

THE NEW ZEALAND ARTIST

M A G A Z I N E

Series 6 Volume 1 Issue No. 31
November December 2018
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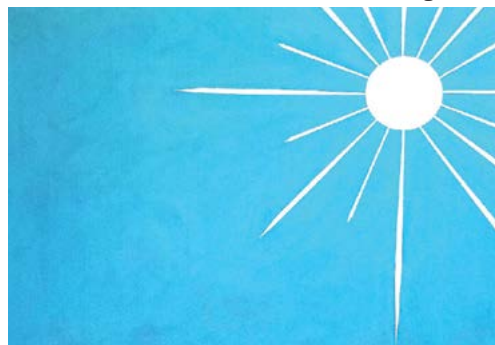
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The Team

On the cover: 'Mallard' - Trent Wylie - PG 46.



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November/December 2018

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a note from the studio...

Well, it's that time of year again - compliments of the season to all! PLEASE take care driving during this season.

It may seem that we focus rather heavily on Whangarei in this issue, but in our defence, there is so much happening here.

Please remember that we are happy to cover all events, we just need to be told about them - editor@thenzartist.co.nz

We have words of wisdom from Jim Cobb, in our second newsletter from him, pg 50. Take advantage of this fantastic offer!

We have two features this issue - the Northland Artist Society turns 60 this year and celebrate by sharing 'The Founding Years' by Pam Carson on pg 12. The second feature is from Jan Thompson who was recently teaching here in the North. Her article is on pg 38.

We have an ABUNDANT 10 pages on Exhibitions and Events from around the country, starting on pg 54.

The deadline for the January February 2019 issue is 30 November 2018. Please ensure your contributions are sent through before this date. We will be going to print on that issue on the 19th December, and then will take a long deserved break until the New Year.

We wish you happiness, strength and wisdom during this festive time. Look after yourselves . . .

Meg, Rob and Eddi



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Letters

Morena Megan

I hope you are well. My name is Greg Hay, I'm working with the team who are building the Hundertwasser Art Centre. Biggest thing to happen in the art space up here for many 'loooong years' as you'll know and hopefully, once completed, will be a big boost to the national art scene.

I was hoping I might be able to interest you in a running a short piece on us for your next edition?

As you might be aware, the centre will house the only permanent gallery of Hundertwasser works outside of his native Vienna, will have the largest 'living roof' in the southern hemisphere and will also house the country's first contemporary Maori art collection. The building itself was designed by Hundertwasser before he died and will be a work of art in itself.

The entire project has been carried solely by volunteers – lots of them – and is to our knowledge the largest volunteer project ever delivered in NZ. However, we still need to raise a small amount of money to get us over the line. So far we've managed \$26m.

To help with this we're selling printed artworks by prominent NZ artists which they have gifted to us and are personally signed and numbered. I was hoping I might be able to interest you in taking a look at some of these as a small feature. We could really use the support.

Anyone interested in supporting this worthy cause can purchase artwork from www.bepartoftheheart.co.nz

Would love to hear from you.

*Nga mihi
Greg*

Hello Greg

We are very happy to help in the promotion and fund raising for the Hundertwasser Art Centre in Whangarei. See more on page 52. We will be following this project. Good luck!

Ed

IN ERRATUM:
Pg 43 in September October 18 issue states: "Marjorie Warner does a brilliant job of organising our outreach Gallery at Waipuna Conference Centre" The correct name is MARJORIE WERNER. Apologies Marjorie.



'Sandspit Baches - Matapouri, 2017'. Print by Tony Ogle. One of many works for sale to assist with the Hundertwasser Art Centre, Whangarei.



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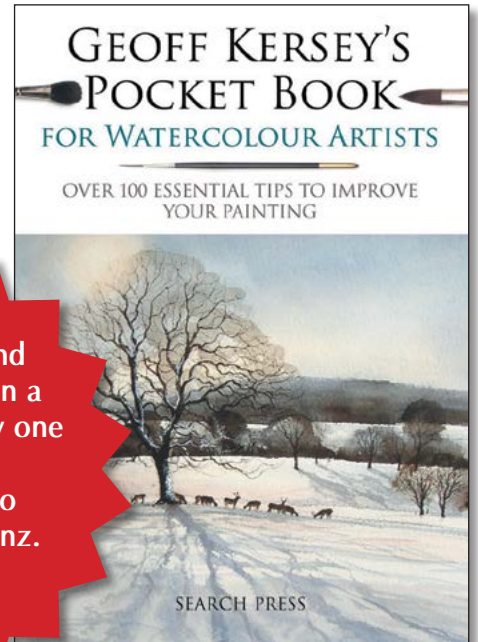


Hooked on Books

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Geoff Kersey's Pocket Book for Watercolour Artists

By Geoff Kersey



Tell us where Geoff Kersey lives and works and be in to win a copy of this book. Only one book available. Email your answer to comp@thenzartist.co.nz.

Promotion ends 31 December 2018

An experienced watercolourist and much in demand as a teacher and demonstrator, Geoff Kersey lives and works in Derbyshire, where he has a studio, and exhibits extensively. He has made many watercolour DVDs, contributes to various art publications and has written many bestselling watercolour books. www.geoffkersey.co.uk

He shares his expertise in this book packed full of tips for watercolour painters. Learn all you need to know, from what to buy, composing a painting and mastering techniques such as wet into wet and dry brush work, to how to paint skies, water, trees, buildings and more. The tips are clearly explained and illustrated through artwork and step-by-step photographs.

This title was previously published as Geoff's Top Tips for Watercolour Artists. In this new, easy-to-use flexibinding format with an updated design, the books in the Watercolour Artists Pocket Books series bring you the best tips from some of Search Press's leading authors. Te

Search Press's new series of pocket books for watercolourists by popular tutors - Charles Evans, Terry Harrison and Geoff Kersey - is taken from the previously published Top Tips for Watercolour Artists series. The material isn't new, but the format is. Notebook-sized, it fits perfectly into your kit bag so makes the ideal reference tool when you are working out in the field.

Leisure Painter, September 2018

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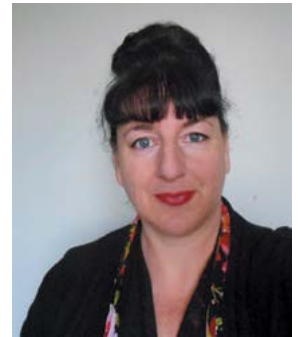
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Debrina Price - Ewen



I have always been artistic. In fact, my earliest memory was of being shown in my mind's eye how to draw a duck! I must have been about two or three years old at the time and I had just woken up, but was still lying in my bed with my eyes closed – it was like watching a video playing in my head with this invisible hand slowly tracing the outline of a duck. As crazy as it sounds, I knew after that 'lesson' that I would be able to draw absolutely anything that I put my mind to, and so I did. And, although I did some formal art training in my early 20s, graduating with a Certificate in Design, I am entirely self-taught.

I decided to pursue a career as an artist, slowly. When my son was born in 2008, for eight months after he was born, I had the most terrible post-natal depression. I literally 'drew' myself out of that depression. I had just started a blog for my mixed media artwork, 'Debrina Altered', that is still going today, and I wrote about and recorded everything I did creatively to pull myself out of that illness – and my son was there every step of the way.

I'm actually a librarian by trade, with a Master's degree in Library and Information Studies, and I count this as a vital qualification to have as part of my art career. Libraries have always inspired me because they contain resources that feed my art. The mixed media book series I'm currently creating, for example, is based around research from the Oamaru Public Library where I work, and

very shortly, the Archive that lives next door. The other accomplishment I am most proud of was being accepted into two galleries almost at the same time when my family lived in New Plymouth about five years ago. I was pretty fresh at exhibiting, having really only stepped it up a notch with my art (after my son was born), so this was a real coup for me.

As an artist I love the fact that I am never bored. I also love having the ability to be able to really look and feel for any subject that I am studying. I love that I can imbue the essence of any subject that I might be studying into my art.

I love sharing my artwork with other people and especially get a kick out of giving my artwork away. There is so much more meaning carried in a handmade gift that is specifically tailored to the receiver, I think, than something you might sell to a stranger. However, art sales are important to me too – they give me money to buy more art supplies. And when it comes to watercolour supplies, I only go for the best, so that can be very expensive indeed!

In joining Watercolour New Zealand, I want to learn from some of the excellent artists that make up that group. Lately, I have just made the move into painting rather large watercolours. It's a slightly scary endeavour, as I have never done



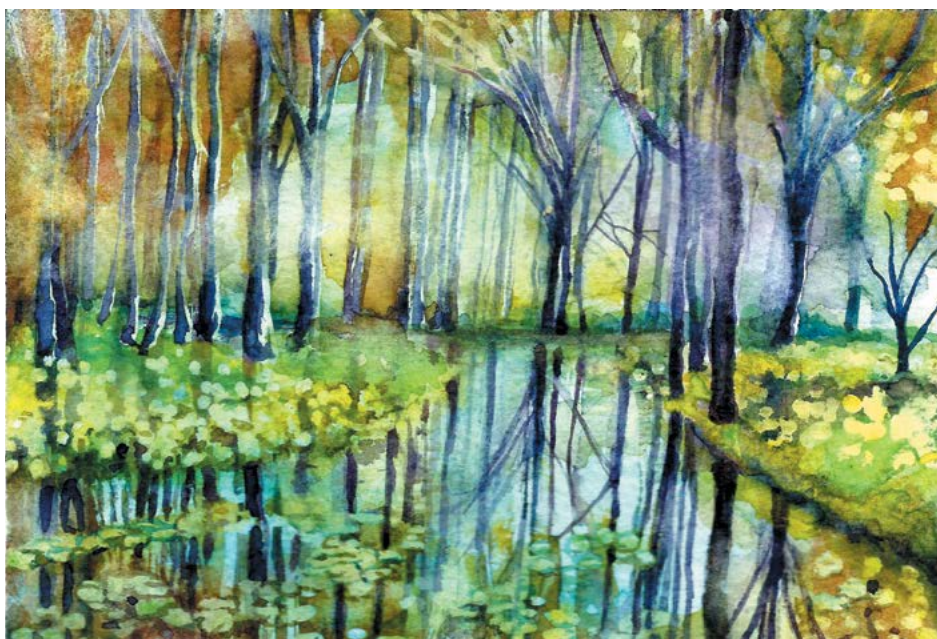
'Asteraceae', 420 x 594mm. Watercolour.

such large scale before, so I thought I would start with baby steps and begin with a 594 x 420 mm (A2 paper size). My ultimate aim is to get up to 1189 x 841 mm – or A0. I'm not sure where I will be able to source that size of paper but I'm sure a supplier will materialise when the time comes. The other thing I'm working on is a mixed media book series. I'm looking ahead to an exhibition within the next two years which will tell the story of our town in a collection of hand made books. I'm excited about both ventures as I like to be on the frontier of the unknown – as scary as it is. I'm not quite sure whether I'm an adrenalin junkie or not, but I like not knowing what is around the corner – it kind of appeals to my sense of adventure, which is why, in life, I don't like to plan too far ahead. Helen Keller is quoted as saying that "Life is either a daring adventure or nothing at all." I think that's why I like to travel when I can and, more often than not, without much in the way of forward planning. It drives my husband bonkers, though!

