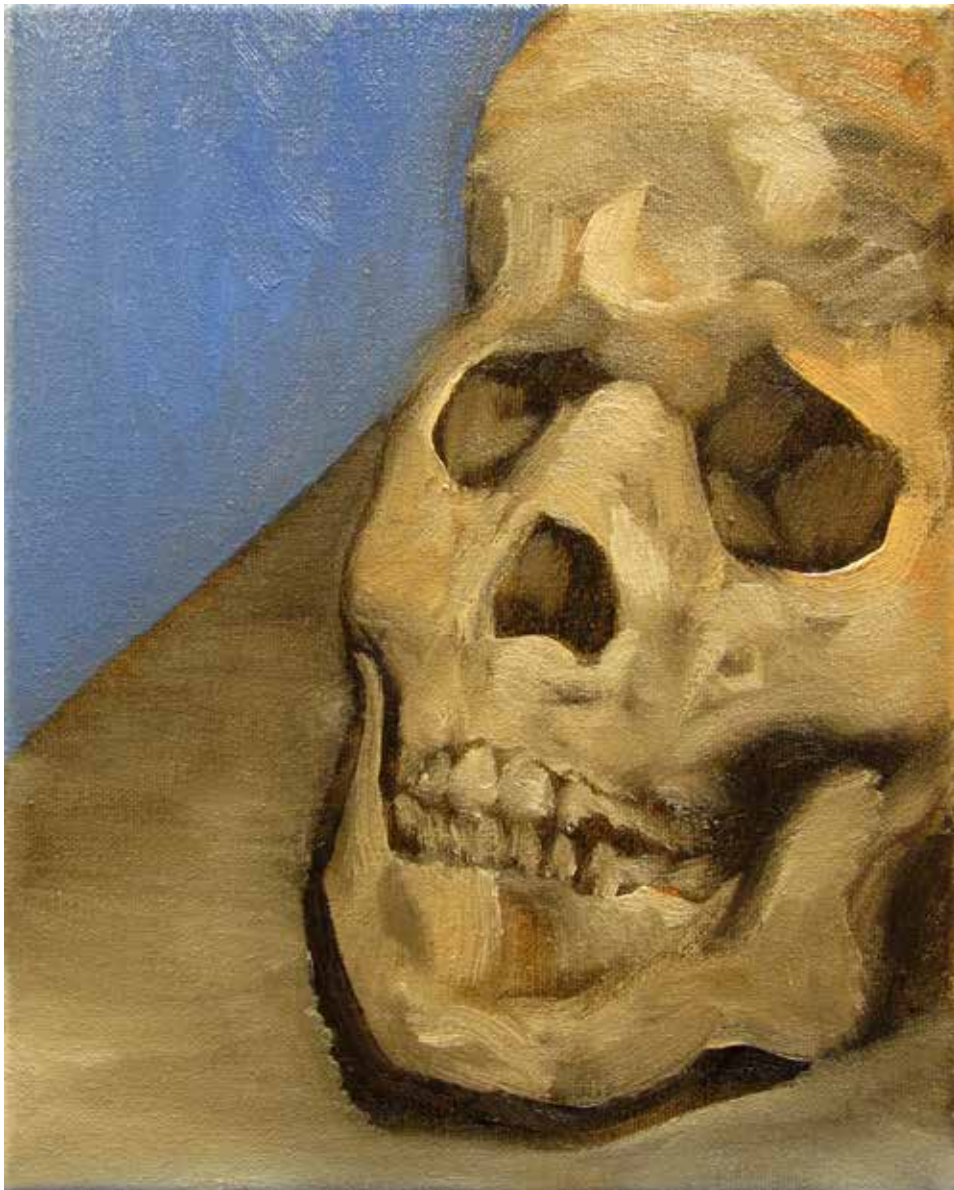
“Over the years we have met many talented artists, and we love the conversations with them and hearing what they are up to. One thing that stands out is the life of an artist can be hard, and many of them have ‘real’ jobs as well. Being able to meet and appreciate the variety of local artistic talent makes for interesting days, especially when they share their knowledge with us so we can better understand the products we sell. We never know who is going to come through the door. Thanks to all our customers for supporting a locally owned and operated business.” **N**

By Evan Woodruffe

Still Life/Nature Morte

Quick & easy, fume-free oil painting

Still Life, or in other languages 'dead nature', is a genre that has been around since the Greco-Roman times, depicting commonplace objects, both natural and man-



made. A Still Life is not intended to merely illustrate the object, and it has undergone many shifts in purpose. Some of the earliest were 'vanitas' – reminders of our mortality; that Death makes all equal. The genre's influence endured through through the religious messages of the late Medieval and early Renaissance, to the symbols of abundance and allegory of the Baroque.

With the rise of the Impressionists, technique and colour harmony triumphed over subject matter. This was pushed further during the early 20th century by Matisse's flat colours, Cezanne's spatial organisation, and Picasso and Braque's Cubism. The Still Life became a vessel for many of the century's artistic developments, from Duchamp's readymades to Warhol's Pop.



For my Still Life I'm using Norma Professional Oilcolour from Schmincke. They're smooth and buttery, simple to paint with straight from the tube. I mix a black from Poppy Red and Cobalt Blue Light; the Poppy Red uses a transparent orange pigment that darkens blues, so I can make a warm

black with more of it, or a cool black with more of the blue. A da Vinci Maestro-2 bristle brush has the strength to push the paint around on my Stretched With Love canvas. Initially it's just about getting paint on, checking my angles are correct with my brush.

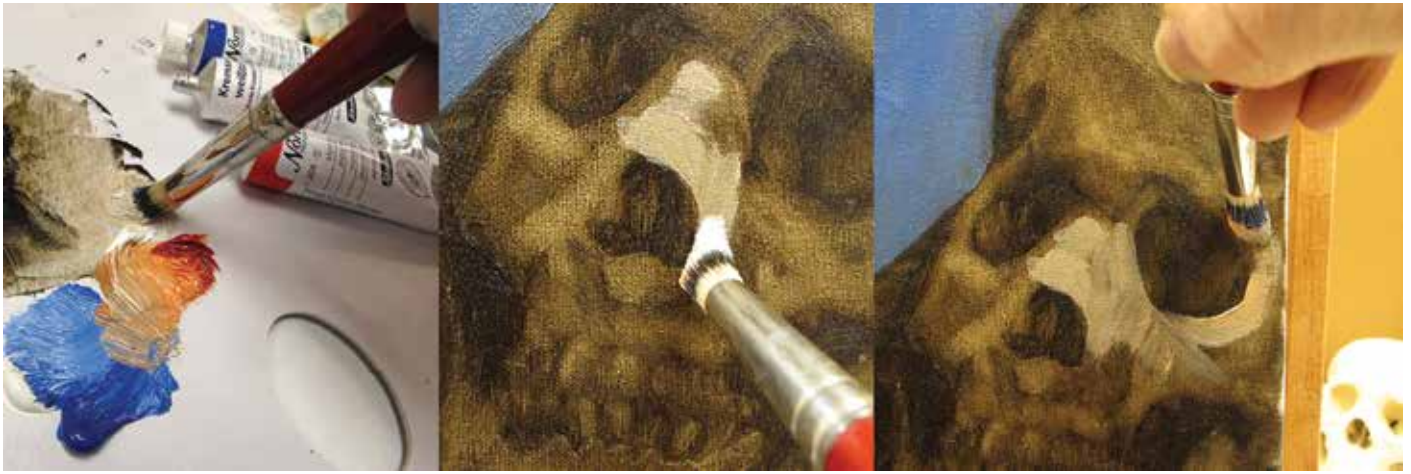


My Maestro-2 paints on my darks, a cotton rag wipes off my lights, my brush adds back darks to adjust, and so on until I'm happy with the rough positioning of tones.



Excess oilpaint is removed by 'Tonking', a process where newsprint is pressed to the surface and lifted off, named after Professor Tonks at London's Slade School of Art. Now I'm ready to add colour, so squeeze out some Flake White Hue, a quick-drying, warm white that produces beautiful full brush lines, and mix it up with the Cobalt Blue Light. I'm still using the same brush, and though I pinched out

most of the black into a paper towel, the residue helps to soften the colour. After all, the black is half Cobalt Blue Light. At this stage, it's important to get rid of the white canvas in the background, so this is what I block in with the blue, cutting in to the skull to correct the shape. The blue is modulated, that is with slight changes in tone to provide density and interest.



Pinching out the blue from my brush, I take up more Flake White Hue, adjusted with the Poppy Red into a warm grey, and apply this to the highlighted areas of the skull, following the contours and letting the paint run out in my

brush for the mid-tone areas, so the underpainting and my new layer blend into a darker tone. Then I pick up more of the warm grey paint for the next highlight.



It is very important to keep the dark areas of the underpainting. Once the lighter paint has touched them, it is difficult to recover the depth. When moving into a mid-

or dark tone, make sure the brush has little paint on it. I adjust my paint by wiping right back with a cotton rag then applying more black using a fresh brush.



Now just the foreground needs colouring, so I choose Titanium White to differentiate this area of similar colour from the skull. Still using the same brush (pinching out the

previous colour first), I pull the paint across the foreground, careful to avoid the shadow area. To make it easier painting on the lefthand side, I turn the painting upside down.



Now I'm finished and need to wash my two brushes. Solvents aren't necessary to clean. To clean your brushes as artists have since the Renaissance, pinch out excess colour with a paper towel, use some old linseed oil to rinse (wiping back oil onto the lip of the jar), then clean thoroughly using da Vinci Brush-cleaning Soap. Easy! [N](#)

If you're interested in the Still Life genre, check out some of its Masters: Chardin, Morandi, and our contemporary Jude Rae.



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Kerry Lanauze

Written by Eddi Te Koha-Williams

Nestled among historic lands of Ngai Tahu, in the colourful Central Otago district lives acrylic artist Kerry Lanauze. Residing in the small artsy town of Cromwell, Kerry has just taken up the mantle of full-time artist, alongside those of caring mother and doting wife. A former student of Otago Polytechnic, Kerry has become an apprentice of abstract and realist art, devoting her time to creating vibrant works that capture the pristine beauty of the wild countryside around her, and those who inhabit it.

Kerry Lanauze has always possessed an affinity for art, however it wasn't until recently that she decided to develop and pursue the possibilities that her talent could bring. Recognising her proficiency at an early age, Kerry utilised her creative skills to craft gifts and souvenirs for her friends and family, slowly becoming more confident and assured of her abilities with each delighted response to her work. As she reached adulthood, she continued to craft part-time, but pursued a career as a lab technician, and settled into the routine pace of the growing rural town.

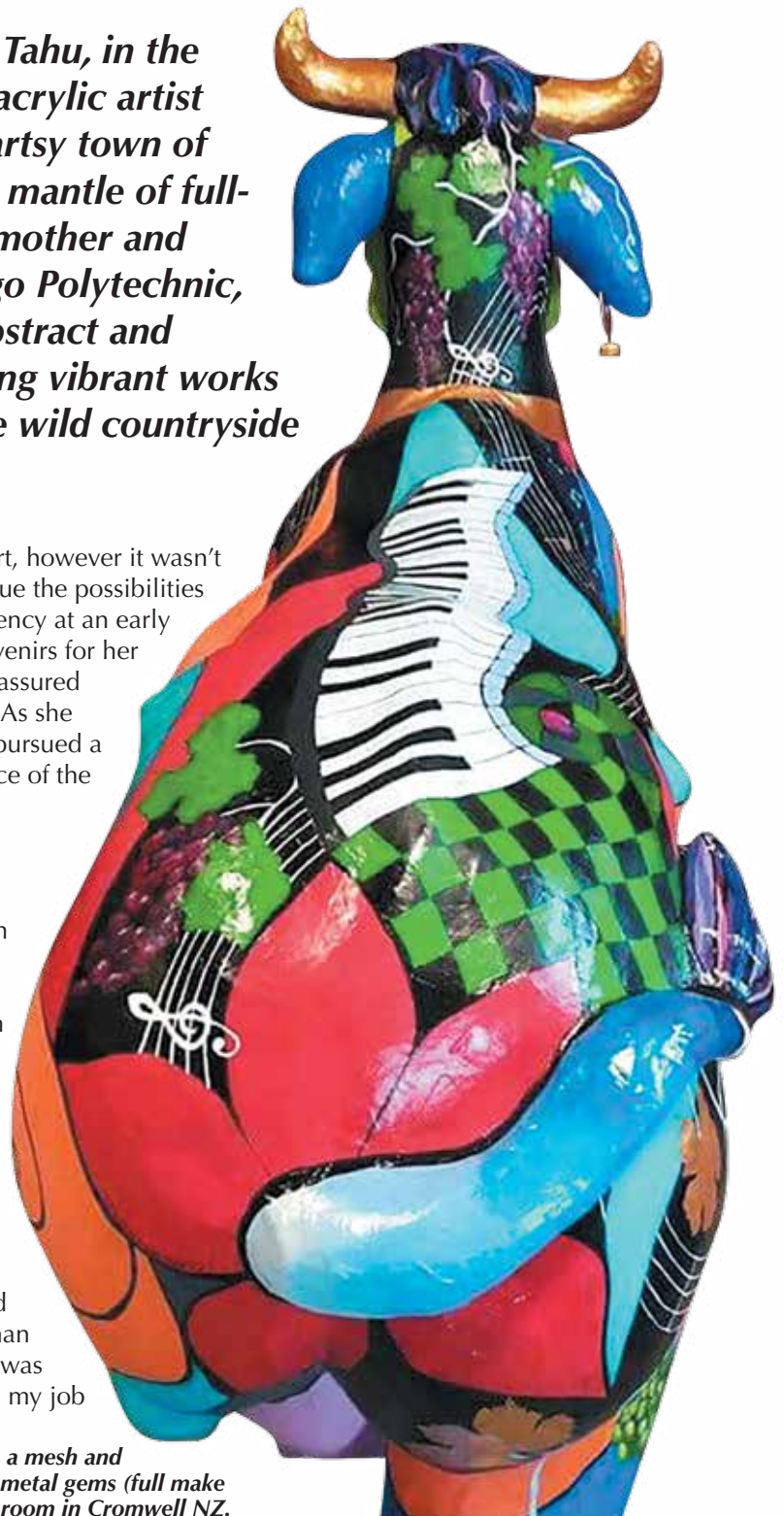
Strength in adversity

As it often does, change was to come for Kerry and her husband in the welcome form of their first child. Although she tried to revel in the newfound glow of motherhood, Kerry encountered unexpected health issues, including restricted physical movement, the consequences of which resulted in an unwilling resignation from her job, as well as diminished ability to sculpt and paint.