There have been very few obstacles in my way, to be honest. I think that is because I'm pretty innovative. I'm always looking for ways to get around things. Solutions are also never too far away if you put your mind to it – especially your subconscious mind – it can be a bit of a genius at times. I also like to throw things out to the universe – it's a creative entity. Sometimes, the universe likes to throw stuff back at me – good and bad, but I just take whatever I get and turn it into art.

I am really inspired by other artists and their stories. Artists are always telling some sort of story – be it through their chosen style or technique, or the subject they choose to concentrate on. I especially like getting together with other artists to talk about their ideas and techniques, which is why I like being part of my local art society, the North Otago Art Society (NOAS). The newsletter that comes out of NOAS is always a good read. I print it out in colour because it always features the latest creations of members, which I keep in a scrapbook. I also love the opportunities to learn that come out of our art society. As well as our local artists and their teachings we have also

The New Zealand Artist Magazine



'Tree Mist', 210 x 297mm. Watercolour.

had some high-profile artists coming through – in fact, I'm about to do an oil class with Deborah Lambert shortly.

The Impressionists have also inspired me, especially Van Gogh. He was intense, his techniques revolutionary, and he was a very deep thinker. I also love the watercolour work of Elizabeth Tyler, who was born in England but now lives in Sweden. I am learning a lot from her ebooks, especially around doing large watercolour painting en plein air. I love her boldness and can-do attitude.

My preferred subject is nature and people. I used to do portraits on commission, but I really don't have much time to do that anymore. You will probably have guessed by now my favourite medium is watercolour. I really love its unpredictability. No two watercolour paintings will ever be alike. I suspect forging a famous watercolour would be very difficult indeed. I have painted in acrylics too – actually quite a lot – but it doesn't interest me as much as watercolour. I am curious to see how I go with oils shortly, too. Having said all that, in my mixed media work I will try anything out – at least once, anyway.



'Rose Hips past Kurow', 210 x 297mm. Watercolour.



'Poppy Bloom', 210 x 297mm. Watercolour.



'Trees Reflect', 210 x 297mm. Watercolour.



'Wildflowers', 148 x 210mm. Watercolour.



'Sophie', 148 x 210mm. Watercolour.

I have recently acquired two pieces of equipment that I really enjoy. Both have come from the late Colin Wheeler – so I'm hoping I will absorb some of his mana and teachings from them. The first is Colin's palette board; the second is his drawing board.

My processes are slightly chaotic – I do a lot of reading and observing and then joining the dots. I also like to synthesise ideas so I let my subconscious turn them over a few times. I'll also talk to people – usually other creatives, and bounce ideas around. All of this takes time, of course, brewing away in the background while I get on with my day to day life. As everything incubates, I look around for tools and materials and think about what medium(s) I will use. Then, after a few weeks or months I'm ready to execute my artwork. Having said all that, sometimes I will just spontaneously create. I might get an idea in the afternoon and have created a finished piece by the evening.

I use only professional quality watercolour paint. I'm a big fan of Royal Talens Rembrandt, Winsor & Newton and Daler-Rowney. I find the pigment much more vibrant and intense

in these brands. Being able to pick between the three means I get the best of each brand. For example, Daley-Rowney's Permanent Rose has a smoother, more even finish than the Royal Talens Rembrandt. On the flip side, the Rembrandt Coeruleum is much softer and more transparent than Rowney, but it still holds an intensity that matches the other two brands. I also use no less than 300gsm watercolour paper. I like Bockingford cold press blocks, but I also like Arches hot press, and I plan on going all the way up to 640gsm for my larger pieces, especially since some of the techniques I'm learning from Elizabeth Tyler can be quite rough on the paper.

With my watercolours, I almost made the mistake of using brown gum paper. It's not acid free. I learned this from Elizabeth Tyler. She only uses white gum paper that is acid free and she actually leaves it on her watercolour painting after she's finished it, so that it keeps its shape. It took me several months to source acid free, white gum paper here in New Zealand. It was actually my friend Mary who put me onto it. For those who are interested, the supplier we found is an online stationery store called Zany Lifestyle.

When I am working, I like a really eclectic musical range – from the very naughty South African band 'Die Antwoord' all the way through to classical music. It all depends on what mood I'm in.

Outside of the studio I love going for long walks and rambles. For a while I was getting right into rock and mineral collecting, because there is an astonishing range of agates to collect from Canterbury all the way down to Dunedin. Last year we went fossil hunting up the Waitaki Valley as a family and we spent a very pleasant day digging around one of the limestone quarries up there. It was fantastic fun.

My tips for new artists would be to play. Just play. When I was at design school my late tutor told me that what my tuition fees were really paying for was time for myself to



'Tui for Amy', 210 x 297mm. Watercolour.




'Floral Frolic', 210 x 297mm. Watercolour.

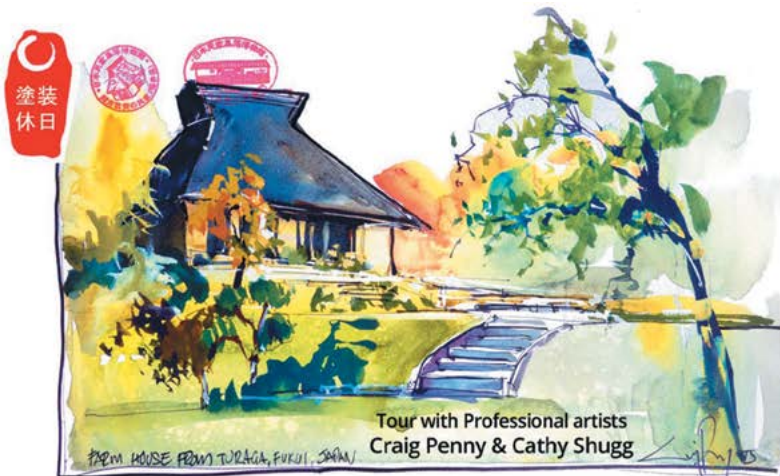
experiment and play. I was very glad that my tuition fees were also paying for a very wise tutor. Also, in art, nothing is really a mistake – just a happy accident that I can mould into something that eventually works for me.

I'm represented at Custom House Gallery, in Oamaru. For a while I had a few assemblage pieces in Donna Demente's fantastical Grainstore and I'm thinking of putting some more things in there shortly. In addition to those, I have about 200-odd watercolour cards available to purchase at the New Zealand Portrait Gallery shop in Wellington. I know I should be actively pursuing more venues but I just don't have the time to produce enough to keep everyone happy. Having said that, I do plan on having an exhibition for my mixed media and watercolour work at the Forrester Gallery here in

Oamaru. But that's a year or two away yet as I slowly build up my collection.

Alaska is an unusual place to have my work go to, but I have a collector in Alaska who buys the original watercolour pieces that I let go of from time to time. I suspect my fine art prints and cards of my watercolours are all over the world, as the Custom House Gallery sees a lot of tourists. I have also sold my mixed media art and assemblages to collectors in the United Kingdom, Germany, the United States and Canada. We live in global village and putting my originals online from time to time certainly helps.

See more about Debrina here: <https://debrinaaltered.blogspot.com/> 



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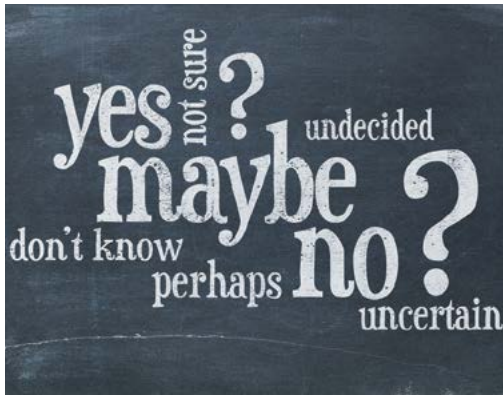
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ART MATTERS

With Ira Mitchell-Kirk

CONFIDENCE / DOUBT

As I travel the world I've noticed that a lack of confidence is a universal voice amongst artist. That voice that kicks in just as you are about to start what initially you thought was a brilliant idea, questions your very existence and credibility as an artist.



You are not alone, it happens to us all. There are several ways to manage self-doubt; here are a few I have in my toolbox of tricks to kick doubt out.

The creation process begins in you, along with the nagging voices of doubt. Be assured, you are in charge of both and have the power to nurture one and tell the other to take a hike. There are times I interact with the chatter, letting it know who is in charge of my thoughts. But I have found the best way to get around it is to simply begin creating before it rears its ugly head. It's like jumping out of bed before apathy kicks in; it's a race you can win and leave self-doubt stunned on the sidelines.

I notice with my students they are often disappointed at their first attempts, wanting perfect outcomes straight away and this knocks their confidence. These are pivotal moments for us all, that instance when you can give up or keep going. The majority give up, the rest of us take a deep breath and carry on, believing in the process and that each action is a step in learning. We have to apply ourselves to realize what does work, wading through trials to an as-yet-unrealized goal. Read biographies of other artists, including Monet; Monsieur was so full of dramatic doubts his biography made me laugh out loud. Persist when others would give up.



The more you persist, the more your confidence will grow. You will gain a catalogue of hindsight, knowing the outcomes of certain actions as you have been through them before. This wisdom has to be earned over time and is hugely comforting in times of what would have previously been stressful situations. Your instincts will become more attuned to people, situations, and methods. As an older artist, I often wear a wry smile in situations that would have pulled me down in the past and now I simply walk around. Become an expert in your own practice through experience.

To be your own expert you must develop a unique voice. This eludes many, especially the young and comfortable. We have something to say and if you are honest and persistent others will take notice. I have a student with extreme anxiety; she feels more comfortable with cats than people. Seemed pretty obvious to me her subject focus should be these beautiful creatures. We all discussed it and her body of work grew to include numerous portraits of abandoned kittens at the local shelter and subsequently she was selling prints of her work to raise money for them. We went through the process of learning to photograph and paint the kittens, then how to begin a small business. This journey had its highs and lows; overall the outcome was a growth in confidence and a bunch of skills, frankly I wish I had known at 15.



Admire but don't envy other artists. We are all in this together, this crazy art life. Take the time to connect with others you admire, promote and encourage. There is enough sunshine for everyone so never berate another's success. I selfishly enjoy hanging out with successful people, I feel the glow rubs off on me too. We all have those who knock our ideas, avoid avoid! Again, hindsight will have you steering clear of these folk after a few seconds of meeting them. First impressions are a person's truth, never doubt your instinct.

In conclusion, dream so big your journey is never over and enjoy the highs and lows. If you are a creative person with time and energy to practise your craft, consider yourself truly blessed. **N**

Hutt Art Summer School

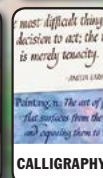
6-13 January 2019

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!

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THE FOUNDING YEARS



By Pam Carson, veteran member of the NSA who has over many years, assembled and tab-referenced each sheet in clear-file pockets, the Society's paper correspondence archives from 1958, from the days when it was still common, literally, to put pen to paper. Pam brings those archives to life here, citing the times and events that led to the founding and early years of the Society.



Art Societies once flourished everywhere in New Zealand. Today the playing field has changed, posing new challenges for such Societies. Digital libraries of information now provide multi-dimensional access to global references about, and for, the pursuit of the arts. Artists, galleries, museums, institutions, art suppliers, dealers, all put their wares out there for the world to view. On-line instruction and courses can be followed in one's own space when chosen.

The accompanying changes in the patterns of our lives, the general hurly-burly of managing busy work schedules and the diversity of today's family and personal demands, did not exist half a century and more ago. Options and priorities are different. A squeeze on available 'free' time has shrunk the pool of willing volunteers, who traditionally have formed the backbone of non-profit, voluntary societies. Funding to support voluntary endeavours is also not so easily come by and is spread more thinly.

But The Northland Society of Arts (NSA) has survived. It is now 60.

The Society is unique in that it owns and operates its own independent gallery in a beautiful 150-year old heritage building (Reyburn House) in a riverbank setting close to Whangarei city centre. It also has its own studio space – including a pottery – for classes and workshops.

The NSA started with nothing though.

Its story and 'beginnings' might have been replicated in different settings all over the place at the time. The Society's founding years coincided with a great flowering of the arts countrywide – not only the visual arts, but the ceramic arts, the performing arts, the opera, ballet, literature and music.

In 1958, likable, young, energetic John Owens was appointed Northern Regional tutor/co-ordinator, for the Auckland University's outreach Adult Education programme, based in Whangarei. In the course of his work he travelled all over the North and came to know it intimately, when the North was seen as the forgotten land – from a local's point of view – out of the loop and off the radar for seemingly everything. Despite, or because of, its isolation the region actually had a special heart and sense of itself.



John Owens

Northland's population in the late 1950's early 1960's was around 86,000. One sealed road ran up the middle of the long skinny peninsula with dirt roads off to the sides. An alternative sealed road, which linked Whangarei and Kaitaia, ran up the East Coast – necessary when the main

Highway 1 was closed because of slips. Telephone exchanges, post offices, rural delivery vans, buses and a railway line, were lifelines. Communication was largely conducted by letter (hand-written, or manually typed with carbon copies) or telegrams. The New Zealand Broadcasting Service had set in place its regional X station network; TV was only a shimmer somewhere, with earliest snowy reception (before BCNZ days) only possible in pockets where enterprising 'ham' or local enthusiasts clubbed together to put up their own transmitters on the top of suitable hills. Forty to 60 foot aerials were needed to receive anything. Computers were not on the radar.

Whangarei was a small, lively commercial centre, which served a rural hinterland – population in the early 1960s around 23,000 – soon to be boosted with a workforce arriving to build the New Zealand Oil Refinery further down the road at Marsden Point.

In the 1950's the occasional horse and rider still plodded through Whangarei streets. Stock trucks rumbled through town, as did the combined goods-passenger-mail trains punctuating the air with loud hooters as they approached the station, bridges and level crossings. No by-passes then!

The geography of the North made Northlanders self-sufficient. They got on and did things their way – with the resources at hand – masters of improvisation. And out of the

woodwork, everywhere, came talented, capable, often highly qualified and frequently colourful people who were the movers and shakers and 'do-ers' in all aspects of life.

Bright, receptive John Owens arrived in the midst of this scene. On his travels round the North he met artists and small art clubs who craved links with the wider arts world, other artists and importantly, places to exhibit.

John took the initiative and chaired an organising committee comprised of the Whangarei Arts Club, the Whangarei Community Arts Service, the Auckland University Extension and representatives of arts groups around Northland. They mounted the first 'All Northland Art Exhibition' on 21 April 1958 "in a building (a house) which the Whangarei Borough Council plans to re-model and use eventually as the town's art gallery and museum". (Northern Advocate 21 April 1958). The house was located in a leafy, somewhat overgrown lane, then named Cafler Avenue.

In conjunction with the exhibition, John and the Whangarei Art Club organised a 'School of Art' conducted by Peter Tomory, then Director of the Auckland City Art Gallery. The Northern Advocate reported (21 April 1958), "his main theme will be 'The Approach to Modern Art' where he will attempt to increase understanding of the work of present-day artists. His talks will be illustrated by film-strips and slides. A recorded talk by Henry Moore on 'Modern Sculpture' will be given. Mr Tomory and fellow Auckland, Peter Webb [later to found Webb Gallery] will be available to discuss with artists the work submitted for exhibition."

The main objective of the exhibition and weekend school was to bring together artists, art groups and people interested in the arts, to form a 'Northland Society of Arts'. A draft constitution was presented for consideration. Peter Tomory and Peter Webb selected 22 of the exhibiting artists to become the first 'working members' of the proposed new Society. The young Northland artist Ralph Hotere and well-known painter Eric Lee Johnson were among them.

The meeting endorsed the proposals and the Northland Society of Arts was formed. The organising committee became its interim council which then

promptly set about organising the 'Second Northland Exhibition' which was held in November 1958.

The Northern Advocate, 17 November 1958, reported: "The newly formed Society of Arts' First Exhibition of working members' paintings was indicative of the resurgence in this field of Northern cultural art. One feature of the exhibition was that of the Maori group comprising works by Ralph Hotere, Muru Walters, and Katarina Mataira. These artists appear to be working in a style of expression all their own. Design and composition are striking to say the least, as is the blending of colour – predominantly Maori in every respect."

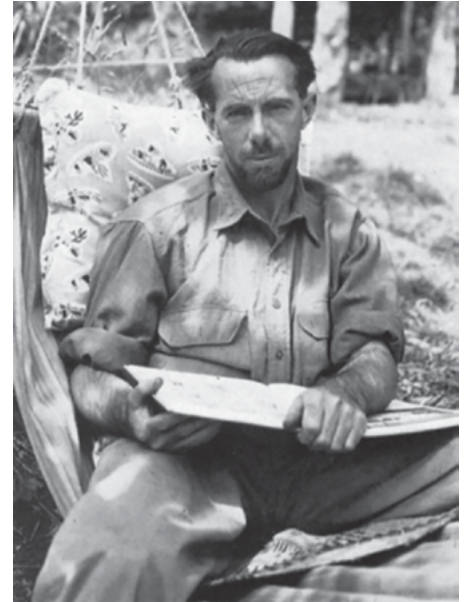
So the fledgling Society was off to a start. But it had no place to call home. It held its quarterly members' and special exhibitions in the Borough Council's Art Gallery and Museum, but in between resorted to other venues around town. Retail premises, courtesy of local business people, displayed work around their showroom walls – furnishing showrooms, a department store, a car sales showroom and occasionally the Winter Show Building.

Despite teething problems, the Society lost no time in making connections with other arts bodies around the country. A first approach was made to Peter Tomory, Director of the City of Auckland Art Gallery, to ask about exhibitions it made available on loan. The fee was one pound a week plus shared freight costs. The NSA became a regular borrower and sometimes was even able to request tailor-made catalogues of selected material. Colin McCahon, Deputy Director of the Auckland gallery – later to become 'keeper' of the gallery – was particularly helpful to the Society. He was a frequent visitor to Northland to conduct activities at schools, give talks and visit artists as far north as Kaitiāia.

Similarly, the Association of New Zealand Art Societies (ANZAS) kept everyone informed of national arts happenings and encouraged participation. It was the body which distributed government funding to Art Societies which was allocated by the Arts Advisory Council (later to become the Q.E. II Arts Council).

Eric Lee Johnson was elected the NSA's first Honorary Life Member.

He often wrote to the Society giving constructive advice. On 23 June 1958 he wrote: "the NSA is of great importance to the cultivation of the arts in our corner of the country. May I propose that the NSA now seeks affiliation to the Association of New Zealand Art Societies, as besides strengthening the position of the Association in all national questions of concern to the New Zealand artists,



Eric Lee Johnson.

this would give our Society a voice in the Annual Fellowship Awards to artists made through ANZAS." The NSA took his advice.

Interestingly, in a later letter of 3 October 1958, Eric again wrote: "Interest is growing in the possibility of establishing a visual arts quarterly, or perhaps half-yearly magazine and the writer and others are convinced such a publication, if launched at the present time, would be hailed with great enthusiasm. With enlightened editing it would give co-ordination, form and encouragement to the scattered efforts of artists at present quite isolated in the strung-out centres of population and in the country districts. Some financial support could, I think, be expected from Internal Affairs but at this stage, the art societies should get behind the idea and give it a push."