Situations such as these can often result in an understandable decline in mental wellbeing and emotional growth, however Kerry Lanauze is woman with a tenacious spirit; supported and encouraged by her husband and son, she refused to take a backseat in life or watch her family grow from the sidelines.

"I had only ever created a few pieces of art as gifts, and a few for sales, but at that point it was more of a hobby than anything else. The final push to really pursue art full time was after the birth of our first child. When I had to resign from my job

'Annabel the Cow' - life size cow made from paper-mâché with a mesh and wire interior and Atelier acrylic, pipe cleaners, and plastic and metal gems (full make over). Now lives on public display in Misha's Vineyards Tasting room in Cromwell NZ.



it was like one less distraction from the things that I really enjoy, and now I'm able to concentrate on the two great loves of my life – art and family.

“My inspiration comes from my husband and son – they truly are my muses – and their love puts me in the right mindset to paint. I love that I'm able to create for a living and that my enjoyment of abstract and realism have enabled me to impart some of my happiness into my paintings, to bring joy, as well as an array of other emotions, into the lives of others. That is just one of the many rewards of this passion.”

Perseverance is key, Kerry states, and it is definitely a prerequisite to success. From creating a life-sized paper-mâché cow, painted in bright colours for Misha Vineyards' opening of The Tasting Room, to participating in the Edinburgh Art Awards in 2016 with her work selling within hours, Kerry's perseverance has certainly paid off. “Don't believe everything people tell you – rules were made to be broken when art is involved. Follow your passion and don't ever doubt your ability to end up with something amazing at the end.”

The Lanauze family are active participants in their community, and Kerry can usually be found lending her talents and skills to help create an even brighter environment for her young family and neighbours. “I am involved in my local Plunket Group as a committee member, and I'm currently in discussions with the local youth worker about getting involved in teaching art classes for the students. I'm also in the early stages of having the



Photograph of 'Annabel the Cow' with Mum (Heather Wilson) and Kerry.

opportunity to paint a mural at the local Plunket centre, however there are a few more steps to go through before the process can begin.

“Another project I have on the go is a portrait of a brother and sister standing on the beach. Capturing the features of the subjects faces' has been a wonderful challenge so far, but I'm learning and succeeding and excelling, so once again, I'll persevere.



'Elephant taking a dip in a lake' 1016 x 762mm. Atelier acrylic on Bockingford canvas.



'Border Collie face', 812 x 254mm. Atelier acrylic on Bockingford canvas.



'Sprint car 28', 762 x 508mm. Atelier acrylic on Bockingford canvas.



'Steam Train', 914 x 609mm. Atelier acrylic on Bockingford canvas.



'Girl on stony beach', 508 x 406mm. Atelier acrylic on Bockingford canvas.

"I really enjoy painting subjects that challenge me and enhance my skills, and at this point acrylics on canvas are great mediums to learn with as it dries quickly, and can be painted over if need be. I do dabble with watercolours from time to time, however I want to experiment and see how far I can go with the acrylics first.

"I mostly use Atelier Interactive, as well as an array of brushes ranging in all shapes and sizes, and the occasional sponge. I feel strongly that a decent brush can make or break the final result, so I keep a large and varied assortment of brushes on hand.

"As each painting I create is different, I don't really have a standard procedure as such, however the most common practice I use in each work is a grid. Size and ratio of the grid will always vary between canvas and subject, and it can a very precise process, as it's very easy for your mind to play tricks on you. For realistic work, I use smaller grids, otherwise, the bigger the subject – the bigger the ratio.

"Silence is not conducive to creativity for me most of the time, however neither are loud, obtrusive noises, so I'll listen to the radio or have the TV on half-mast to fill the silence."

Although currently content to revel in her newfound creative freedom and the joys of motherhood, Kerry Lanauze is still planning and preparing for the future. More tantalising and bright murals will soon be lighting up the public spaces of Cromwell as she continues to create a space of creative and educational brilliance for generations of Kiwis to come. Furthermore, she hopes to send her art overseas and take her place among other young New Zealand artists who are taking the international arts community by storm.

To see more of Kerry's work, or to contact the artist, visit her website www.kerrylanauzeart.co.nz, or contact her through Facebook @KerryLanauzeArt. [N](#)



'Fish-eye image of Lake Dunstan'



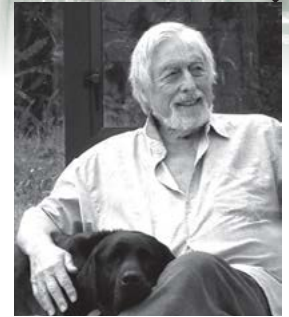
'Red Car in front of Cromwell'; 762 x 508mm. Atelier acrylic on Bockingford canvas.

<p>Cobra Water Mixable Oil Artist Quality</p>	<p>The French Art Shop ARTIST QUALITY MATERIALS SINCE 1976</p> <table border="0"> <tr> <td>16 TAYLORS ROAD MORNINGSIDE AUCKLAND 09 376 0610</td> <td>70 GHUZNEE STREET TE ARO WELLINGTON 04 384 9494</td> </tr> </table>	16 TAYLORS ROAD MORNINGSIDE AUCKLAND 09 376 0610	70 GHUZNEE STREET TE ARO WELLINGTON 04 384 9494	<p>Rembrandt Watercolour Artist Quality</p>
16 TAYLORS ROAD MORNINGSIDE AUCKLAND 09 376 0610	70 GHUZNEE STREET TE ARO WELLINGTON 04 384 9494			

Artists Forum

Sketch Club

SINGLE POINT PERSPECTIVE AND WHY YOU DON'T NEED IT



By Dougie Chowns



The difference between observed drawing or painting and working from a photo reference is that we as humans see a scene or object using both our eyes while a camera captures a photo using one eye, the lens: a single point perspective.

Detail: 'Arnolfini Portrait' (below) - Jan van Eyck - 1434. Is this mirror a clue?

A single point perspective photo shows every detail exactly as and where it is and is in sharp focus everywhere. A drawn or painted image viewed with both eyes is at the discretion and skill of a human looking hither and thither continually changing focus and depth of field – a vastly more difficult endeavour, but I suggest also a vastly more satisfying accomplishment. Interestingly, superb portraits and also a 1434 Flemish genre room interior by Jan van Eyck suggest that actually they



'Arnolfini Portrait' - Jan van Eyck - 1434.

are a little too perfect. Photographic in fact – but I hear you say photography will not be invented for 200 years ... so what is going on?

I suggest that the main purpose of artwork at that time was to accurately record a subject. Ready money and demand to produce being the the driving force – not like today as 'art for arts sake'.

As a well-paid practicing professional artist of the 1950s, before commercial photography took over completely and killed illustration in the press, commercial artwork was an honourable profession. I believe that most people have a deep desire to make pictures. Young children make pictures without any prompting – picture-making comes naturally to us all – at least up until about age eight or nine. By age 12 or 13 something has often happened, confidence lost perhaps, the hand not able to keep up with the eye, or worse you were destroyed by someone who should have encouraged you.

Children usually draw what they have seen or experienced through their own eyes and then go further. If Dad has big kind hands, they give Dad larger than life massive hands that they love; if a beard it will also be likewise exaggerated. They are adding their feeling to the image, adding that undefinable empathetic comment that a photo lacks. I would like to encourage photo copyist painters to take their highly capable painting skill to a more exciting and rewarding stage. Let your graphics also also show

your personality and creative freedom. Painting is only drawing with a brush – a sketchbook tells me more about an artist than any finished painting. I love

Mallard Turners sketches at times more than his wonderful large highly finished works. In his pocket on location a small wad of 5x7 inch papers, a pencil, and a mini watercolour set on his thumb, he drew everything as he saw it. No dogs or cats – but don't let that stop you. Like Turner and Hockney draw everything – it



Dougie wearing his 'Little Boodge' sweater given to him in 1980's when at David Hockneys exhibition at Salts Mill Yorkshire UK.

is your diary of events and interests. Written words and especially 'art speak' tell me nothing about the head behind the hand. For me, artists speak in graphics; it's the wordsmith journalists who write copy, using words.

Having a good eye and hand helps, however the skill for the eye to take in an object, whatever it may be, and then to transfer via the arm, to hand and fingers holding whatever to make truthful marks on a single plain that resembles what the eye views, only comes with practice. Sketch and

draw and your painting will improve I promise. My iPad Pro with its magic pencil is another world.

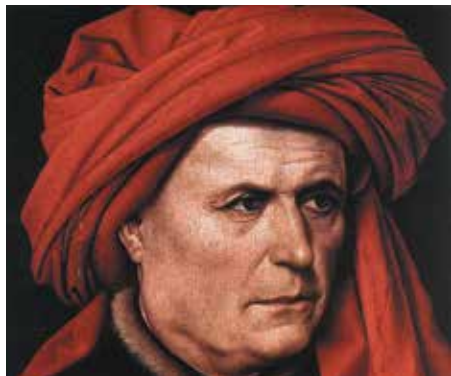
Actually we use 'two eyes' not one. Together they allow us to see in perspective, and this is the difference from a photo. Our vision is constantly changing, we view each specific point of focus at a time, edges are slightly blurred. Never do we view an object or scene in sharp focus throughout. We rove around rapidly focusing on separate parts so that we can appreciate and build up the total picture. Not so with 1/25 of a second photo.

So how is it that early Flemish portraits, all superbly painted, all about the same size, all in high contrast sunlight, so perfect? A vast leap forward



Detail: 'Portrait of a Man in a Red Turban' by Jan van Eyck - 1433. Note the pupils are small due to the bright sunlight.

suddenly occurred from flat simple images to photo realism, almost overnight. Why? How? One interesting clue is that the pupils in the portraits are constricted, detail very correct, the model having been posed in the strong



Detail: 'Portrait of a Man' - Robert Campin - 1430.

natural sunlight which also results in wonderful high contrast definition. Details so perfectly painted that we would not expect an artist of that date

to note. Hand written notes survive of extraordinary colour observation that makes one wonder. Why write notes if the painter is working from life? The small portraits all appear to be more akin to a single point perspective image, not as one draws using two eyes. Is it possible in this medieval age of invention, with quality formed glass, that somehow a projected image was optically traced before painting? Hand written eye colour notes to later fill in on a tracing? We will never know.

A small convex mirror can give an upside down image reflection in low light if the subject is in full sunlight while the artist with mirror is in shade – a building recess perhaps to make a tracing – the subject in sunshine outside. One such mirror features prominently in an interior painting with reflected figures, in the painting on pg 30. Is this mirror the latest thing to make an accurate optical projection? Are we being offered a clue? Who can say. We must listen to others who are better informed, which makes artist Hockney so interesting by comparison to an art historian. As a studio boy my 1950s artist mentors always said 'If you can do it, you do – if you can't, you teach.'

David Hockney, a gifted artist who can draw anything the way he pleases, was criticised because he exhibited pencil portraits and even 'Little Boogie' in his show. He made a fascinating study to question the use of early optical gadgets – 'Secret knowledge' his resulting book (yet to be read by me) – after making Polaroid collages. Unlike non-artist writers he pushed boundaries and his uniquely creative mind recognised that these Flemish studies were all single point perspective – as is a Polaroid photo. He explored the possibility that these early artists used optics and has proved that such drawing aids were developed and used. Artists welcomed technology as we do today, so that they could reduce time and effort by their studio journeymen to meet the demand of their clients. But had to preempt their rivals before the mirror tracing secret was generally known. Likewise, chefs often have secret ingredients or cooking methods that they seldom care to share.

Before Hockney, nobody questioned

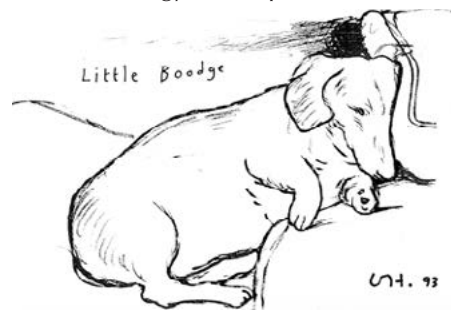
this sudden massive leap from simplified images to truthful, highly detailed drawing. As an artist he noticed perfect technical drawing and symmetry in a hanging chandelier which he attempted to copy himself, featured in in the 'Arnolfini Portrait'.



Detail: 'Arnolfini Portrait' - Jan van Eyck - 1434.

No small feat to accurately draw. Computer technology only available today confirmed from a photograph of the painting the perfect accuracy of that early Flemish image by rotating it digitally through 360 degrees. An insignificant chandelier so accurately drawn, just part of the furniture, not the subject, painted in 1434 before perspective was understood?

This sudden achievement, a photo realist result 200 years before photography was invented, is intriguing. Should we be surprised? I think not! New ideas, new materials and technology develop all the time,



'Little Boogie' - David Hockney - 1993.

we do the same today. Art itself is ever in change according to the excitement of the age, new ideas, new materials; all lead to new creative possibilities. Hockney was only doing the same, as the Polaroid camera became available.

Are we presently into a new art direction? A new 'reason' for art to exist? What will we admire and call art in 50 years time – what will be the reason that dictates future artwork?

The remedial therapeutic benefits of 'the making of art' are recognised already and rate highly. Ever-increasing

numbers of people are making art as a hobby or pastime; that is the 'doing' of artwork rather than corporate art, commissions from the printing industry, city, church or society. The making of art as a pastime worldwide has today a real place in modern society, possibly more important than ever before. No longer a need for religious messages used as a record of place or person, or originally as survival magic in a cave ritual, that I enjoy to discuss.



With photographic portraits available, I feel paintings should look like paintings.

One hour study from life - oil on primed watercolour paper - Dougie Chowns - 2017.

– drawing simply has to be worked upon, but many can't be bothered. Perhaps our art is more to do with our enjoying to use and communicate our ideas through graphics rather than words?

Some will say it's the satisfaction of escaping to be in that wonderful space where the making of a painting is totally absorbing and might be compared to a solo dance of a kind, that fills our whole and very being.

The copyists, that is those who enjoy the skill of replicating a photograph, also get a buzz of a kind, but

I personally would like to encourage those of you who fear breaking away to let 'your inner force' take you over. You likely have virtuoso skills which will result in more meaningful and ambitious work. I once had a student quite terrified by the idea of not using a photo to copy. We solved it by cutting a postcard sized window in a piece of card, holding it up to view her subject through the window as if looking at a photo. This convinced her brain to believe this was a photo, not a scene through a window – quite soon she was able to throw the card away. The problem was not her lack of skill, it was her confidence to believe she could see for herself.

Six hundred years ago these new highly detailed perspective works were a massive sudden jump to accuracy that had been unseen in art before – the ability to produce a truly representational image quickly and relatively easily. A better accurate traced image made quickly was more profitable with a simple available art drawing aid. With intense competition between artists and atelier studios these professional, very commercial, artists no doubt hid their method as long as they could.

Ingres, in 1812, drew detailed pencil drawings of English ladies in Paris that

suggest optical assistance. The pin-hole camera developed serious use as the camera obscura, still in use in 1890 in my village – again seldom talked about. Darguerre, William Fox and others were pioneers of photography. The invention of the 'digital image' has been another massive leap which has eclipsed roll film and conventional cameras. We happily embraced low cost technology available to all to record, even without apparent skill, as never before – but perhaps that has also inadvertently increased the strength of drawing.



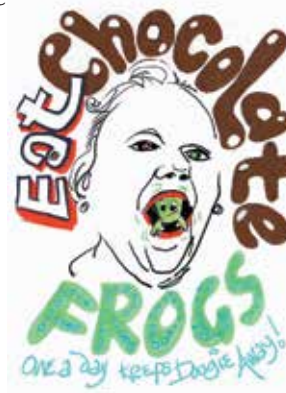
'English Lady in Paris' - Jean Auguste Dominique Ingres - 1804. Likely a traced or projected image.

How interesting that what was always thought to be 'observed drawing' is being proved to be the product of a gadget. Jan van Eyck introduced and birthed what we call today – photo realism. Nothing is new.

A copyist is only a copyist – please think about that and have the confidence to be creative and original. You are worth it. Art is and has always been many things. Gadgets will always be used, but presenting your graphics and ideas through your own two eyes has to be more worthy and satisfying for you yourself. Maybe this is why people just love to watch an artist capture a subject using only their eyes, hand and a brush – it's a wonderful ability that I am sure most of you have.

Remember – sketchbooks are the beginning, but next time, conversely, I must introduce you to my own amazing gadget, my iPad Pro that I use continually to sketch or draw, and also to write these thoughts. I can even send fast funnies to editor, Meg, who I caught eating chocolate frogs. ■

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'Meg eating chocolate frogs' - Dougie Chowns - 2018. Traced from a photo on Dougie's iPad Pro.

COLOURFUL PAINTINGS, COLOURFUL LIFE

By Jan Boyes

Our holidays this year were in the Cook Islands and we found the most delightful gallery/shop in the wonderful, vibrant Rarotongan markets.



Right beside the stage with performances by the “Highland Paradise Cultural Group” show, there are stalls of all types, fruit to die for, vegetables also, shell decorations, jewellery, tapa cloths, food, hand-woven hats, bags, fans, clothes, tie dye pareu, black pearls, painted caps, T-shirts, candy, wood and shell carvings – and so much more.

Nearby is Maria File’s small gallery and when you enter, you get a ‘shock’ of colour. Maria’s work is so colourful! There are paintings of all sizes, as well as prints and cards. Maria’s “Woven Sunset” is one of her favourite paintings and the theme occurs in a number of her works. She says “Each strand of woven flax is painted in the colour of the sunset and the sea reflecting it. Weaving is special to me and I love painting the woven strands.”

Maria’s art story began at 13 when she ran away from home and became a street kid in Wellington in the late 60s, One day she was being chased by the police and ran into the Museum, which at that stage was also the Art Gallery. It had a major exhibition on with a Picasso and a Rembrandt amongst the works on show. Maria was stunned, she had never seen art before – and stayed all day. That exhibition turned her life around.

Her next experience was at about 19, when she was a young mum. Her mother-in-law, Eleanor File, was an artist. She would paint while Maria watched and eventually Maria asked “Eleanor, can I paint?” So she was given a palette and paints and went off and created an artwork. Eleanor’s reaction was “My word, you can paint!”

It was not until she was 36 that Maria went to an art course that said, “Polynesian and Maori welcome” – and found she was the only one. A four-year Diploma in Art followed, then a one-year creative writing course, Teacher’s Training, and five years teaching at a high school.

She returned to Rarotonga in 2003 after falling ill and joined her mother and sister cooking at the market

After 2 years, Maria decided “This is NOT what I came home for!” and she moved into full time art. That was 13 years ago.

Maria loves colour. “I just look outside! And I’m never stuck for inspiration. For example I never thought I would paint

flowers, coconut trees or roosters but I do. I also paint a lot of cultural, tribal work: essentially I paint what I see and feel.

“I do no planning. I start with an empty canvas. I use only primary colours and black and white. Every other colour I make from them. I feel I am still learning, still evolving. And I love what I do!”

“Artists I am inspired by are Picasso - I love his line drawing and cubism - and Georgia O’Keefe, for her colours, forms, flowers, skulls and sand-dunes.

In 2013 Maria opened her small gallery at the Punanga Nui Market where she sells her collectable art prints. These now travel the world with visitors eager to take a little of this paradise home with them.

Maria has advice to someone getting started with art “Don’t give up, keep going! Ignore everyone else. Don’t look at each work as a masterpiece; regard it as learning for the next one. And you have to have fun.”

Maria File is a descendant of the Ariki Tinomana of Rarotonga and Ariki Numangatini of Mangaia. The flora and fauna and natural colours of the Pacific are her inspiration.

Maria is also inspired by, and uses, Cook Islands cultural tradition to create contemporary art pieces depicting the world around her. She uses acrylic and works on canvas, fabric, paper, wood and tapa. **N**

Maria can be contacted by email: mariafile@hotmail.co.nz

Joe Mcmenamin

Joe has made a big leap this year, moving to a new town, opening his own studio/gallery and committing to being a fulltime artist. His new venue hasn't just fulfilled his own dream – it has also created a friendly, dedicated art space in the centre of Feilding for local artists and art lovers.

Joe is a well-established artist whose work carries his recognisable thumb print. Intricately captured native birds are an ongoing theme and Joe enjoys the medium of plywood, using the natural grain to compliment his jewel-like paint colours.

Joe exhibits his own art in his studio and on occasion also showcases other artists. He teaches art to kids and adults, drawing on his past experience of being a head of department art teacher and Joe is always welcoming and ready for a chat. He is fast becoming a positive part of the Manawatu arts community and his studio is a must on the Art Trail.



Rachael Smith Rahera Photography

Rachael Smith is a photographer who is hard to pigeonhole. She photographs what she finds interesting and beautiful and, in her world, that encompasses many things. Landscapes from around the world, architecture, portraits, black and white and abstract; Rachael covers it all.

And she does it with minimum gear; she prides herself in achieving maximum results without lugging around heavy equipment and this means she has a sound understanding of natural light and how she can use it to her advantage.

The fact that she loves what she does is apparent in every image. It is also clear to see that she is a perfectionist and strives to make every photo count. Eight of her images received awards in the 2018 NZIPP Iris Awards and she recently earned her Masters gong with the New Zealand Institute of Professional Photography.



Kylie Wardlaw

Kylie moved to Foxton Beach this year and so it is no surprise that her paintings have become a riot of sea and sky and space.

Her abstract paintings shout freedom and open air and they do so with colour and texture.

Kylie is inspired by what is right there in front of her, the seascape and the changing palette of the sky. She walks her dog, notices the ever-changing landscape and then she captures it.

"I find that being in a landscape, whether it's the view from a car, or a bush or beach walk, is a sensory experience and I like to communicate that in a spontaneous, immediate way with my art."

She is not afraid to experiment and mixed media is something she dabbles in. Paint to her is full of possibilities and she also finds the process of her work is therapeutic and healing.



Paula King

Paula's focus this year has been on painting and she has been exploring themes of body, house, invasion, place and identity. Memory has also become a recurring motif: the symbolic act of retelling the past with a great big dose of imagination. These are the things embedded into Paula King's art. Like a ritual, the rhythm

of her work is an act of creating, then presenting, then witnessing. Her art is a way for her to show what she sees and feels and hears. She works with paint – water based oils – and collage. Paula's art is an act of piecing things back together one part at a time, and her work speaks heavily of the feminine.



Vivian Grapentin

Vivian is a self-taught artist who has continually turned to art throughout her life. It has helped her move through the grief of losing a child and it has helped her raise money to visit her family overseas. She sees her knack of capturing animals and people as a blessing and she tries to capture the essence of her subject's personality on her canvas.

Vivian paints in acrylic and uses nine colours as her base, mixing them in endless combinations to capture just the right tone. She works to commission and painting for friends helped to build her confidence to enter her first competitions last year. She won the Portraiture & Animal Study category at the Feilding & District Art Society Awards 2017 and then was excited to be selected as one of the 50 finalists out of 278 entries in the Adam Portraiture Award 2018.



Cuba St Pop Up Gallery - Colin Hoare, Jack Register and Tom Turner

The Cuba St Pop Up Gallery will be a gathering of three men who have made some weighty contributions to art in the Manawatu.

Jack Register is one of the region's most loved artists. A painter with a prolific work ethic, he is a colourful character who always has a story to tell about the landscapes that his brush captures.

Colin Hoare is known for his realistic portrait paintings and pen and watercolour wash drawings. A 'Hall of Fame' wall at Moxies Café, Palmerston North, is home to many of his small portraits.

Tom Turner is the third in the trio. He turns his hand to a large range of sculptural mediums and concepts. His belief that "everybody is an artist" has driven him to his current project of developing an adaption of blind contour drawing, a method that, he thinks, empowers any person to draw as a contemporary artist.



Brenda Banks



Brenda is a glass artist and painter. She majored in glass at the Quay School of Art in Whanganui and then went on to study glass design and production at the Whanganui Glass School.

She uses her technical knowledge to explore blown forms, texture, pattern and colour and she uses a variety of glass processes. Brenda uses her personal life journeys to frame her work, and landscape and landforms to inform it.

The wilful destruction and environmental changes to the land caused by man are communicated in her art and she is interested in the earth's textual layers caused by seismic and volcanic activity.



Pastel Pieces

BY KATHRYN SAMIRAH MILLARD

Let's forget about subject matter and concentrate on making the pastel pigment left behind on the substrate BEAUTIFUL.

We spent sometime in the science room last month taking a quick look at the reasons for the blue sky to be blue. So this month I thought we might pick up our own sticks of pure pigment and take a look at our overall sensitivity to the medium itself.

As a pastel artist there are two distinct and important things going on, namely the interaction of your chosen surface and the character of the pastel you are holding in your hand. The most expressive tool you have though, is your innate sensitivity to the combination of these two elements.

“The Artist finds a greater pleasure in painting than in having completed the picture”.

Seneca the Younger, Roman Philosopher, (born 4 BC, died 65 AD)

Before you even lay dry pigment to paper have you any intention in your head that relates to the kind of mark making you are about to launch into? I only ask because in order to build sensitivity or tactile awareness about your mark making you will need awareness and intent, coupled with practice. It is akin to practicing musical scales.

Have you regularly used off cuts to try out all the varying marks your pastels can make? Have you begun to build up that memory of experience, like a tennis player hitting a practice ball, not necessarily playing a match?

Do you really know what it feels like to skim a pastel stick across a given surface with feather light pressure, really aware that the slightest increase or decrease of that pressure will alter the amount and look of the pigment left behind?

Think about all that sensory information input that goes into making you a more sensitive mark maker.

“I am a tireless worker; I don't consider painting work, it's not an obligation, I do it for pleasure; I have not found anything that amuses me more than painting”.

Fernando Botero, Columbian figurative artist b. 1932.

Do you spend much or even any time at all thinking and experimenting with the idea of making your marks look beautiful on the paper, or are you always more concerned about the subject matter and the story you are telling? Do you conceal and hide your marks?

Consider for a moment how a musician creates different sounds by manipulating their hands. Imagine, if you will, the difference in the poetic nuances between say a concert pianist playing Debussy's 'Clair de Lune' (1862-1918) and Sid Vicious, the English bass guitarist, drummer and vocalist of the Punk Rock band the Sex Pistols, who might be bashing out his iconic song 'I want to be your dog'. (1957-1979)

“An artist is an explorer.

He has to begin by self-discovery and by observation of his own procedure.

After that he must not feel under any constraint”.

Henri Matisse, French artist (1869 - 1954).

See where I am headed?

We are all 'wired' uniquely and as such it's a personal quest of mine that I be reaching for the lofty stars of beauty and sensitivity of application rather than just applying my pastel in a manner that suggests I use my materials like Sid used his guitar, ie. by 'smooshing' my pastels in total disregard across the surface of my paper and then grinding them into the surface with my fingers, thus killing the vibrancy they naturally have.

Ask yourself whether you want to move in the direction of layerings of colour, 'weavings' of subtle values where edges disappear and reappear or do you carry on regardless, unaware of how your marks are looking?

The other day I was using a piece of Clairefontaine Pastel Mat 300gsm (a heavenly surface in my opinion) to which I had previously applied a wash of colour that happened to be an interesting hybrid mix of watercolour and gouache.

To this dry surface I applied my chosen pastel using one of the most beautiful and widely used strokes in pastel painting, the side stroke.

Holding my pastel piece close to the surface on its side, I used a gliding movement of my arm and hand across the picture plane.

The toothed surface of the paper caught onto some of the pastel pigment giving a broken effect that possessed its own unique charm. I used a feather light touch, highly aware that the pressure I applied would vary the effect I was achieving.

It was actually a cool moment, I was totally lost in the joy and excitement of the application and outcome. These moments in making art are precious; I learnt a lot about my own personal level of sensitivity, lightness of touch and the union of the two distinct realities – hard substrate and pure pigment. It's a moment I am savouring, it felt delightful, like skating on ice, and it's that feeling of sheer pleasure that will drag me back to my pastels and my paper again and again.

Happy Pastelling! 



Above: Example of a pastel sidestroke leaving pigment behind on sanded paper. (Just be aware that the paper shown is Art Spectrum and not Clairefontaine Pastel Mat, and also that this was not the stroke I was talking about – that was altogether another matter!)