Local Art Societies also initiated their own exchanges of exhibitions with one another. The NSA joined in. It also arranged exhibitions of the work of small Northland Arts Clubs from Wellsford to Kaitiāia. Now on a roll the

NSA was soon to be hosting exhibitions made available through the U.S Information Service, the British Council, and the French Embassy.

The annual National Bank Art Award exhibitions of the time were followed each year with a slide-tape show of the event, copies of which were sent on request to interested groups. The NSA was on that mailing list.

Longstanding connections were developed with other Auckland art galleries – ‘New Vision’ and ‘Barry Lett Galleries’ in particular – who obligingly responded to requests. Eye-popping catalogues of contemporary New Zealand artists’ work were often forthcoming.

Exhibitions were crated up and freighted to the local transport company’s depot and collected from there to be hung. Detailed arrangements were made in letters that went to and fro. It seemed the telephone was not used much. Likely toll calls were expensive.

These were busy heady days for the NSA – still without a home. In his report to the Society’s 1960 AGM, President, Dr Graham Kemble-Welch, was critical of the town’s lack of suitable exhibition space. “In the past getting to the Borough Council’s art gallery was rather romantic. One felt that a safari might be the thing – across country and through the undergrowth. Now it is a soulless journey, over an asphalt sea. Lapping the very steps with tar have made it as stark and unlovely as a boil on a face.

“At any time we have felt it a bit of a barrier for people to make a special trip to the exhibition, R.G. Hosking Ltd and Flowers Furnishing have kindly let us clutter up their shops with pictures where they were easy to get at for those who wanted to see them, and those who were not interested had to see them anyway. That’s what is known as taking art to the people.”

And for the next couple of years that was how the Society arranged its affairs.

Dame Louise Henderson was an early exhibitor and also conducted a number of weekend schools for the Society. She was very accommodating and matter-of-fact. Her three-day schools were tightly programmed. One, on figure drawing/painting indoors and out, sounds exhausting.

Colin McCahon and Barry Brickell



The late Dame Louise Henderson.

made waves! In April 1959 the Society’s Secretary, writing to Peter Tomory at the Auckland Art Gallery about the Northland Historical exhibition he was putting together for the NSA (mainly Kinder watercolours) adds: “We have just had weekend schools with Louise Henderson and Barry Brickell and Northland is reeling under the impact.”



The late Barry Brickell.

And a little later the secretary writes to Muru Walters inviting him to be a member of the Society’s Exhibition Selection Committee and adds another footnote: “Are you good at building kilns? The Whangarei Art Club and self are shortly going to join with the Whangarei Intermediate School in constructing a kiln of a type devised by Barry Brickell”.

Ralph Hotere exhibited often and came to have a long association with the Society in the years ahead. He was from Mitimiti in the North Hokianga and after graduating as a third year art specialist at the Dunedin College of Education in 1952, he was, for nine years, the Education Department’s



Ralph Hotere - 1961.

Itinerant Art Specialist in Northland, based in Kaikohe. Dree Wilkinson, a current veteran NSA member, was also a young Education Department art specialist in the mid 1950’s. She recalls: “Around 1956 a group of itinerant art specialists went on a tour of the Far North. Gordon Tovey (see footnote*), Director of Arts and Crafts with the Education Department, our boss, had suggested various interesting teachers we might visit. Ralph Hotere was one of them.

“When I first saw Ralph Hotere he was lying in the grass, his head propped on the trunk of a shady tree his hat over his face and a newspaper by his side. Not far away his class of mainly Maori children, boys with shirts off on a hot day, were all working like beavers. They were kneading then rolling huge coils of clay to make waist high African type pots. Now and again they ran to a stream bed and brought back fistfuls of dripping clay. As an art teacher I was very impressed. Every child was enthusiastic and happy to share a second or two to tell and show. No one was behaving badly, all obviously having been well inspired by their resting teacher.”

John Owens acted as Ralph’s go-between when he sent work down to NSA exhibitions. On 6 May 1959 Ralph writes to John: “Many thanks for the offer of buying my still life. Would it be possible to have the other two works sent back after the show. I have had an offer of showing my paintings in the ‘Mardi Gras’ restaurant in Otahuhu – I would like to send about 15 if I can.”

Along with the Society, many young artists sought out business premises to exhibit their work. Ralph also found a venue in Whangarei at the town’s ‘first

continental coffee lounge’, the ‘Ma-ka-ette’, which boasted every cup was freshly brewed, not left to stew on a hot plate.

By the early 1960s Ralph was gaining prominence in the NZ art scene. In 1961 he was recognised with the ANZAS National Art Fellowship which was to take him to Europe to study and work at the Central School of Art in London. He was away for four years and

also worked in Vence (France) and Italy among other places.

Before he left New Zealand, the NSA arranged a final one man show of his work in the Whangarei Art Gallery and Museum. Fittingly, the exhibition was opened by the legendary John Tovey.

The NSA's lack of a permanent home and the ongoing difficulties in finding suitable exhibition spaces came to an end in 1962. The then president, Thyrza Bindon was instrumental with the Society, in establishing the very first independent gallery in Whangarei. It was in an old garage in Hunt Street on the corner of a property where Dr Bill Bindon (Thyrza's husband) had his rooms. There was a problem though; the garage had a vehicle inspection pit in the floor.

Coincidentally, St Andrews Church just across the road had been shifted back on its site leaving piles of rubble in its yard. Thyrz, together with Harry Field, the Northern Advocate 'arts reporter' and staunch NSA member, seized the moment and trundled back and forth over the road carting barrow loads of rubble to fill in the pit.

Spruced up and with a new floor, the 'Little Gallery' as it was named, was ready to go. Out the back was a small shed, which served as an 'office' and a place to boil a kettle. Openings were very popular with people spilling out of the small space onto the surrounding grounds and footpath. And there for the next few years, the Society hosted its lively round of exhibitions.

On his return from Europe in 1965, the Society again approached Ralph Hotere to see if they could arrange an exhibition of some of the work he had brought home. In March 1966 Ralph had his exhibition in the 'Little Gallery'.

The Little Gallery was a little gem and served the Society well as an interim base. But the little space was cramped.

On 30 June 1966 the then President, Natalie Findlay, made a plea to the City Council to address the need for a dedicated city art gallery.

Here are excerpts from Natalie's letter: "The Council of the Northland Society of Arts is concerned at the present lack of any cultural centre in Whangarei. At a recent exhibition of local paintings arranged by the NSA and held in the showroom of Carr Bros Ltd, a total of 567 people viewed the work. This

is surely some indication of the local interest, the exhibition's success due to a large extent to the fact that it was held in the heart of the city. The modern concept of an Art Gallery combines an exhibiting space with a working studio. There is a danger of an Art Gallery becoming a mausoleum. This has already happened in several provincial cities. The NSA receives a grant from the Q.E. II Arts Council to bring exhibitions to Whangarei. Without a suitable exhibiting space this grant is useless and could be discontinued."

The letter brought a quick response and Natalie was invited to tea with the city councillors to discuss the Society's concerns.

The rest is history, and too long a story to tell here. The Northland Harbour Board was also drawn into the discussion. It owned a stretch of riverside land on which stood two dilapidated houses, built by members of the Reyburn family, almost 100 years before. Demolition was a real threat. A brand new arts/cultural centre for the city was not on the cards, but the Society was offered the use of one of the Reyburn houses for its own purposes. A letter from the Harbour Board, 27 October 1966, confirmed the arrangement:

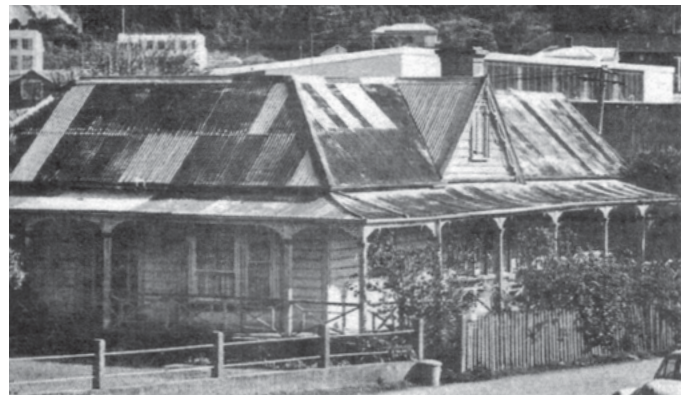
"I have pleasure in advising that the Board, at its meeting held last Thursday resolved that your club be given a licence to use the Reyburn House in Quay Street at the pleasure of the Board, free of rent."

A furious working bee ensued and the Chairman of the Harbour Board was invited to open the 'new' NSA gallery on 18 November 1966.

And so began a new chapter in the life of the NSA. This enabled the Society to provide spaces for an office, exhibitions and studio area. It also enabled the Society to bring to Northland a whole raft of prominent and emerging artists to exhibit and/or conduct workshops, Ralph Hotere again among them.

Those beginnings laid the foundations for the NSA's equally colourful journeys since. And that's another story. ■

**Footnote: Gordon Tovey was the legendary, inspirational, much loved National Supervisor of the Arts and Crafts branch of the Education Department for 20 years. He was seen as the 'father' of the great family of Itinerant Art Specialists. Under Dr Clarence Beeby, Director General of Education in the 1940's, he was part of the movement to introduce more individualised, reflective and expressive forms of learning.*



The old Reyburn homestead, still derelict-looking on the outside, but completely renovated inside began a new role of usefulness. Photo News December 1966.



Members of the society gather round to hear Mr B. C. Spring formally open the summer exhibition of works by members of the society November 1966. Natalie Findlay, then the NSA's President stands next to him – 2nd right. Photo News December 1966.

INGRID BOOT



Born in England, Ingrid Boot studied at Westminster University, London and went on to complete a degree in Illustration at De Montfort University, Leicester. This provided a wider insight into different art disciplines and gave her first taste of life drawing; "it was brilliant and encouraged me to find my own style".