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The Human Experience

Mark Anstis is not sure he can call himself an artist. "When applied to me, I think I'd prefer to earn that title rather than claim it. But I have always loved drawing, ever since I can remember. Five to ten years ago, I started to see a lot more examples of amazing artwork appearing online, and realised I actually knew nothing at all about drawing, and that I had better see about learning."

"I found out about the Florence Academy of Art (Italy) searching for an art school online. There isn't an institution in New Zealand – that I know of at least – that specialises in teaching realist art to the rigorous extent I wanted. So I made up my mind to find something overseas. I knew enough about art history to know that Florence had, for a long time, been the centre for the kind of art that I was interested in." Absolutely amazed at the artists gallery on the website, he took a sabbatical from his day job in Wellington and travelled over to enroll in short, intensive study-condensed versions of their three-year curriculum. The school teaches in-depth traditional drawing and painting skills, working from life and focusing on the human figure. "At the end of my sabbatical I came back to my desk job in Wellington, sat down, and after about five minutes my mind was made up. I kept saving for the next 18 months before I stopped working full time and moved to the UK for a couple of



'Incoming Cyclone', painted plein air, 400 x 300mm. Oil on wooden panel.



Mark painting plein air.

years, via Florence again, to focus on learning to paint."

Since returning to the family farm in Opotiki, New Zealand, Mark has been concentrating on plein-air landscape painting, "The farm and surrounding area is stunning, and I hope to try and capture something of the native New Zealand bush and rural landscape. I really enjoy doing landscapes, but probably portraiture is my favourite genre, there is just something about painting people, so I try to keep this up as often as I can."

Also having done a course in Spain, with an artist called Joshua LaRock as well as a course in Edinburgh with Juliette Aristides, who founded her own atelier at the Gage Academy of Art in Seattle, Mark hopes to maintain the same rate of learning over the next five years. "My ultimate ongoing project is pushing my understanding and ability to execute principles of drawing and painting. While I'm always trying to work on improving everything simultaneously, I've been focusing a lot over the last year or so about artistic qualities, and how this can be expressed through any number of means, such as design or composition, tonal arrangement, rhythm, shape abstraction, edges, paint application, the list goes on."

Mark is a hard taskmaster on



'After Work', 900 x 1200mm. Oil on linen.

himself, constantly feeling he has not achieved his full potential. "An ongoing challenge, is that every step forward in my development gets exponentially smaller, while the effort required to make that step gets exponentially greater. And when I look at the calibre of the work I admire, and how far beyond it is from the level that I'm at, it's daunting to think about how much of a struggle it will be to ever become good at painting."

Unafraid to make mistakes, he doesn't see a lot of point in calling a picture done simply because it has something good going for it. He has had people advising him to stop working on a painting, for fear of over working the piece but he's not really seen the point as he has just proved that he can already do what he has done. Rather, he feels it's better to carry on and try to push the work further. "I've always felt that unless I'm prepared to try, I'll have no hope of ever learning how to push a painting further, all the while making it better and never compromising its existing strengths at any particular stage."

Mark's preferred subject in 'Light'. "Regardless of whether I'm painting a landscape, a portrait, or anything else, I feel that the true subject is the light. The way it reveals certain shapes (and obscures others); the nature of which you can choose to accentuate. I think there is a lot of room for artistic



'Down at the Creek', painted plein air, 500 x 300mm. Oil on wooden panel.



'A Paddock near Kimbolton', 600 x 450mm. Oil on Linen.

expression by understanding and manipulating, with subtlety and nuance, the way light interacts with form."

Portraiture, however, is his favourite genre. There are certain qualities in a likeness that reveal the character, mood or expression – it's an exciting challenge exploring that."

His favourite medium is a humble piece of graphite or charcoal. "There is something simple and direct that I really like about this medium, and it's capable of so much. I think drawing is a hugely under-rated discipline. I was once lucky enough to see some original charcoal figure drawings by the French artist Pierre-Paul Prud'hon, from the late 18th century. For me, these small, intimate drawings are some of the most inspiring and engaging works of art I've ever seen anywhere."

His most used medium is oils: "It's incredibly versatile, and also very forgiving. I have always felt that some of the most powerful effects in painting are also the subtlest; there are an endless number of ways you can look to achieve that subtlety."

Marks most handy piece of equipment is a small, hand-held mirror: "It only cost a couple of dollars, but it is the best teacher. I constantly check



'Mountains at Sunrise', 500 x 400mm. Oil on Canvas Panel.



'Creek in the Bush', painted plein air, 280 x 330mm. Oil on ACM panel.



'Girl in Blue', 300 x 400mm. Charcoal and white chalk on paper.

my work with it. You simply hold it up to one eye so you can see a mirror image of your work, and it will give you the most brutally honest feedback, as all of your errors will become immediately apparent. I use it all the time." One thing Mark enjoys and really does miss, is having a real teacher come along and criticise his work. "When their criticism is informed, and they can take all your mistakes, explain how you've gone wrong, and show you how to push your work that much further, it's a humbling and eye opening learning experience."

Mark really enjoys studying John Singer Sargent, as his



'Andrew', 450 x 600mm. Oil on linen.

work demonstrates all that can be communicated by the fewest number of very well considered and deftly executed brush strokes. He also enjoys Rembrandt, Peder Mork Monsted and Charles Goldie for their ability

to refine the even smallest shapes, while never compromising the life, vitality and larger vision of the whole painting.

There are many contemporary artists he greatly admires too, such as Jordan Sokol and his wife Amaya Gulpide – who both produce astonishing work, as well as a Swedish painter called Nick Alm. Mark also praises Colleen Barry, for her phenomenal skill and understanding of drawing – just to name a select few.

“All of these people I think very successfully merge their craft with the ideas they wish to communicate. Often these two concepts are thought of as separate things, but looking at these artists work, those two concepts become so complimentary, I cannot separate their obvious skill of the craft, from the ideas or emotional content they are using their craft to express. For me, that’s when drawing and painting becomes very profound.”

When creating, Mark prefers to work from life: “This is just the most direct way to experience the subject that I am trying to paint. I will from time to time use photographs as reference if I have to (normally for practical reasons), but I find it can sometimes be a bit detached, and unsatisfying as a lot of important information regarding light and form is not often well captured by a photograph. I’m interested in painting a human experience, not a camera’s experience.”

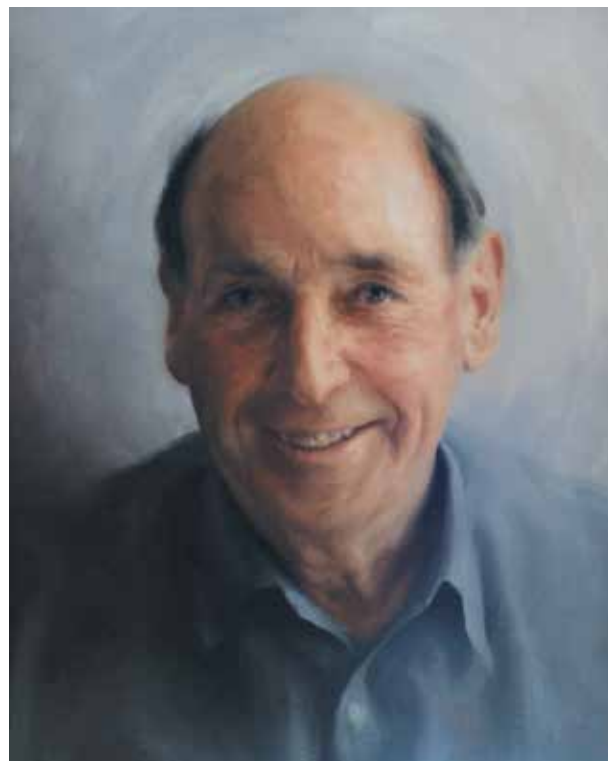
He finds that preliminary planning via mapping informs about 90% of a painting, so he puts a great deal of effort into the composition, first with the larger shapes – paying attention to their proportion and structure, as well as more elusive qualities such as gesture and rhythm. “I’ll normally try to cover the canvas with an initial under-painting reasonably quickly, placing the largest or most significant shapes first. Once the canvas is covered, it gives a more accurate idea of context, so I’ll then begin to refine the drawing, as well as the main values, transitions and colours. When I feel this large context is working, I’ll move on to finding smaller shapes and placing them into that larger context.

“Normally this will happen on the second painting layer. I find this to be tricky - to build in and develop small shapes while maintaining the strength and integrity of the large. Ordinarily, whenever I work on any shape, no matter what I do with its value, its edge treatment or its colour, my first and last considerations are how well it has been drawn. I really believe that drawing is the biggest component for expressing, or even enhancing, the nature of the object that it represents.”

“I also try to create a good sense of light. Light is the means by which we see, so for representational painting, I think it’s important. Light is expressed through value relationships, so I try to be organised with how I judge and group values, while leaving enough room to manipulate them if I wish. Lately I’ve been trying to compress most of my values into a narrower range, which then leaves greater room at the extremes for brief accents. I think if this is done carefully, the effect can be really beautiful. I’ve also found that this method has been beneficial for when I do alla-prima work, where you have to tackle everything all at once.”

The advice Mark wants to share, is work on your drawing first and if you can, find a good teacher. “Having clear goals with a path to follow is so much easier than stumbling in the dark. And lastly, buy a hand-held mirror.”

Mark’s work can be found at ‘Cambridge Fine Art Gallery’,
The New Zealand Artist Magazine



‘Jaimee’s Granddad’, Portrait Commission, 200 x 250mm. Oil on Canvas Panel.



‘Hurry Up Human’, painted plein air, 400 x 500mm. Oil on canvas panel.

‘4 Art Sake’ in Ohope and ‘Framing Plus’ in Milton. His work has ended up in New Zealand, England, Scotland, and for about five minutes, a wall in the Petit Palais in Paris. “I joined a random drawing group the museum had organised when I happened to be visiting – and at the end they stuck the finished drawings up on the wall.”

Visit Mark’s website at www.markanstis.com. 



The New Zealand Fellowship of Artists

By Margaret Given

Over 70 years ago, in 1947, six eager artists formed an incorporated society known as the New Zealand Fellowship of Artists. Today the group has a membership of 120 professional and amateur artists who draw and paint using a variety of materials including oil, acrylic, pastel and watercolour.



Margie Matson and Shirley Wong at a workshop on Negative Painting.



Hawaiian Farewell - oil by Mary Young.



Jan Barker.



Di Le Cren.

At one time, they had premises in His Majesty's Arcade in Auckland City. Some of the well-known artist members were David Barker, Ben Ho, Stanley Palmer, Gaston de Vel and Kirsty Nixon – and a Mr A. Gifford was apparently a generous and supportive member. The guest artists who were invited included Sir Peter McIntyre and the NZ Herald cartoonist Minhinnick. The group used to organize the prestigious Kelliher Art Awards in the 1950s and 1960s.

Exhibitions were held at the Farmers Trading Company, John Courts and Milne and Choyce. In 1950, 3974 people visited their exhibition which was held at the Auckland Art Gallery where a total of 123 members' works were shown.

The Fellowship still has exhibitions though not on such a grand scale! We are very fortunate to have our own premises, the Gifford Gallery in Mt Eden, Auckland, so throughout the year there are exhibitions of the members' work, sometimes on a theme, eg. "Changing Seasons".

Our annual NZ Fellowship of Artists' Competition, regarded as a major highlight of the year, will open 5 September and run until 12 October, 2018. Our judge this year will be an artist both well-known and highly regarded by the Fellowship, Claudia Gadotti. The categories will be Landscape, Figurative art, Still life, Abstract and, a new category this year, Textile art.

In February, the Art@Heart exhibition was held in the gallery. Seventy small artworks were created especially for the exhibition and donated by the artists; they were on sale for \$50 each. Thirty-one were sold and a donation of \$1650 was presented to Mercy Hospice. The remaining works were also donated to the hospice for sale at their own retail outlet to ensure that all the benefit will go to the charity. This was a highly successful event for both the hospice and the Fellowship and we acknowledge the support of the Albert Eden Local Board who funded the canvases and frames.

The Gallery is open to members as well as the public from Tuesday to Friday. When the Fellowship moved into the premises, there was much work to be done, says Sue Weaver (a longtime member and president for nine years) and working bees were held during many weekends. A new kitchen was made, using part of the old office area and this is still used for beautiful morning teas on special occasions and for coffee when members meet for painting sessions. Our refrigerator actually came from Queen St when the Fellowship moved their headquarters and is still being used!

There is an ongoing programme sent to members by way of a very interesting newsletter every month, outlining the activities available. Previous issues can be found on our website.

The aim of the society is to promote, educate and encourage artists. Well-known artists using different mediums are invited to give demonstrations of their work on the second Wednesday of each month (except in December and January) and follow up with a workshop two weeks later.

These successful artists provide participants with stimulating ideas and motivation for their own work. These activities are open to both members and non-members.

On Tuesday and Thursday mornings, and Wednesday evenings, members work on individual art projects at the Gallery and informal support and encouragement is available, especially for beginners. On Friday mornings a group of enthusiastic rug-makers meet and this year for the first time will present their work at the coming exhibition.


Another interesting day is when one of our talented members shows us a new way of looking at art, such as negative painting, collage (even making one's own paper) and mosaics.

An extensive library of books and DVDs is available for members to borrow. Occasionally, instead of an invited guest, a DVD is shown and members practice what they have just learned. About once a year a representative of the French Art Shop shows some of the new products available to artists, and members really enjoy having a "play".

Marjorie Warner does a brilliant job of organising our outreach Gallery at Waipuna Conference Centre, where members can also hang their work for three months at a time. Many sales are made there. Each year, the Fellowship hosts a social luncheon for members to enjoy at this beautiful venue.

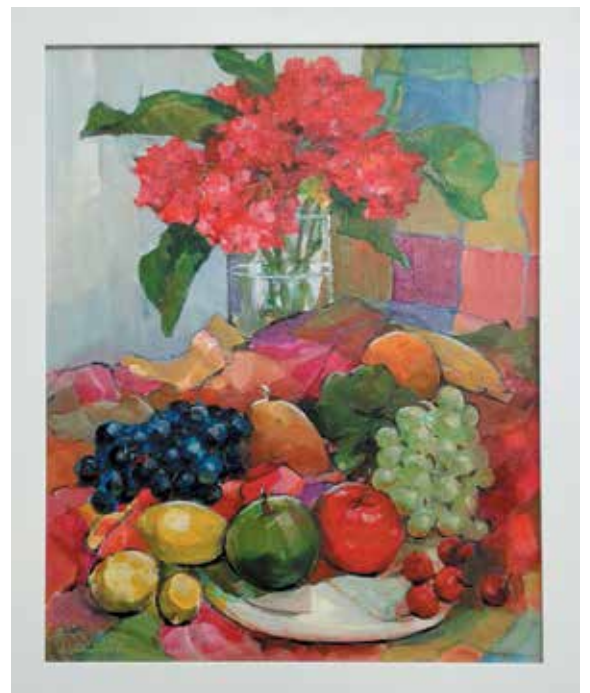
The six members of the committee under the direction of President Margie Matson, meet regularly each month with our administrative assistant, Heather Hall, and are always working to develop a more interesting range of activities.

This dynamic and enthusiastic group welcomes artists of all abilities who are keen to pursue their love of drawing and painting.

The Gifford Gallery, 27a Poronui St, Mt Eden, Auckland
 Phone (09) 630 4754. Email, admin@artistsfellowship.nz
 Website, www.artistsfellowship.nz. Waipuna Conference Centre, 58 Waipuna Rd, Mt Wellington, Auckland. 



First Swim - oil by Jennifer Dufty.



Autumn Harvest - acrylic by Judith Wallath.



Norfolk - by Margaret Given.



Elaine Bartley at a workshop run by Vjekoslav Nemes.



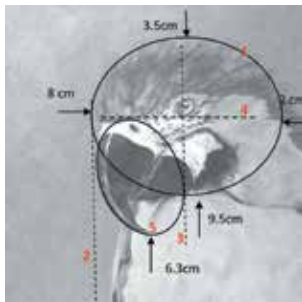
Richard and Diana Moore, who have taught over 2000 adults and children, say they haven't had a single student who hasn't improved 100%. They point out that many art classes today can be intimidating - students are expected to draw

or paint straight on to canvas or paper, using only their imagination, without any references or understanding of the basics of form and composition. Below a condensed version of one of their tutorials.

ATELIER INTERACTIVE ARTISTS ACRYLIC PAINTS

- Titanium White
- Arylamide Yellow
- Purple
- Cerelean Blue
- Brilliant Magenta
- Orange
- Prussian Blue

- Pthalo Blue
- Ochre
- Carbon Black
- Pthalo Green
- Brown Black
- Naples Yellow



Measure your McCaw in the manner shown above.



Draw up the Macaw onto your canvas, using the measurements given.



Apply Titanium White to the white area of the birds head. Then add a very small amount of Brilliant Magenta to your paint brush and then brush it off on some paper first, then apply small strokes on the pink areas.

Then apply Cerelean Blue and Purple in the same way as the Magenta. Making sure there is hardly anything on your brush.



Mix a touch of Yellow Ochre and mix with Aryliamide Yellow. Then apply to yellow areas. While it is still wet, add a touch of orange to the orange areas on the yellow, using Directional Strokes.

Add a bit of Orange with a bit a bit of Ochre and add to the above mix to darken it slightly. Apply to the right of the birds head, using Directional Strokes, mainly for the feather shadow areas.



Light Grey : Mix a touch of Arylamide Yellow and add to a reasonable amount of Titanium White paint. Then add purple to create a light grey.

Dark Grey : Then mix Purple, a scoop of the lighter grey and Yellow and mix together without washing brush, for a darker grey.

Start with the dark grey using a criss crossing technique at the bottom and then fade out as you come up to the top of the canvas. Allow more gaps as you come up. Then blend the two colours together.



Mix Pthalo Blue and White and apply with a #2 small brush to the top of the head with directional strokes.

Also apply to the left wing. Use straight Pthalo Blue for the darker areas and the darker area on the right of the parrot.



Mix Pthalo Green with bit of Ochre and Acrylamide Yellow and apply to green areas using directional strokes.

Use more Pthalo Green for the darker areas.

Then add a touch of Pthalo Blue as you move into the Blue areas.



Apply Carbon Black to the beak. It is important to point to the edge. Mix Brown Black and the original grey colour that you used in the background, and apply to lighter areas in beak. Use this colour for the tongue. Leave in between the beaks white, to paint later on.



Use the original background colour and apply strokes for texture on the white area. Use a Synthetic Small Brush # 6 Round Filbert. Then use a small bristle brush dampened to smooth edges. Make sure there is not too much water on your brush. Dry on a paper towel first to take excess water out.



Use Carbon Black with water to do the edge of eye. Point towards the edge. Apply Carbon Black to the jaw area, leaving a little bit of white in between the black and the yellow area on the right. Apply Carbon Black to the Nostril. Add a touch Magenta with white to the lighter area.



Apply Pthalo Green with water to the right edge of jaw, in between the black and the orange.

Use a tiny touch of Pthalo Blue with Raw Sienna Dark to use on any darker orange areas. Eg: the crease in between the head and body and shadows under the beak.



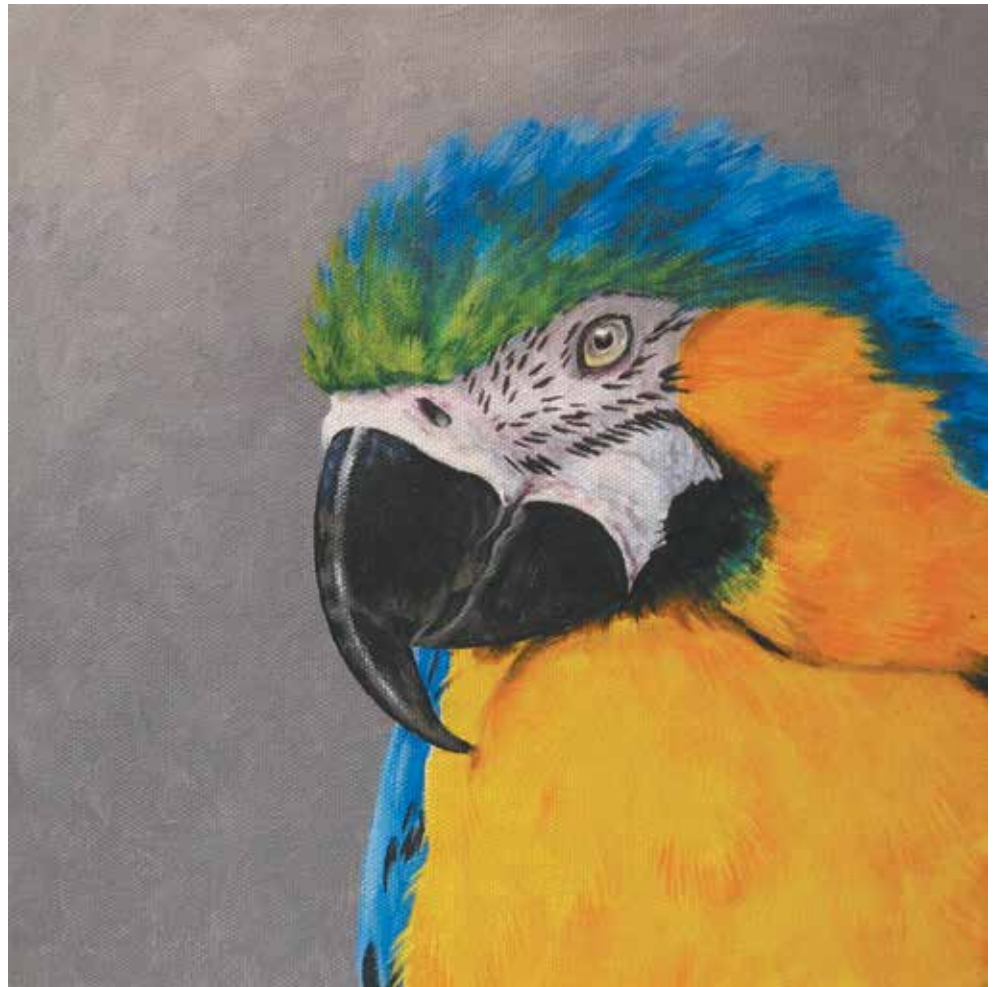
Use a point brush and apply Carbon Black with water to the feather detail on the face.

Look at your reference every two seconds and plan your next stroke before applying. Gradually lift your stroke off at the end to create a tapered end.

Apply a highlight to the beak with Titanium white. Don't have too much paint on your brush.

Use carbon black with Pthalo Blue for shadows in wing area.

Paint inside the mouth with Carbon Black.



Congratulations. You have now completed the Step by Step painting of the Blue and Gold Macaw.

Optional :You can apply an art varnish to the painting after 5 days. This will allow you to clean it in the future without disturbing the paint underneath. It is also unlikely scratch if something is rubbed against it. **N**

MULTI-TALENTED McCARTHY



Finding his motivation at the age of 13, in the idea that an artist creates a new world with every painting they do, M Francis McCarthy started to apply himself very diligently to learning as much as he could about the creative process. Trained for graphics at a vocational high school, the early portion of Michael's career as an artist was focused almost entirely on the human figure.

However, later, as a commercial illustrator for 13 years, he did very little work with the human figure, mainly concentrating on animals, dinosaurs and landscapes for various design projects. Being paid for what he loved doing was great and he made a good income, but he found it very challenging, over time, to maintain the inspiration that was the initial catalyst for becoming an artist in the first place.

"I worked predominantly with digital media, which is fun, but I found the way to inspiration as an artist for me was best served by working with oil paints on an actual painting surface. I feel very fortunate to have maintained a reverence and desire to create artwork after so many years of having to perform as a commercial artist."

From quite a young age Michael had it in his mind that he would become a landscape painter: "This is interesting because I did very little landscape work prior to sitting down with paints and canvas in 2008. However, I have always found a lot of inspiration in landscape paintings and I like how they can be a neutral

space for our consciousness to occupy."

Inspiration from studying the past Masters, especially in regards to tonalist landscape painting, sees Michael constantly creating studies, trying to improve his own abilities and vision. "I have an ongoing series on my blog 'landscapepainter.co.nz/new-blog', featuring studies I do after the past Masters of Tonalism.

"Some of my favorite artists are the Tonalist Masters of the late 19th century. These would include George Inness, John Michael Murphy and Charles Warren Eaton, as well as many others. I initially started out painting more impressionist landscapes but after discovering the amazing work of these past Masters, I became very focused and involved with trying to accomplish similar work."

Predominantly working on a small scale, he would like to start creating larger paintings that manage to create an immediate quality, as he has achieved with the smaller works. "This is something that many artists in the past have struggled with; for example, Constable was constantly attempting to accomplish this."

Not only is Michael a gifted painter, he is also a gifted musician. With 11 albums to his name, he really enjoys creating beautiful music; "I actually think I might be better at music than I am at visual arts but long ago I settled on visual art as a career and see no reason to make any change. I do some teaching as well but that is usually in the studio."

On the subject of making mistakes and what to do with them, Michael maintains "Being conversant with failure and able to take the hit and get up and keep working is very important to any painter who is going to succeed at a high level" he says. "I believe that failure is a big part of every artist's journey. I couldn't point to any specific mistakes but I can say that landscape



'Coastal Morning', 200 x 300mm. Oil on board.



'Twilight Pond'; 130 x 250mm. Oil on board.

painting is very challenging and for that reason, I fail on a regular basis."

Michael loves to take the idea from its initial inception or inspiration, from something like a photograph, and develop it into a full-scale painting. This, as well as being his own boss and spending time creating beautiful art that inspires great feeling in others, is what motivates him to be a full-time artist.

"I had a one-man show at the Whangarei Art Museum in August 2017 that was well received. Also, I have maintained a publicly accessible studio at the Quarry Arts Center (also in Whangarei) for about seven years now and I am proud and pleased to be a member of that artistic community. I see art education ideally as being a self-motivated and created part of every artist's career, as I am constantly working to improve my painting through doing studies after the great works of painters that have come before me."

Michael discusses his favourite medium, equipment and processes: "My favorite medium is oil paint on wood panel. In my opinion, oil paint is the king of all media and by far the most versatile and lasting of all media. With oil paint you can do everything from watercolor type effects up to thick impasto and everything in between. It works with you instead of against you. I enjoy drawing with pencil and charcoal as well, although usually in preparation for painting, these days.

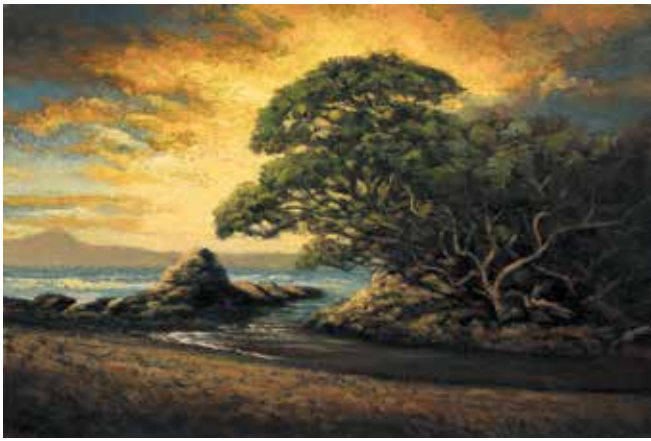
"I guess my favorite piece of equipment would be my brushes that I use to apply

paint to my panels. I use good quality brushes that last. I would advise any artist trying to use cheap brushes to make great art, that their time and money would be better invested in higher-quality materials.

"My inspiration usually starts with a scene in nature. I have worked from sketches in the past, but these days I will generally take a high-quality photo with my digital single-lens reflex camera. I like to work with my photo in Photoshop prior to using it as reference for my painting. I use digital frames and/or a digital television to project my photo as I'm working. I do quite a lot of extensive board preparation as



'Twilight Field'; 90 x 90mm. Oil on board.



'Sunset Beach', 200 x 300mm. Oil on board.



'Stream through the Paddock', 250 x 350mm. Oil on board.



'Stormglow', 200 x 300mm. Oil on board.



'In the Valley', 250 x 350mm. Oil on board.



'Cloudy Beach', 60 x 80mm. Oil on board.

I prefer to work with a textured surface that has an interesting quality.