After University Ingrid didn't pursue her art career for over five years. "I wasn't sure how to instantly create a career in the art world so I took other opportunities that came my way. I worked in sales for a photographic library in London, then for a printing company before moving to New Zealand in 2000. I still created art regularly and gradually gained the confidence to put my work out there and began selling my work through local art exhibitions and galleries."

"I have been either drawing or painting for as long as I can remember. I cannot imagine life without creativity". Ingrid maintains that without her creative outlet, she would be lacking in the sanity department. "If I wasn't an artist and didn't get the opportunity to create, I think I would go a bit mad".

Ingrid is inspired by photographers rather than other painters. "I remember many years ago visiting an advertising agency in London and seeing a stunning old black and white print of a beautiful woman standing between

two elephants and the image absolutely blew me away. When I was researching for a show a few years ago I recalled this photo by Richard Avedon (AMAZING fashion photographer) of 'Dovima with Elephants' which was taken for Harper's Bazaar in 1955 featuring a Dior dress designed by Yves St Laurent. I love how the model's pose created a flow and movement with the elephants and that a stunning woman, in a beautiful gown, was standing amongst these giants. It's unnatural and yet sublime."

"I love to research my subject matter as this can lead to new inspirations." Ingrid has a large selection of Vogue fashion books – from 20th century fashion to a history of Vogue covers, which she frequently pours over to get inspired. "All sorts of things can get me very excited and inspired from pages in a magazine, billboards, my Instagram feed or just things I see in everyday life."

Ingrid loves getting absolutely lost in a painting and she says hours can pass by. "The feeling I get when an idea hits me is powerful, and then I think of all the possibilities that I could create. I love ripping the cellophane off a new canvas and starting a new painting – always in the hope it will be my best one yet." She says she is driven to create work that truly inspires her.

Usually Ingrid works on themes. "Once I get an idea, the thorough research begins! In the past this has led to me chasing a vintage car down the road, going to countless antique fairs, plodding through a field to photograph a cow, going around a golf course to catch the little foibles of golfers and I have even gone to an equestrian event to learn all about horses."



'Le Chef', 385 x 760mm. Acrylic.



'High Tea', 385 x 760mm. Acrylic.



'Dolce Vita', 760 x 1500mm. Acrylic.

In recent years she has hired models to pose for her and very often will try and capture an era and locate outfits which match the fashion of that time. Once she has enough reference material, she combines it all together and works out further ideas and compositions until she has a good body of possibilities to explore further, with paint.

"My most recent theme led me to contacting a circus theatre company called 'The Dust Palace'. I met the founder Eve Gordon and we worked in collaboration to create the most beautiful images imaginable. Eve made their whole wardrobe of outfits available to me and was so invested in the ideas I had sketched out and then interpreted them in her own way. I cannot tell you how excited I am about these paintings".

Ingrid finds feminine beauty is her most compelling subject. "I find the female form fascinating and the characteristics of femininity complex and challenging. I love to see women succeed. I try and capture the many aspects of women in my paintings – whether that be sensuous, funny, cheeky, aloof, confident, strong and more."

As far as favourite materials, she tells us it would have to be her canvas – "I use Museum canvases and have done for years – the tooth of the canvas is the

ideal texture I like to work on. The other favourite would be my camera, as I use it to capture all my reference material."

"Art is a funny old career", she explains. "Sometimes you are hunkered away like a hermit creating and yet other times you are right out there promoting yourself. The times when I am in the thick of painting are my happiest, when I don't have to see anyone, nor show my work and I can just create. It's magic."



'It Takes Allsorts', 385 x 760mm. Acrylic.



'Between Midnight and Dawn', 500 x 1000mm. Acrylic.



'O'Connell Street', 900 x 900mm. Acrylic.

"I teach at my local retirement village one day a fortnight and also a few ladies in my studio at home. I love to do this as I feel I am sharing my knowledge and helping others. Very often I find that people would love to paint but when they start they get stuck and just need a little help along the way to get moving again. The Evelyn Page Retirement Village here in Orewa holds an annual art exhibition which we put our work into and there is nothing more satisfying than when the work of one of my students sells and I see the excited look on their face."

Other than that you will find Ingrid at her local pool and gym. "Our daughter swims so every morning at 5.30am my husband and I also swim and then we



'Inseparable', 760 x 1000mm. Acrylic.

go to the gym most afternoons. I think it's important to get the blood flowing round the body as I am very stationary for a lot of the day. It's good for my forgetful brain too."

To new artists Ingrid says: "Don't give up. Try many different styles and subjects until one shines out at you and you fall in love with it. Challenge yourself frequently. Look for opportunities and leap at them. Also, and this is one that I struggle with, try and have a 'go to' answer when people ask you what sort of artist you are or what type of art you do."

She is immensely proud of her Illustration Degree and feels fortunate to have won two art awards in New Zealand namely the KG Fraser in 2007 and the Peters Doig Art Award in 2018. A particular ambition is to win the Adam Portraiture Awards and get accepted into the London-based BP Portrait Award one day.

"I love the people I meet through my art – which isn't always in the art world itself. It is really satisfying when a person connects with my art."

She currently has work at the Bread and Butter Gallery in Whitianga and her work has ended up in Australia, USA, Italy, UK and New Zealand.

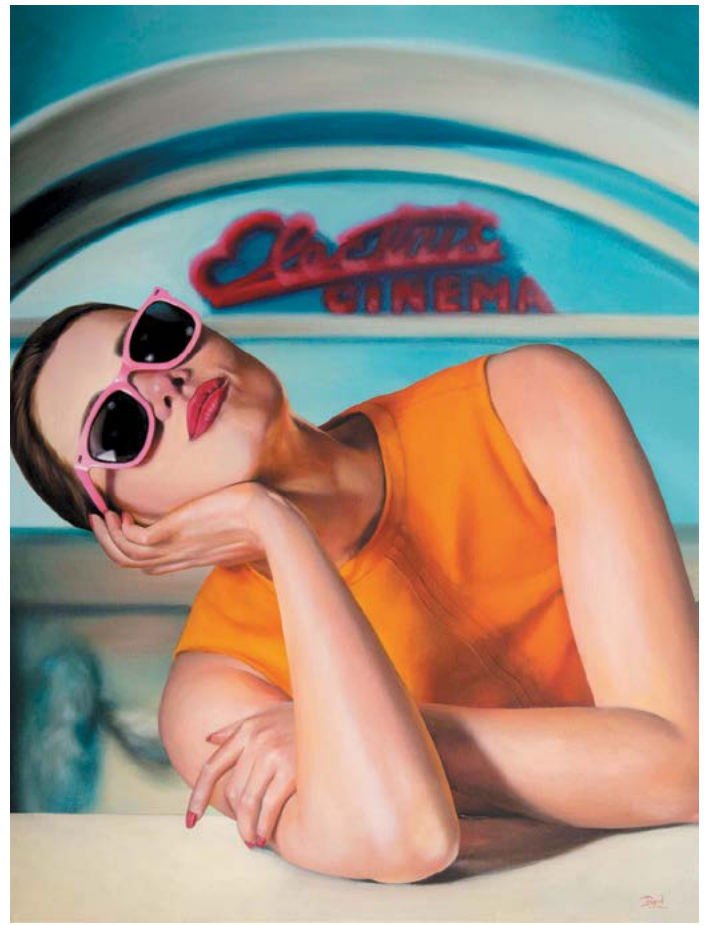
See more of Ingrid's work here: ingrid.co.nz 



'Flamingo', 760 x 1000mm. Acrylic.



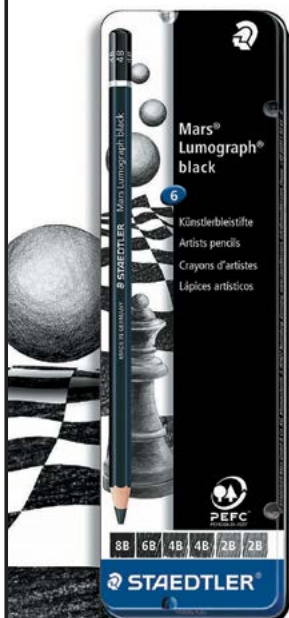
'Lauren Boyle', 760 x 1000mm. Acrylic.



'Electric Cinema', 760 x 1000mm. Acrylic.

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ELWYN STONE

“Follow your passion and fulfil your ambitions – no matter what – and do it before you can’t do it” is the encouragement artist Elwyn Stone offers to others. Fulfilling a dual lifetime ambition of becoming an artist and completing a degree, Elwyn graduated with a Bachelor of Media Arts, maj Painting, April 2010. “You don’t need to be fresh out of school to complete a degree”.



When ill health forced Elwyn out of the workplace for a time, she reviewed her goals – “and although my body was still recovering, my brain was fine and I wanted to give it the challenge. I chose art as therapy.”

Enrolling as a ‘mature’ student in 2002, a year of Fine Arts study followed. Then in July 2007, Elwyn made the decision to study full-time with the goal to graduate in media arts.

“I just wanted to be capped and experience the true personal sense of achievement.

“It was a big decision at the time, needing to relocate, find supporting work, but it’s one I will never regret! In fact, now that I’m not currently studying, I miss being a student. Every day was challenging but a new inspiration.”

A busy life ensued, fully absorbed in studies: burning the midnight oil, working part-time at Waikato Museum, family delights and creative networking. “Little did I know the value of the journey unfolding. Experiencing the campus environment, the links into the creative community while working within the Museum, all enriching my path.”

Taranaki-born, of a dairy farming family, Elwyn’s passion for painting was first sparked when young, she explains: “I would seek solitude and lay in the grass on top of the farm’s big hill – allowing my vivid imagination to paint pictures with the clouds, crayons and pencil the only art materials of the time.

“Then during secondary school, my art teacher spotted my talent and advised I consider art as a school certificate subject.” Elwyn’s parents however dissuaded her. This was a

generation when art was not seen as a proper way to secure work. Art skills remained latent during a varied journey of: raising a family, office admin, sales and marketing, travel, airline, real estate, and adult education tutoring. These were just some of the highlights; all the while pursuing with keenness other creative talents such as, dressmaking, knitting, scrapbooking, cooking, gardening, ceramics, music, theatre and sport, activities that continue today.