"After my board prep, I will do an initial drawing/under-painting usually with black on my toned board. From there I will do an initial colour pass and with this, I try to make the painting as complete as possible working alla prima.

"Generally speaking, I need to do additional colour passes. In these I do glazing, scumbling and dry brushing in addition to direct painting methods. I often will pick and scratch with the palette knife though I do not do much painting with the knife; I mostly use it to modify the strokes I put down with my brush.

"These days I work with MDF panels that I prepare with acrylic gesso and oil paint in several stages. Other than that, I use oil paint mostly from Gamblin for the bulk of my palette, although for the less-expensive type pigments (earth colors like yellow ochre, raw umber and ivory black), I will buy big tubes of 250 ml Daler Rowney Georgian. My medium



'Afternoon Glow', 200 x 200mm. Oil on board.

is Archival brand, which is an alkyd medium that dries quickly and works well while not being too expensive. I like to coat my paintings with Liquin in between stages to even out the matt versus shiny areas so that I can correctly judge my painting's values."

Michael's number one tip for any artist is: "you should be working every day. Nothing great ever came easily or quickly. Inspiration shows up for artists that are already working and seldom will visit the artist that is doing nothing and waiting for it. Another good tip is to make studies after the work of artists that you admire; the only thing I would caution there is to not make studies after the work of only one artist but several, so that you do not become a carbon copy of your main influence."

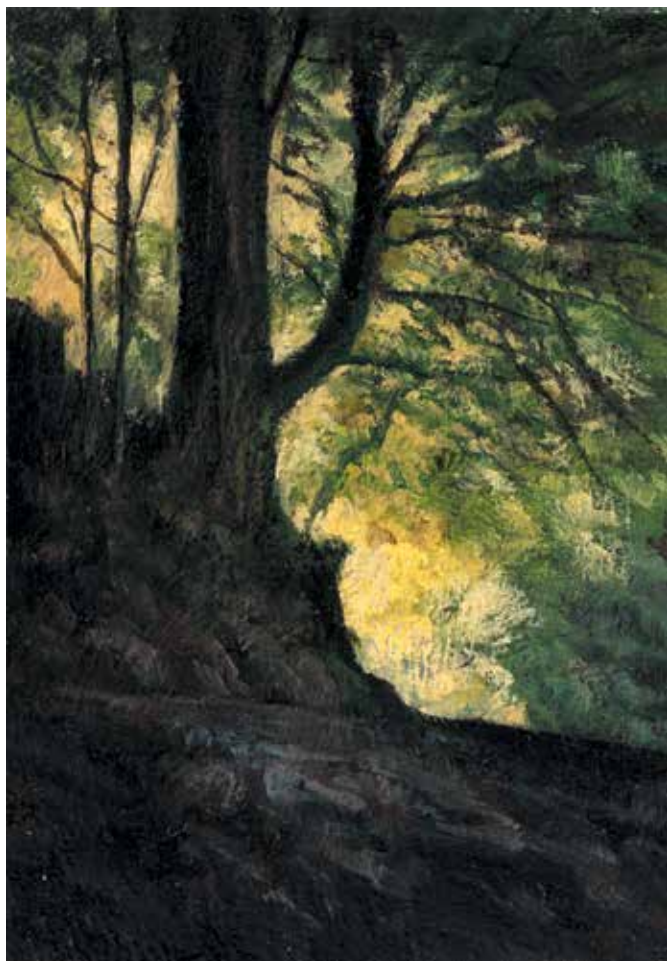
He currently has work at the Yvonne Rust Gallery, Helena Bay Gallery and Burning Issues Gallery in Northland. Online, he has a store on his website and is also with Art Finder. He sells quite a lot of work from his studio gallery located at the Quarry Arts Center. He also has a show coming up in Philadelphia, United States in 2019.

Michael's work has ended up in New Zealand, United States, England, Germany, Iceland, El Salvador, Australia and France.

Follow M. Michael McCarthy here:
www.landscapepainter.co.nz 



'The Gloaming', 150 x 200mm. Oil on board.



'Tree Light', 90 x 130mm. Oil on board.

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Coromandel Arts Tour

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

Barbara von Seida

My unique expressionistic style has evolved over decades, resulting in invigorated, emotional and atmospheric imagery. I have received numerous prestigious national art awards. My paintings have also featured in publications internationally, and I can also be viewed on YouTube in "Put Some Colour in Your Life". My inspiration is the everchanging scenery from my clifftop home.



Caitlin Moloney

My ceramic art celebrates rich jewel colours, design and texture. I interpret my own environment and experiences through my ongoing exploration of design language.



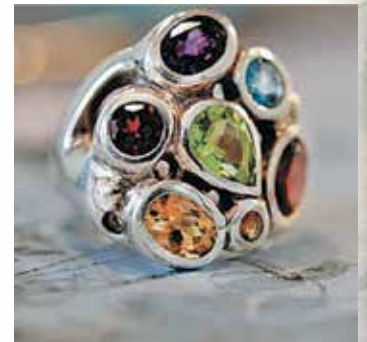
Diann Cade

Paint: the canvas is big or small. The image varies, the colours change - light, dark, bright, dull. The brush strokes get broader, bolder and smudged, the image becomes more deceptive, whatever, it is always an adventure on canvas sharing an impression.



Julie Pijfers

I have been designing and creating jewellery for 17 years. Using traditional techniques, gold, silver, precious and semi precious gems. For me it's all about colour, form and texture - letting the process evolve naturally. A piece must speak to you and draw you in. Come, discover the 'ART' of jewellery.



Lucy Kuchlein

Enjoyment of colour, harmonious shapes, simplicity and a sense of calm. These are the things that I like to bring into my paintings.



Nici Greulich

I participated in a Wananga o' Hauraki Raranga Harakeke Marae programme in 2002 and 2003. Acquiring an Advanced Certificate in Weaving I have not stopped practicing, exploring and creating traditional woven pieces using rich colour and modern forms - sometimes reaching outside the Known and producing unique pieces of Art as a result of hard work. I am a passionate Weaver - for me it will never stop.



Petra Meyboden

I create a mixture of domestic ware and sculpture, nikaus and totems, woodfired to 1300 degrees with shino glazes and salt firing. Visiting my busy workshop and wonderful sculpture gallery is a real treat.



Sally Tennent-Brown

As I reflect on how to write about my approach to my work, I tidy my studio and come across a quote by Marc Chagall. "If I create from the heart, nearly everything works; if from the head, almost nothing." That's it.



Sam Ireland

I love good food in good pots - pleasure at every meal, in every cup. The unbricking of my woodfired kiln is similarly exciting, as it reveals the uniqueness of each pot, transformed through the lick of the flame and the caress of its heat.



Robyn Lewis

I am a 'maker', inspired from all directions, particularly by the Coromandel landscape. I work with clay and textiles, and experiment with plant dyeing - now combining that with paint. I am fascinated by ethnic designs and objects, and make jewellery with bold combinations of silver and precious stones collected from my travels in Asia. Stitching is almost always present!



Jan Panther

Living in the Coromandel I have an amazing amount of beautiful and diverse scenery to constantly inspire my journey through art. I love painting in oil as it gives me the freedom to enhance the wonderful colour and vibrancy that medium gives my work in land and seascapes.



Kim Brett

I have always loved glass. I love its colour, the light it throws, and how unpredictable it is when heated to over 1200 degrees. This is a new and exciting art form for me and I am enjoying all the challenges that it is throwing at me.



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EXHIBITIONS & EVENTS

WAITAKERE CENTRAL COMMUNITY ARTS COUNCIL

There is a change in direction on the horizon for Waitakere Central Community Arts Council's main Awards Exhibition. After managing and coordinating an amazing 31 years of Trusts Art & Sculpture Awards Exhibitions, WCCAC, in conjunction with The Trusts, is making a few changes. We'd like to "bring back the past" in an article written by the Saturday Western Leader in November 1989 on the event that was then known as 'Waitakere Art Awards'.

It seems like a lifetime ago and indeed, the reins have been passed down many times in both organisations, but still the bond is strong. We have had support almost from the get-go from West Auckland businesses.

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a symbol of value, variety and fine facilities we're very proud of

Page 6 Saturday Western Leader November 11, 1989

Waitakere Licensing Trust

The Management & Staff of Waitemata Autos are pleased to be associated with Waitakere Licencing Trust and the West Auckland Arts Council for the Presentation of the 1989 Art Awards.

A welcome is extended to all to come into our Lincoln Rd Dealership View all the entries & look at our vehicle displays including the just released Lancer Liftback a car that fits all lifestyles.



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(Beside Fire Station)
PH 412-9669

Local artists and writers are eagerly waiting the announcement of the winners of the Waitakere Art Awards, Lincoln Green Sculpture Award and the West Auckland Writers Awards. Overall 15 participants will be announced at an Art Award presentation tonight at Waitemata Autos. The winning painting will become a part of the Waitakere Licencing Trust Art Collection, which already includes the winners from the two previous competitions. One of the benefits of having a Licencing Trust is that a percentage of their profits is ploughed back into building a better community for the people of the area. For many years the Waitakere Licencing Trust has given donations and grants to various sporting clubs and community groups. For some years the Trust has also built up a collection of the works of local artists. It was just a small step, then,

for them to begin providing for West Auckland's cultural life. Their first step was to set up the Writers Award. This award is for first, second and third prizes in an open section and a junior section and this is the third year it has been run. The local Western Districts Writers Society's David Knight has played a very vital part in the development of this award and it has now been extended to include a junior section. A large number of people have entered and the West Auckland Writers Awards provide an opportunity for writers to display their talents in a competitive situation. The entries are published annually and will be available in book form at the Art Exhibition and Waitakere Licencing Trust outlets. With this award providing a valuable incentive to the writing community, the trust then turned their attention to the artists in the

With support from The Trusts, The Trusts Community Foundation and a number of local businesses, we are pleased to announce the 'GREATER AUCKLAND ART AWARDS & EXHIBITION 2018', which includes mediums such as Art, Sculpture, Ceramics and 13-18 year old Art and Photography.

Whereas in the past this was a national exhibition, this will only now be available to artists in the Greater Auckland region.

Entry forms will be available to download or for online registration from our website www.waitakerearts.com. This exhibition is open to the public from the 29 September to the 7 October in Shed 2, Corban Estate Arts Centre, Henderson. This is a fabulous exhibition with a range of art which showcases the best of the best with around \$18,000 in prizes to be won. N

Over the years they have played a vital part in helping the community that supports them. The art will be on show at Waitemata Autos, 199 Lincoln Rd, from Monday November 13 to Friday November 24, from 7.30am to 6pm Monday to Saturday.

KORU GALLERY

2 Castle St, Dunedin
 Opening Hours: Mon - Fri 10:00am - 5:00pm
 Saturday 10:00am - 3:00pm

Lorna Watkins-Dooley's exhibition 'Sub Rosa' at Koru Gallery explores religion, myth and the connectedness between humans and nature in a series of painted works. Several of the pieces draw on traditional religious themes and concepts, ranging from Hinduism to Islam, but the majority focus more loosely on religion and address the broader concept of spirituality.

Source: Otago Daily Times. Written by James Dignan.



Lorna Watkins-Dooley

The pieces are predominantly acrylic used in a watercolour style, with the emphasis on gentle images in muted tones which stress composition over boldness. In works such as 'Sub' and 'Miriam', the paintings manage to avoid the potential trap of cliché by their inner strength, gained by the careful arrangement of their component parts. The symbolism of the calla or arum lily - used in art to represent the Virgin Mary - is in several of the works, including 'Miriam', 'Miriam's Lilies' and the cameo 'Small Lily'. Despite this, Lorna's 'Miriam/Mary' is not a standard image of a Christian mother of Christ, but is instead a Tarot-like representation of a woman in touch with her occult darkness.



'Sub' - acrylic.



'Karearea' - acrylic.

In other works, such as 'Karearea' - inspired by Maori legend - and 'Cycles', Lorna's graphic skills come to the fore. Although these pieces are also watercolour type acrylics, they have the feel of graphic works, dominated by strong line work. N



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

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GRINTER GLASS

Glass blowing scholarships are available for students applying to study for a Certificate or Diploma of Art and Creativity at The Learning Connexion. For conditions and application, please see www.tlc.ac.nz/enrolement/scholarships/

EXHIBITION TO SHINE A LIGHT ON FAMILY VIOLENCE

A passionate group of Horowhenua locals are developing an art exhibition to shine a light on family violence and the court response system to family violence.

The art exhibition titled 'No Shame No Silence' will launch on 2 November, and will be free for the community to view at the award-winning Te Awahou Nieuwe Stroom in Foxton.

Exhibition Coordinator Sarah-Jayne Shine says "Most of us are touched by family violence in our lives, through our own experiences, family, friends, colleagues. The 'No Shame No Silence' exhibition aims to generate conversations on family violence and the broken family court systemic response to survivors."



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The exhibition will showcase art created by over 20 artists from all over New Zealand. Artists volunteered

to be a part of the exhibition and for many, sharing their artwork is a form of therapy.

Linda Munn, a Bay of Plenty artist is exhibiting a painting in the exhibition.

Linda commented "As a survivor of domestic violence, I am of the point of view that enough is enough. It is time to make people aware of what is needed to stop the unnecessary deaths of women and children, through social change, law change and changes of attitudes."

According to the latest statistics Levin has the second highest rate of domestic violence reported in New Zealand on a per capita basis.

Exhibition Spokesperson Brendan Duffy has seen for many years the impact family violence has on our community,

"We want the exhibition to help people to understand that what is happening in family violence and with our young people in the family court system is real, it's not just

something you see on the news affecting other people, it is happening in our community to our children, and it isn't OK."

The exhibition will be free for all to view. There will be a chance to purchase artwork from the exhibition with percentage of donations going to Te Awahou Nieuwe Stroom, Backbone Collective (a national organisation advocating for women and children in the family court), and local. Women's Refuge organisations.

For more information about the No shame No Silence Exhibition, how to get involved and artists taking part in the exhibition head to www.noshamenosilence.co.nz. [N](#)



'1000 tears' by Ana Couper.

"Shine a light, cultivate conversation, together let's create change in family violence."



'Untitled Woman'

ORO HAARURU

Sound & Vibration Artist Sculpting Event

This will be one of the biggest seen in Aotearoa, sculpting from 1st October – 20th October 2018, exhibiting through until 20th December 2018 @ 614 Salisbury Rd. Midhurst. 4392 Taranaki.


This event has been a dream of Host Tai Meuli for over 20 years. He is an accomplished artist that has dynamic characteristics and a love for what he does. He has been working tirelessly for the last 12 months to get this event up in running. Transforming his home to accommodate the masses and putting every cent he has into this dream.

There are many facets to this symposium; a contribution, a reverence to the Artists ways and means of the old and young combined. A re-alignment of the feminine and the masculine, the flow of ideas and points of difference, bringing forth again, the vibrations of the good old days.

Suicide prevention New Zealand and Starship Children's Hospital are two organisation's that have been chosen to receive a contribution of the sales.

Year 8 students from all schools in Stratford and local areas are to participate in a Design competition. The chosen design will be then created by winning students and artists Tai Meuli and Paul Olson.

Head lining Artists of this event have seen and been a part of the 'IMPACT' of the history of New Zealand sculpture and art and now they just want to 'GIVE BACK'.

Supporting this Event will be supporting our up and coming 'Generations of Inspiration'. 



Lawrence Makoare, who is an actor and wood carver, is at work on an Ewok at a carving symposium in Midhurst.

THE CHRISTCHURCH Art Show

Congratulations to the winner of the Lawson's Dry Hills People's Choice Award 2018 artist Lisa Grennell with her winning mixed media work.

"If the wind changes, you will stay that way. A common childhood saying when I had my 'grumpy' face on. I believed it and promptly changed my expression to the perfect smile in case the wind did change!


I wish the wind did change and everything stayed the same.



'Fall'

I wish childhood was simple again. That the change in season meant new adventures, new things to explore.

Experiencing the excitement of jumping in a pile of Autumn leaves: the 'crunch' as the leaves crumpled upon impact and that prickly feeling when fragments got onto the skin.

I wish the urge to jump was irresistible again." 

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CONGRATULATIONS to
Jon Marret who won the
book!



SPRING HAS SPRUNG AS FOUR ARTISTS SHARE THE LOVE OF FLOWER POWER

COLOUR AND JOYFULNESS come alive at Parnell Gallery this September when four artists celebrate the floral fiesta that is Spring. The 'Parnell Gallery Flower Show' assembles new works from Emma Bass, Lee Dewsnap, Peter Hackett and Robert Scriven in a visual event that will lift the spirits and seduce the senses.



“Floral art has remained popular throughout the centuries because it engages on such an emotional level,” says Parnell Gallery director Anna Silcock. “It can be contemplative, dramatic, joyful or surprising, but it invariably connects with people’s hearts.”

Each artist brings a different approach to the broader subject of ‘the flower’ in an exhibition that sends the chill-dull days of winter packing.

In her floral portraits, photographed in her treasured collection of vases, Emma Bass, who was invited to exhibit at the prestigious Royal Academy of London’s Summer Exhibition in 2016, explores the flower as a symbol of birth, growth, strength, decline, death and rebirth – a cycle that closely matches our own. At first glance these loose arrangements seem vibrant and virile, but look again. Some petals are on the turn.

Inspired by the still life compositions of the Dutch Masters, Lee Dewsnap’s large-scale oil paintings are luscious yet exactly detailed. Evocative, with a sense of drama, overblown blooms emerge from the dark background: nature at full throttle. The aptly named Dewsnap is self-taught and has a meticulous eye that picks up the patterned-vein network, the curlicue twists and floral folds of the petals, without ever losing sight of the overall splendour of the bloom.

The unrestrained freedom in fields of wild flowers, abundant and eye-achingly beautiful, is what artist Peter Hackett is known for. These are immersive landscapes that

clutch at the soul, but it’s his technical mastery of impasto that leads the viewer into another dimension. Up close, these sculptural oils are intricate mini works of colour and shape. Abstract when viewed at arm’s length, the works reorganise themselves into garden scenes as you step further away from the canvas.

Singular, strong flower heads are the métier of artist Robert Scriven who represents each petal and stamen in hyper-realistic hues. He brings a unique illustrative style to the delicate, minute details of roses, poppies and hibiscus blossoms all depicted in happy colour. To create a 3D effect, Scriven cuts around the outline of the larger-than-life, oil-on-board forms.

“Scriven has an advertising and print-studio background so his work is anchored in the contemporary,” says Silcock. “It has been fascinating to compare these four artists’ take on the floral theme. Although it has been like taking a journey through the eras from the Renaissance through the Impressionist period to our modern day, the commonality is that each work makes the viewer feel uplifted. Each work embodies the hopefulness of new beginnings.”

The Parnell Gallery Flower Show featuring new works from Emma Bass, Lee Dewsnap, Peter Hackett and Robert Scriven will open at The Parnell Gallery, 263 Parnell Road, Auckland, on 11 September from 5.30pm. The show runs until 25 September. [N](#)



Hutt Art

The vibrant Heart of the city's creative community

SUMMER SCHOOL

Hutt Art Centre is celebrating 60 years of being a creative hub in the Hutt community. Events have been happening throughout the year with many exhibitions and a fantastic open day that has hopefully inspired many in the Hutt community to explore their creative talents. Check in to the Hutt Summer School which finishes this year of celebration on an absolute high.

Workshops, tutors and dates have been finalised for the Biennial Hutt Art Summer School which will be held from 6th - 13th January 2019.

The School is aimed at the practising artist, no matter what level. It's for artists and creatives that want to use the casual days of summer to extend their knowledge, learn a new technique, re-vitalise their art, but most importantly... have fun.

We have a range of highly skilled tutors, many of whom have international experience: Sarah Brock, Nikki Stewart, Galina Kim, Tony Clarke, Trish Armour, John Cornish, Daniel Reeve, Ali Murray and Chris Parkin.

The workshops will be small classes so you will get one-on-one tutor attention whilst sharing ideas with your fellow artists.

Workshops cover Anatomy for the Artist, Encaustic Painting, Acrylic Painting, Abstract Techniques, Tapestry Weaving, Design, Calligraphy, Paper Making and Photoshop.

The Summer School is a fantastic two weeks of making, learning and meeting other like-minded people that want to extend themselves creatively, in a relaxing, well-catered, resourced and friendly environment.

For detailed information check out the website, and contact the Office at Hutt Art for the workshop dates and times. www.huttart.co.nz



6-13 January 2019

Feeling creative but want to try something different? Sign up for one or more of our Summer School art workshops and learn something new while having some fun!



ANATOMY FOR THE ARTIST



TAPESTRY WEAVING



ENCAUSTIC PAINTING



CREATIVITY



ACRYLIC PAINTING



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Suitable for all skill levels. See our full programme on our website or contact the Hutt Art Centre for a flier.

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TATYANA KULIDA

By Eddi Te Koha-Williams



Russia – a stellar country of vast contrasts; its topography is as diverse as the artistes that have inhabited it. From Mikhail Vruble to Alexej Von Jawlensky, Russia

has produced some of the finest artists the modern world has seen; firmly establishing themselves as pioneers of artistic freedom. Tatyana Kulida is one such artist, whose move to New Zealand in 2015 ushered in a renewed interest in traditional techniques into the dominant Contemporary Art scene of Wellington. With the success of her recently established gallery Anthesis Atelier, Tatyana is truly blossoming in her new home.

For the first 16 years of her life, Tatyana Kulida spent her youth discovering and refining her interests and subsequent talent for 'Classical Arts' – wiling away her days in bliss practising piano and taking yearly trips to Moscow's finest museums. This time was spent in admiration and awe of the art around her – the beauty and vibrancy of the colours, the emotion in the paintings that were captured perfectly and profoundly. These moments ignited within her an enduring love of artistic expression which would develop into a fierce determination to learn all she could later in life.

A woman born with great perception and the soul of an adventurer, Tatyana departed the Motherland at the age of 17 to explore the ever-changing world around her. The first stop on her journey was the USA, where she became an IT consultant with undergraduate and graduate degrees in Information Systems and Arts Management. Due to her schooling, Tatyana worked with businesses and non-profit art organisations, leading her to the realization that true satisfaction could only come from creating beautiful artwork.

"I decided to be an artist when I started studying in 1998. Right away I felt hooked by visual expression – the practice of it, the possibilities of medium and the tangible result. I took to oil painting really well, and over the last few years, I have begun making and perfecting my own oil paints, as I feel it allows for better control of its properties and guarantees potency.



'Venus', 1500 x 750. Oil on linen.

"When I paint or draw, I spend a lot of time working with models; looking deeply at nature, arranging beauty, telling a story through harmony and rhythms, as well as personal attributes in my portraiture. I feel that there is nothing as satisfactory, challenging and rewarding as creating artwork. The technical component is very significant and, due to this, I believe talent cannot replace hard work. Despite trying very hard, the sweet spot is in the effortless ease with which the painting comes to life when one is well 'tuned in'. It takes a lot of practice – editing, 'throw-aways', and at times, wavering persistence to hit gold – but once it all comes together, that's when the magic happens. Finding and revelling in that magic is my motivating factor."

During the summer of her American education, Tatyana travelled to Florence, Italy in 2001 to begin her training at the world-renown Florence Academy of Art (FAA). It was during this time that her interest



'Split in Two', 150 x 250mm. Oil and metal leaf on Purple Heart.

in Realism truly expanded. However with only a few months to devour hundreds of years' worth of artistic knowledge, Tatyana could only take in so much.

Returning to the States signalled a return to the fast-paced lifestyle of the city, as well as the beginning of her own family. Despite continuing with her art throughout, it would be another decade before Tatyana returned to Florence. Departing for Italy in 2007 with her first child in tow, she not only gained her diploma, but also taught drawing and painting seminars at the FAA; opening up doors and providing opportunities to teach all over the world, becoming the global citizen she is today.

"Moving to Italy with a young child to receive academic training was a challenge but getting the best training I could find, and being humble enough to seek it out was tremendously rewarding. Not only did it provide the opportunity to teach in places like the US, France, New Zealand, Italy, Poland and Australia, but my work has featured at the New Britain Museum of American Art, and Cameron Museum of Art. It was a great experience."

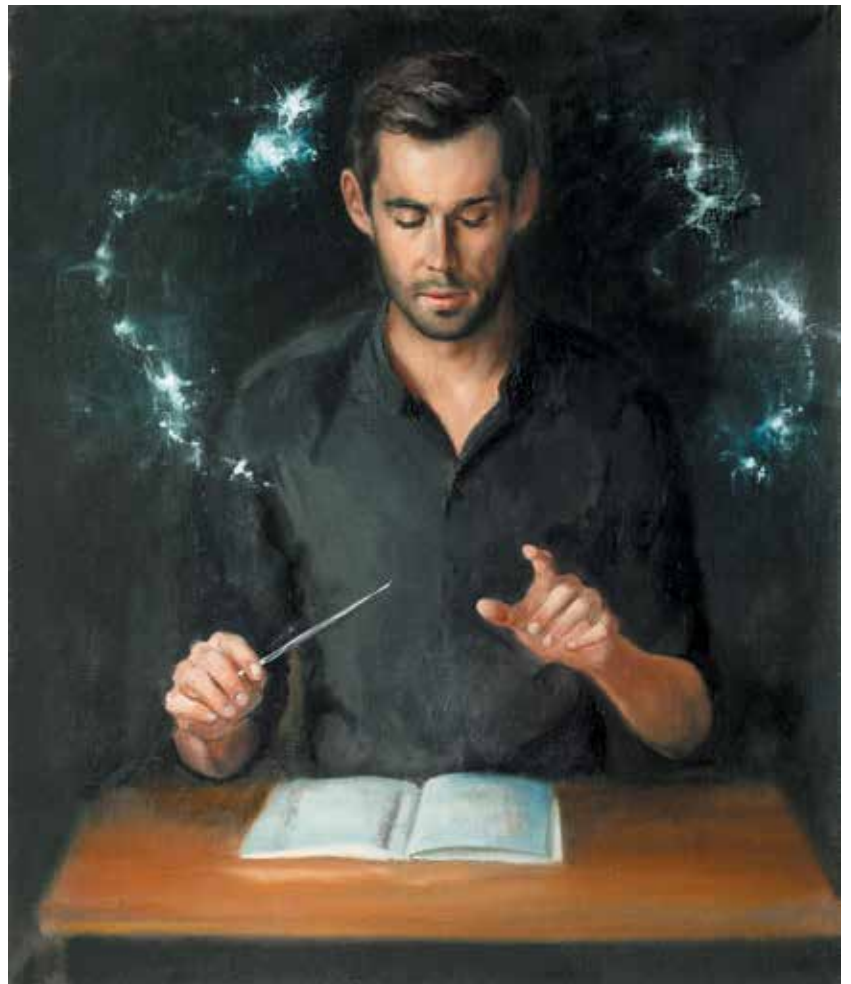
In some ways an 'observer of humanity', Tatyana has developed a well-refined process when it comes to capturing her subjects. Naturally perceptive and forever looking to understand the world around her, she goes to great lengths to capture the essence of her subjects; often placing Easter eggs in her work as a homage to her themes.

"My favourite subject is portraiture, however I also enjoy painting flora and fauna. I paint almost exclusively from life; the variety and harmony that nature offers, in my opinion, is unsurpassable by a single minds' imagination, let alone a photograph taken by someone else. I feel as an artist that I enter into a dialogue with my subjects; first perceiving, composing, and then editing.

The New Zealand Artist Magazine



'Symphony of the Sunset', 400 x 600mm. Oil on board.



'Conductor', 650 x 850mm. Oil on linen.



'La-La Land', 600 x 800mm. Oil on panel.



'Hannah, The Wild Side', 800 x 1200mm. Oil on panel.



'Maja', 600 x 800mm. Mixed media on panel.



'Lucy', 600 x 800mm. Mixed media on panel.

"All of my work is intimately personal; whether it is a commission painting or not, each portrait carries a resonance of me reflected in the work. Each floral or still life is a story or a metaphor for something that I was facing while painting it. The pains, the joys, the hopes and failures are journeys that are woven into the paintings. Because of these moments, I'll often place coded messages in my titles too.

"Once I have the sitter or floral arrangement, I work out their placement and try to find a perfect setting in respects to the background and lighting. I try various orientations of the room to find the most favourable light, and once all

the accessories are in place, I mark all the placements so that I can return to my set-up next time. Typically each project has its own day of the week to be worked on, and I return to each one weekly, working on as many as eight to 10 projects at a time. I usually have many projects I work on simultaneously so that there is plenty of drying time in between, and options should there be a change of plan. Resting between sessions is also vital as the eye can see better when not attached to the work.