“In seeking new beginnings I relocated from Taranaki to Tauranga, Bay of Plenty, and opportunities to attend art workshops with recognised artists during the early 90s allowed my artistic development and passion to form, gaining a love of oils and watercolour as mediums (I had yet to meet with acrylics). I treasure the landscape oil paintings of that time in my personal collection.” Enjoying painting mostly took second place to working for Elwyn, until the decision to study in 2002, and further study on relocation to Hamilton, Waikato in 2007. “While awaiting scheduled surgery early 2007 ahead of relocating, I entered my first major exhibition, in Tauranga, with five works. I found myself admitting that the experience was like standing in public, naked, having to bear the initial critiquing of my works; but it was worth it with three works being purchased.”

On graduation, having gained sound interest in the broader visual arts fields and working in a variety of media, mediums, styles, techniques and subjects; a bright future in developing her own art further found Elwyn planning to continue with the beginnings of bodies of work that began as Media Arts assignments.



These included creating works in conceptual, contemporary realism styles, using print, photography, installations and clay.

One of the bodies of work has been exhibited nationally over the past four years.

"During my final year of study I found myself painting two works of soldiers and I wondered why, as a woman, I was doing so. I then came to realise these were inspired by my late father's war service as a Returned Serviceman, Gunner, and by his tour of duty with NZ Div. Armed Forces in the Pacific. Over the following five years I created a collection based on this concept of some 30 artworks and installations, titled 'And When He Was Called He Went'. An individual response to cataclysmic events in war – a précis of World War, of New Zealand at war, rather than an attempt at a world-view."

"I was inspired to depict, in part, a soldier's story from a soldier's perspective. The collection is unique in that it aims to depict in a conceptual sense multi-layered, juxtaposed images evolved from remnants of a personal war story; landing on the beaches, in the trenches, on the battlefields, the sad telegrams to families, of the women and children of war, and remembrance of the war horses – among the portrayal. An installation centrepiece 'Tears for Our Fallen – 100 Tears 100 Years' with 100 teardrops each graced with a poppy cascading from a generic wooden cross wrapped in barbed wire, signifying pain and loss, offers viewers a place to pause and reflect."

The artworks are a poignant reminder of loss, achievement, transformation and remembrance, a window in time through the lens of a woman's perspective on war.

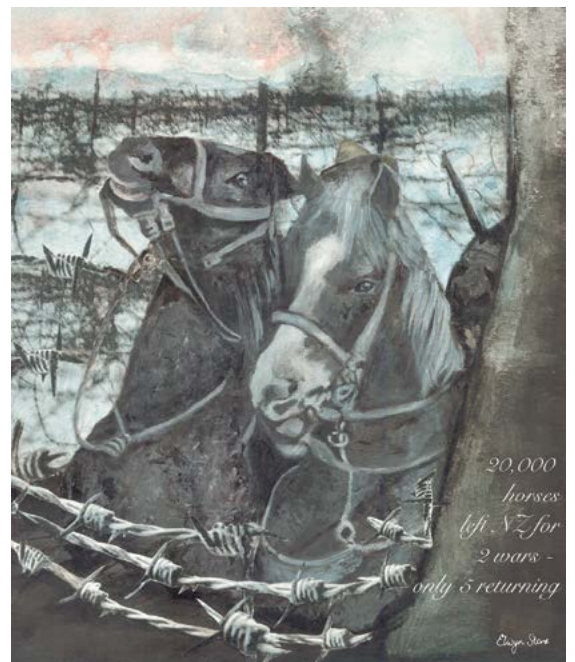
"Further along in my creative process and research, brush strokes on canvas were transformed by technology. Utilising brushed silver as the final canvas, light illuminates, with the artworks becoming more metallic and soft, taking on a new life and engaging the audience."

With the creative juices still flowing, a further installation piece was created which is on display in the Hamilton Airport lounge, offering a moment of remembrance.

"From this passion, my collection has been exhibited nationally over the past commemorative period, and has inspired school children to complete their own projects and art works."

The journey began with a solo exhibition at Artspost, Hamilton, then travelled to Percy Thompson Gallery, Taranaki during 2014, followed by Waiouru National Army Museum 2015, Te Awamutu Museum Gallery 2016, Wallace Gallery Morrinsville 2017, Village Gallery, Taranaki, and Yellow Church Gallery, Rangitikei 2018. The Teardrop installation has graced significant spaces during Anzac and Armistice.

'His Last Post', a collaborative work which was a finalist in the No. 8 Wire National Art Award 2015, was made as a tribute to many young NZ farming men and highlights the human cost



of war. It accompanies the exhibition as space permits. "This has been an amazing period for me, and one that has been enabled with the loving encouragement of family including great grandchildren, and technical and installation support of my loyal friend, Reinier."

Elwyn tutors, exhibits art regularly, both locally and nationally, is a finalist in national art competitions, and also accepts commissions. She has created other topical bodies of work for exhibition. Her works are held in international, national and private collections. **N**

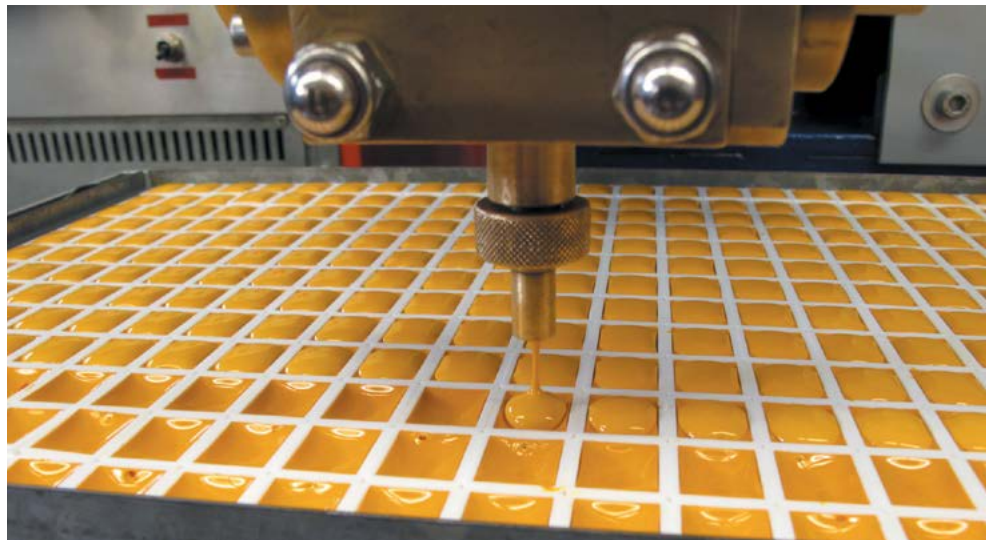


By Evan Woodruffe

Modern Methods for an Ancient Art

Although we draw on over 40,000 years of painting history, and the materials we use have been around for centuries, almost all have had an upgrade. We are indeed fortunate to be making art in the most bountiful times ever for artists' materials.

Paint is an ancient material concept that undergoes constant evaluation and improvement. Paint has evolved from a mixture of chewed animal fat and crushed earth to a sophisticated process combining complex colour chemistry with carefully controlled formulas of highly refined binders.



Horadam watercolour pans being filled at Schmincke's factory in Germany.



Pigments in Schmincke's barrel room, Germany. Schmincke uses many unique and precious pigments to create their paint ranges.

Pigments, the colour component of paints, are continually assessed for availability and suitability. Pigments no longer viable are deleted, while new pigments that meet the manufacturer's criteria are introduced. This century, we have seen many new colours added to paint ranges; mostly hot hues: oranges and reds from Pyrrole pigments, yellows from Vanadium and complex metals, reds from Perylene.

Germany has been at the forefront of pigment manufacture since the second half of the 19th century when Adolf Bayer synthesised madder (alizarin), and the

company he founded – Bayer – continues to lead pigment technology, as well as others lining the Rhine, such as BASF. Schmincke began in Dusseldorf as a manufacturer of pigments before launching their unique Mussini Resin-oil colours, based on original Renaissance recipes, in 1881. Today, Schmincke is often the first to release new colours to artists, as they re-evaluate their paint ranges every 20 years. Last year was the 125th anniversary of their Horadam Watercolours and the event was marked with the addition of 35 new colours.



Perylene and Quinacridone pigments add important new hues, complimented by soft new earth colours to expand the artist's palette in exciting directions.

It is less common that a new binder is developed. Alongside his uncle Leonard Bocour, Sam Golden helped develop the first artists' acrylic back in the 1940s, and the most recent paint formulation for artists was made in 2008 by Golden Paints with their OPEN Acrylics. These incorporate new combinations of acrylic polymers, humectants, and pigment to provide a very slow-drying water-based artists' paint, offering working characteristics similar to oil paints.

The development of new acrylic fibres has been crucial to German brush makers da Vinci. As natural hair and bristle get more difficult to source, finding synthetic fibres that can replace these has led to exciting new brush ranges.

The Top-Acryl and Cosmotop-Spin brushes use a mixture of different fibre widths and lengths arranged so that fluid is drawn up into the brush head, creating a reservoir like natural hair, while the order the fibres are stacked in provides the flex required to move paint across a surface.

The latest synthetic fibre is Casaneo, released in 2014 as a replacement for black Russian squirrel hair. Casaneo achieves the huge fluid capacity and soft response of squirrel, and is more durable and less expensive. Not only is Casaneo a great replacement for squirrel in watercolour painting, but it's also an exceptional brush for ink and liquid acrylic painting.



By replacing delicate squirrel hair with new wavy synthetic fibres, da Vinci has dramatically extended the way we can use the new liquid acrylic colours.

Although top quality cotton papers have changed little over the centuries, new technologies have allowed new paper ranges to offer the same archival and light-resistant qualities at a fraction of the price. German mill Hahnemuhle has been in the same family since 1584, The New Zealand Artist Magazine

and today, alongside traditional cotton-based papers, they offer high quality papers produced 'wood-free' and with synthetic sizing. While cotton content gives particular strength to paper, these new alpha-cellulose papers suit many styles and wallets!



From continuous painted lines and detail, to the drawn gesture in paint, refillable markers have revolutionised the way drawing and painting interact.