"For larger projects I do a sketch – a tiny version of the final painting that captures the quick impression of how the final

product will look. Sometimes it contains valuable information such as subject positioning that will allow for improvisation in later stages of the process. For smaller pieces, such as florals, I will dive right into it and work continuously for several days while the flowers are still fresh.

"I block in with very fluid paint, thinned with mineral spirits to quickly map out the drawing. I use simple shapes and colours in the beginning, slowly interweaving more information and variety as the project progresses. I often paint after the model is gone for the day, relying on memory and my knowledge of form. Background and other attributes can be done without the sitter, so I can be economical with their time.

"When I use gilding, the process can be quite different as I prefer to use traditional panel preparation; layering rabbit skin glue, around five coatings of gesso sanded down flat once dry, glue again, two yellow and two red coats of bolo, metal leaf on top of water with a bit of alcohol and glue, burnished once dry. Waxes, tinted shellacs or even pigment colour is applied on top for various effects. If the areas are interacting with the painting, the design will have to be well developed as there isn't much freedom in moving around shapes if are next to gilded areas.

"I love the endless possibilities for experimentation and technical growth. I like getting into the essence of my subject and observing things past the initial impression. I enjoy spending time with people and hearing their stories; I like to interpret and weave them into a painting in obvious or subtle ways. I meet people whose beauty or energy is engaging and that inspires me to paint them. I am interested in people and their unique stories – I feel that through painting them I get to imagine lives very different from my own. My soul is driven by the search for beauty and harmony.

"And apart from great conversation, people are also fantastic to paint. Flesh is layered



'February Cherries', 200 x 300mm. Oil on board.

and complex and I love the tactile quality paint can give when it's worked over and over from pigments and binders; a presence starts to emerge. It is a privilege to spend my day creating things that will last for centuries and connect my feelings and observations with people hundreds of years from now."

Tatyana's creative drive, as well as her family's shared love of travel and adventure, encouraged the move that would lead them to New Zealand. Her husband was the first to suggest the Land of the Long White Cloud – his previous travels had afforded him a glimpse into our Kiwi culture and he was keen to experience all New Zealand had to offer for their growing brood.

So, in 2015, Tatyana and her family relocated and settled in Wellington – a city that thrives on the creative thinking and artistic expression that exudes from its diverse, multicultural populous.

Here, Tatyana has thrived. Founding and establishing her gallery and workshop, Anthesis, she began her first New Zealand project titled 'Wellington Stories' as a way to introduce herself to the Wellington arts scene. This series was about showcasing her diverse new neighbours, and understanding and immersing herself in the culture of city life in Aotearoa.

Appearing in the New Zealand Art Show in 2016 led Tatyana to larger-than-life YouTube personality and equal rights advocate LaQuisha St Redfern. This meeting went so well that they both created different works to commemorate their introduction; Tatyana featured LaQuisha in the Wellington Stories series, and LaQuisha featured the artist in her article 'Portrait of a Pakeha – LaQuisha St Redfern'.

"I'm really interested in climate change issues and action, and want to make my own contribution to bring this issue to the public's attention. A big, long term project I am really excited about is creating an extensive plan and proposal for Antarctica New Zealand, in an effort to go to there and paint a series of portraits of those working to protect the climate. From researchers and scientists to support engineers, pilots and politicians, I want to utilise my art to represent the various roles these people play in protecting our fragile ecosystem."

"In the more foreseeable future, I am getting ready for an exhibition at Thistle Hall Community Venue in Wellington, featuring works that include water and imitation gilding based on certain techniques learnt in Florence that I have adapted into my own practice. The techniques are incorporated in my representational paintings and traditional frames which I hand finish, adding a decorative element."

Tatyana Kulida is currently represented by Bryce Gallery in Christchurch, however her work is also on display at her gallery, Anthesis, as well as the Kiwi Arthouse in Wellington, and the Remuera Art Gallery in Auckland. To find out more about the artist, or to view more of her work, go to www.anthesisatelier.com. 



'Emily', 800 x 900mm. Mixed media on panel.



'Fleeting beauty', 500 x 600mm. Oil on linen on panel.

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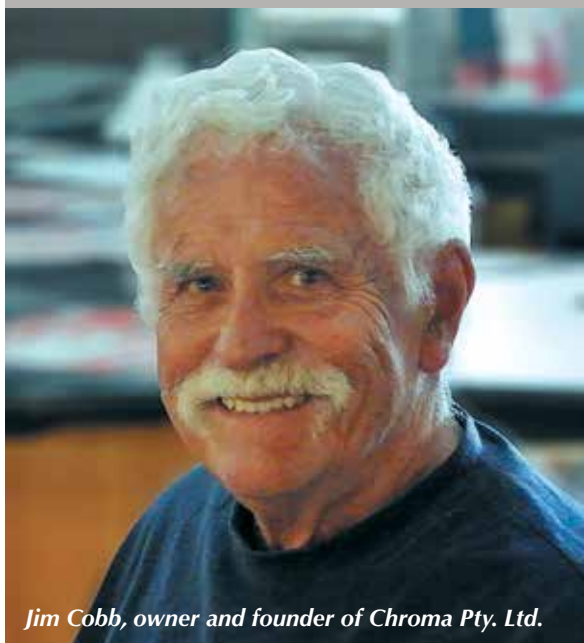
About Chroma

Chroma is a quality fine art, decorative and educational paint manufacturer with a difference.

Our paints are created by an artist for artists. We like to think of ourselves as paint making pioneers. We explore and innovate to create formulas that suit the varying requirements of the artist.

Jim Cobb, paint maker, artist and owner of Chroma, has spent the last 50 years producing not only world class paints, but paints that add something a little extra. A stroke of innovation!

The company Chroma is privately owned and has been making these specialized paints for all sectors of the education and artist paint market. Artists' paints use applied chemistry. They need to keep pace with technical developments, but the industrial technology used has to be adapted to suit the needs of artists. It is attention to the consistency and the manipulation of artists' paint which characterizes everything that Chroma does.



Jim Cobb, owner and founder of Chroma Pty. Ltd.

I want to catch up with artists in New Zealand through this magazine and offer a promotional programme running until December 31, 2018.

- A free sampling of tubes of new Mediums when you buy 2 tubes of Atelier Interactive paint followed by availability of these Mediums packaged in normal sizes but offered at sacrificed prices till December 31. **For details about this and the pricing being offered by participating retailers please refer to our digital newsletter at www.Atelieracrylic.com which contains more information of interest to artists.**

The idea is that if you know which mediums to use for the work you are doing, the chances are you will find an immediate and surprising improvement in everything you do. Words can't tell this story so I've set up a digital programme where I can use images and videos to show you what is now available as well as downloadable PDF files with basic information.

- I know that you will still need to use anything new to find out for yourself whether you enjoy using it.
- Please talk to your art shop – they won't want to stock new products unless they know you are interested.
- I can see that our new range of mediums, which is set out from thick to thin, when it is shown in the videos will very much widen your horizon by making it dead easy to keep on blending as long as you like without losing normal acrylic advantages of fast drying paint when you want it.

No other paint offers this feature, but it is useless unless you know how to exploit it. Many people who are using Atelier Interactive don't yet know how to activate its best and most remarkable feature – the ability to keep blending, and I'm hoping to overcome this communication problem because it's very easy to do when you know how, and the new mediums being released will lift acrylic painting to a new level as soon as you start to use them.

Who would use any ordinary acrylic when they know about this?



WATCH THE VIDEOS

As we release our new Mediums I'm providing what you need in downloadable PDF's for your information and reference, backed up by short videos where I try to show visually what I am talking about.

For more information go to our website Atelieracrylic.com



Announcing the Release of Our New Acrylic Mediums

I have set out below our new Mediums ranging from very thick to very thin. You need to know that all of these mediums prolong wet working time but they can also be used for traditional techniques simply by not using the Unlocking Formula and they can be dried easily by applying some source of warmth.

The offers on this page are valid until December 31 2018. Contact www.atelieracrylic.com or your local art store for more details.

HEAVY GEL SATIN

This is an extremely thick yet mobile paste which holds brush marks and creates a sharp impasto effect similar to oil paints when used with a palette knife.

250ml POT

This medium is too thick to pack in tubes.



THICK PAINTING MEDIUM

This has a viscosity similar to the paint itself, and if you like working wet in wet this medium is very straightforward to use but it simply will not work unless you use at least one part to one part of paint, because the purpose of the Medium is to create a wet layer, ie. a blanket of wet paint, and once this is established you will not need to spritz with Unlocking Formula much or perhaps not at all, depending on the weather. When you have finished a layer it can be dried easily by applying warmth (ie. sunlight, draft from an air conditioner or hair dryer).

Buy two tubes of Atelier Interactive and get one TUBE of Thick Painting Medium FREE



**250ml BOTTLE
1 Litre BOTTLE**

MIDDLE PAINTING MEDIUM

New Middle Medium is a fine tuning of the original Clear Painting Formula and is basic for diluting and spreading paint, blending, edge blending, and glazing.

BUY two TUBES of Atelier Interactive and get one TUBE of Middle Painting Medium FREE



**250ml BOTTLE
1 Litre BOTTLE**

THIN PAINTING MEDIUM

This painting medium completes the list. Breakdown our Heavy Bodied Paints by adding this Medium for a smooth dilution for air brushing, to create a liquid paint or for fine detail.

250ml BOTTLE



MEDIUMS FOR THE MORE FLUID AND MATTE PAINTS ATELIER FREE FLOW COLOURS AND JO SONJA'S ACRYLIC



THIN PAINTING MEDIUM

Atelier Free Flow and Jo Sonja's Acrylic are matte and are already more flowy paints but become very liquid when Thin Medium is added.

250ml BOTTLE



HOLDING MEDIUM

When Holding Medium is added to paints they body up and are easier to control in a more painterly mode.

**250ml BOTTLE
500ml BOTTLE**



Buy two tubes of Jo Sonja OR 2 x 60ml bottles of Atelier Free Flow and get one tube of Holding Medium FREE

CALLING ALL ARTISTS

Readers should talk to their local art supplier and ask them to order the Atelier Mediums in as soon as they become available. They are being sent to New Zealand now!

ART PRODUCTS

MILLIPUT EPOXY PUTTY

New to Gordon Harris! Milliput can be sculpted and, when set, can be turned, sawn, drilled, sprayed or painted. It is very responsive to water and can be sculpted easily. Along with sculpting and modelling, Milliput is also perfect for the restoration of porcelain and other ceramics, antiques and picture mouldings. Gordon Harris stock four different grades, each of which fill a specific need, find out more instore or at www.gordonharris.co.nz.



DA VINCI MICRO-MAESTRO DV100 & MICRO-NOVA DV170



Unbelievably fine detail brushes in four sizes: 5/0, 10/0, 15/0, and 20/0. The new MICRO brushes have a specialist short handle with slightly flattened sides so it won't roll away, and are available in both Kolinsky sable (labelled with silver "belly bandage") and Nova synthetic (red "belly bandage") fibres. The new da Vinci MICRO-Maestro & MICRO-Nova brushes enable the finest painting techniques for the miniaturist, model painter, and just plain freaky-detail painters out there! The MICRO-Maestro offers the ultimate control, with highly responsive flex, point, and colour capacity. MICRO-Nova is a highly responsive synthetic which holds a remarkable amount of colour for such a tiny brush – see above right: all marks from a single loading of a 20/0 MICRO-Nova! Available now from Gordon Harris.

NEW PRODUCTS BY GELLI PLATES

Monoprinting without a press! Instore at Gordon Harris now, 2 new sizes of Gelli Plates! (9"x12" & a massive 16" x 20") Aswell as a DIY Card Printing Kit – that contains everything you need to start printing immediately! Perfect for all ages 8 & up and to make your own Christmas cards! Gordon Harris also have some new Gelli Mini Printing tools, to create textures and patterns straight onto your Gelli plates.



HAHNEMUHLE 1584 PRINTMAKING PAPER

The name alone says it all: this paper symbolises Hahnemühle's tradition to produce classic artist papers to perfection. Made of pure cotton, this paper is unsized and – consequently – extremely absorbent.

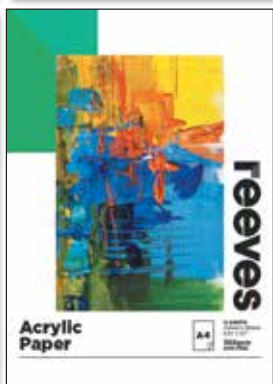


The satin-finish makes for a particularly smooth surface. With a weight of 300gsm, Hahnemühle 1584 is firm and hard-wearing while the cotton fibres provide flexibility at the same time. Four deckle edges and a watermark complete this high quality paper.

Hahnemühle 1584 is particularly well suited for woodcut and silkscreen.

Even in the case of multi-layer applications, colours are absorbed extremely well. Available from Gordon Harris in 56 x 76cm sheets.

ART PRODUCTS



REEVES NEW LOOK ART PADS

Available instores now. Reeves offers the artist a selection of quality surfaces for a variety of techniques. Reeves artists' pads are made with paper from responsible sources. Unleash your creativity!

REEVES ACRYLIC MEDIUMS



Normally only available in 200ml tubes are now available in a 4 x 75ml Sampler Set. This set includes Gloss Gel, Modelling Paste, Coarse Texture Gel and Iridescent Medium. Unleash your creativity with Reeves. Available from Reeves stockists nationwide.



CONCRETE PEN

- Body made of high performance concrete
- Crazy hexagonal shape.
- With push mechanism
- With replaceable STAEDTLER jumbo ballpoint refill, black, M
- Made in Germany



ART PRODUCTS

VAN GOGH WATERCOLOURS



Van Gogh is a watercolour brand for the serious artist who has an eye for quality without the price tag.

Van Gogh watercolours are brilliant, intense, and very transparent. Every colour in the line features the highest degree of lightfastness, ensuring that your

work displays the same colour decades later. Due to the purity of the colors, Van Gogh Watercolours are extremely easy to mix and create the subtlest of differences in shade.

Van Gogh Watercolours are made in the Netherlands. They are the premium option on a budget.

Available in 10ml tubes individually, and sets of 10ml tubes and Half Pans.



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