Drawing used to be the preserve of charcoal, graphite, and chalks, but nowadays pen and ink is by far the most popular – just not with the old-fashioned stylus and India ink. In the last few years, marker pens have been developed to allow liquid acrylic paints through, so that the exploratory action of drawing is wedded to the colourful layering of paint. The lines between drawing and painting no longer exist, as these new tools enable painted

marks not possible before, and drawings to be an intensely vibrant combination of transparency and opacity.

It's difficult to find an area of artmaking that is untouched by technological advancement. We work with more colours than ever before, with brand new tools on new surfaces. All of these materials come from the past 40,000 years of art making, and that's what hasn't changed: the desire by we humans to make painted images. **N**

News

ALEXANDER TURNBULL LIBRARY SECURES SIGNIFICANT ART ARCHIVE

The archive of charismatic art dealer Peter McLeavey has been acquired by the Alexander Turnbull Library.

Dr Shannon Wellington, Manuscripts Curator at the Alexander Turnbull Library said “the Archive is a rich and highly significant collection of documentary heritage charting the development of New Zealand’s contemporary art scene during the second half of the 20th century. The letters in particular demonstrate the depth of understanding and personal rapport McLeavey shared with artist such as Toss Wollaston, Len Lye, Colin McCahon, Richard Killeen, Gordon Walters, Michael Illingworth, Milan Mrkusich, Michael Smither, Robin White and many others.”

Peter John McLeavey ONZM (1936-2015) established and operated New Zealand’s longest running dealer gallery representing many notable New Zealand artists and brokering the sale of some of our country’s most iconic works of art. McLeavey started selling paintings in 1966 from his bedsit on The Terrace in Wellington. In 1968 he moved operations to Cuba Street.

Included in the Archive are the Gallery’s exhibition files. These files contain collected correspondence with exhibiting artists, catalogues and invitations for each exhibition, photographs of the artworks and artists and publicity materials; over 560 exhibition files in total, one for each exhibition held since 1968.

McLeavey had a longstanding interest in photography and



Contents of exhibition file number 2. McCahon’s Northland Panels, 1968, featuring photographs, correspondence from McCahon and promotional material from the the Peter McLeavey Gallery.

owned a camera from his teenage years. The Archive includes photographic collages that were taken and compiled by McLeavey from the mid-1970s to the early 2000s. The collages depict scenes in New Zealand and overseas, artists, their artworks and studios, and the McLeavey family.

Also included are sales ledgers and exhibition catalogues showing early prices paid for many of New Zealand’s notable paintings, significant amounts of art ephemera documenting the development of New Zealand’s art market, and appointment diaries kept by McLeavey during his day-to-day running of the Gallery.

Hilary McLeavey said on behalf of the McLeavey family “we are delighted that the Peter McLeavey Archive is coming to the Alexander Turnbull Library. Peter would be very pleased. It was his wish that his Archive be available to everyone interested in the years to come.”

The Peter McLeavey Archive will be available by request late 2019/ early 2020. **N**



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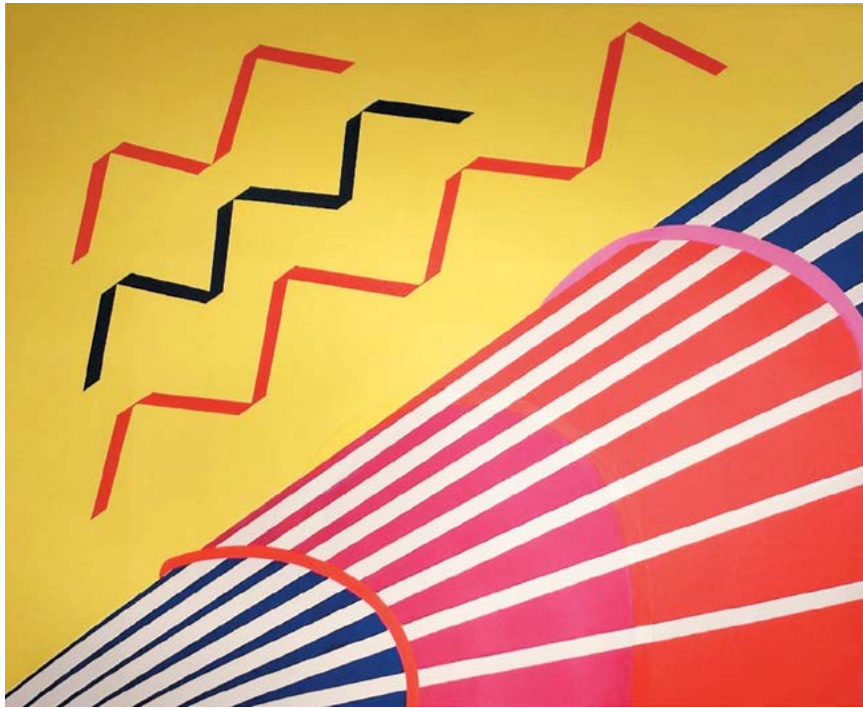
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Conceptual Abstract Expressionism



'NegE3 - Parallel Universe', 1000 x 800mm. Acrylic.



'Henge', 1000 x 800mm. Acrylic.

At age 10, John A Hawken's journey in art began. Buying a small set of watercolours was very expensive then, and the brush that came with the set didn't last very long, so John began shaping his own brushes from feathers shed from the mollyhawk, just like an old fashioned quill.

He would cut the feathers down to the size he wanted and wash them in soap and water to circumvent the natural oiliness of a bird's feather. Then he would chip off some of the watercolour and dissolve it in a pan of water, after which he would soak the feather in the pan of colour. He found these brushes were very good for large areas; they held a lot of colour and it worked very well to use the thin edge for straight edges.

John's father was born in Auckland, and was in the New Zealand Airforce under bomber command in England. There he met John's mother, who was in the WAFFS (Women's Auxiliary Ferrying Squadron). She was from Donegal in Ireland. They were married in Cambridge Cathedral, England, and came out to New Zealand six months after his dad was demobilised back to New Zealand.

He grew up in Panmure, Auckland, where he left school at age 16 to start an apprenticeship in offset printing. He worked many hours of overtime and nightshift, effectively taking six months off his four year apprenticeship, completing in three and a half years. Thereafter at age 25, he moved to Sydney, continuing his trade.



'Super Moon', 1000 x 800mm. Acrylic.

Sydney has a particular attraction for John, who would often wake up on a Sunday at 4am, and wander around enjoying the atmosphere of the old architecture of the cathedrals before services started.

He spent the next 15 years travelling between Australia and New Zealand, finally settling in back here in Pakuranga, Auckland. He retired in 2011 and took up painting full-time.

The eldest of four brothers – of whom one has recently, sadly, passed away – John has one son who, at age 44, is an IT specialist. He also lives in Auckland, in Orakei and is soon to be married. They have thoughtfully provided John with a bouncing grandson of 15 months.

Always having found realism boring, after many exercises with landscapes, still life, sailing ships and aeroplanes, John's main inspiration is a love of colour and shapes. Using his imagination and events from the outside world, painting gives him the necessary outlet to express his visions.

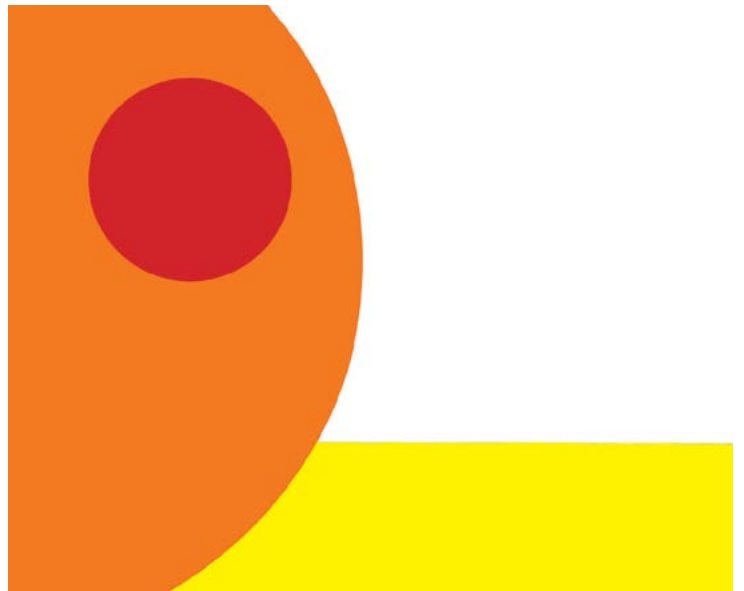
He has found great inspiration also with the likes of Pablo Picasso, L.S. Lowry and Frances Hodgkins enjoying the cubism form, the life and meaning and the impact – respectively.

During his working life, John would often experiment with painting, using printing inks and the back of printing plates. As you can imagine, this had to be a very fast process as printing ink dries very quickly. He had loads of fun with this.

When it comes to mistakes and advice for new artists, John says: "Just accept it happens. Don't panic – have confidence you can do it. Don't sweat the small things, I have found 98% of the time it always works out."

Multi-talented, John also plays rhythm guitar and writes music and tells us he is still receiving royalties for the song 'Maybe I'm Dreaming'.

John's artistic journey has taken him through various mediums. First he started with watercolour, moved on to oils and now is enjoying Liquitex Acrylics. He starts his work with a drawing, followed by masking with cut templates. Then he paints and removes the masking, continuing this process until he is satisfied with the result.



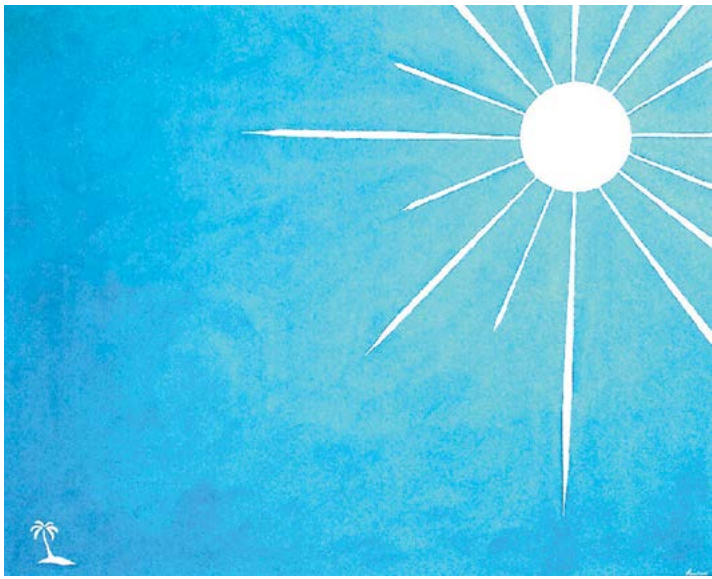
'Sailing', 1000 x 800mm. Acrylic.



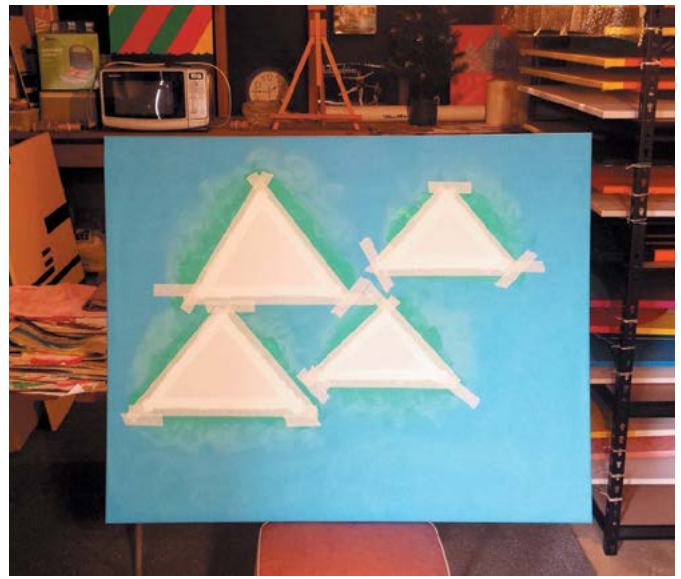
'50,000 Carats', 1000 x 800mm. Acrylic.



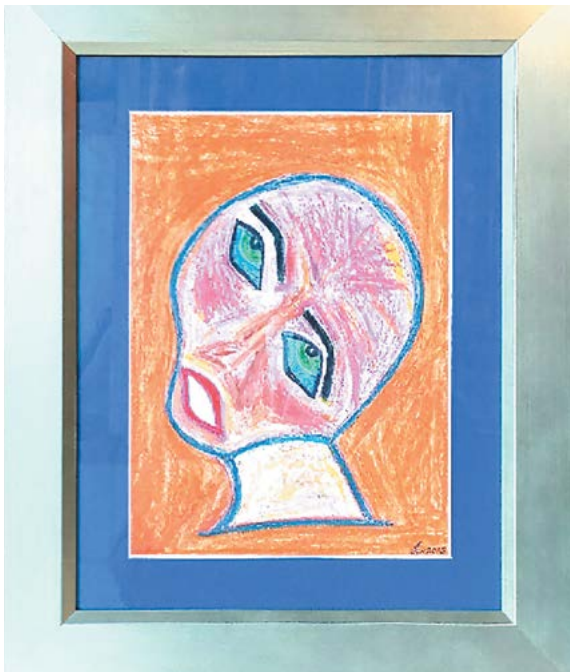
'Aurora - Northern Lights', 1000 x 800mm. Acrylic.



'Blue Skies', 1000 x 800mm. Acrylic.



'Bermuda Triangles' work in progress, 1000 x 800mm. Acrylic.



'21 grams', 210 x 297mm. Oil Pastel.



'Heart of Harlequin', 1000 x 800mm. Acrylic. Small print shows Harlequin wearing the painting as its heart.

With his preferred subject being 'minimalism' he has honed this process into a fine art.

He uses microfiber and foam rollers to achieve the smooth finish he's looking for, giving him clean, layered solids.

Liquitex is John's preferred medium at the moment plus a very smooth canvas/surface to paint on. He finds the paint is easy to spread onto large, solid areas, providing a pleasing flat colour surface.

John also enjoys rugby league and getting to know fellow artists in the area. He belongs to a group of artists who call themselves 'The Parnell Rise Art Group' and meet once a month for lunch and a wander around the galleries in the area. John also firmly believes the pension is about \$100 short of what pensioners need.

One of John's paintings – '9/11' – has been reproduced and a copy of this resides in the 9/11 Memorial Museum in New York. Another of his paintings, 'Henge' has approximately 20

layers of paint. He is confident in his work – but as with many artists, when self-doubt creeps in, he hands his doubt over to a higher power. Generally if he has created something that's just not working or that he really doesn't like, he just paints over it.

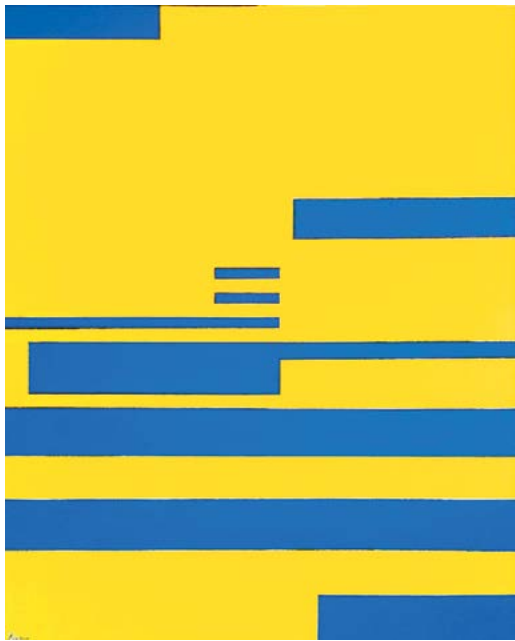
A member of the Lopdell House art centre, Titirangi, John appreciates the assistance supplied by other members when needed.

At this time John is in between galleries but has work across the world in Australia, America, Denmark and Hong Kong as well, of course, as New Zealand.

See John's interview on 'The Beat Goes On' here: https://youtu.be/GD0Kbp_WCs0

Have a look at Google: 'John A Hawken 9/11 Memorial and Museum'.

Contact John here: sez_u@hotmail.com 



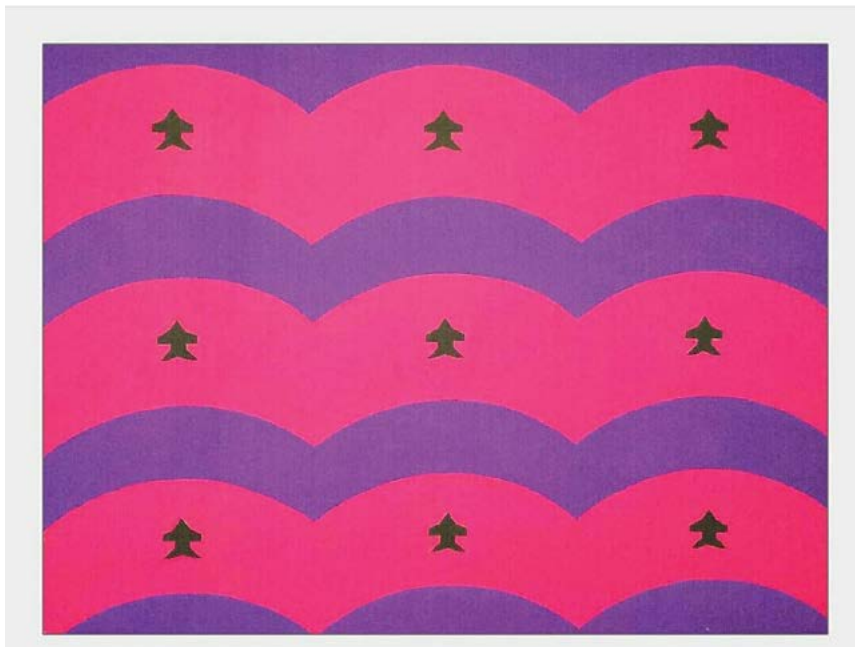
'Pay it Forward', 1000 x 800mm. Acrylic.



'Phoenix' Triptych.
1000 x 800mm; 800 x
500mm; 600 x 400mm.
Acrylic.

TOP: 'Great Fire of London', 760 x 380mm. Acrylic.

TOP LEFT: 'Rising from the Ashes of 9/11', 600 x 300mm. Acrylic.



'Ash Wednesday', 1000 x 800mm. Acrylic.



'Out of the Mist...Pteradactyl', 1000 x 800mm.
Acrylic.

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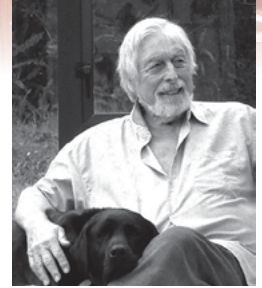


Artists Forum

Sketch Club

TECHNOLOGY AND INNOVATION

By Dougie Chowns



My life changed when I started Art School in 1952 at age 15. Shortly after World War Two, the UK was getting back on its feet with the Festival of Britain, a massive exhibition to promote British industry, arts and crafts and above all British creative talent in all its forms. The destroyed South Bank of the River Thames then a massive bomb site, was an ideal place to rise from the ashes and celebrate 100 years since the Great Exhibition of 1851.

My Art School, termed today a University, was a brand new building. The main entrance up a narrow wooden plank; scaffolding, builders materials everywhere, but on the first floor was the Art School. I was for the first time in my life in my element. I arrived daily at 8am and often only left after getting into a night life class finishing after 9pm. Few named courses as such existed; it was not yet known what war-torn Britain required of an Art School, other than teachers. Aware however that industry would be founded on creativity in all its various forms, drawing skills were considered important. The ability to graphically put down ideas on paper – be it the concept for the world's first passenger Jet airplane, close by at de Havilland; a film at Elstree Studios; a Joan Littlewood Theatre Workshop stage set or a Barbara Hepworth Sculpture. The pencil in the hand of a creative mind was what it was all about. Most creative concepts and inventions start first as a scribble, a drawing.

Sixty-five years later the emphasis of the drawn line and eye hand control appears to be considered not important. The invention of the computer – a keyboard operated machine – passed first into the hands of copy typists, not always someone expected to be a creative. Sadly today the importance of copywriting appears to have declined as well. At my first job in Mayfair, London, later bought by Saatchi & Saatchi, most of the copywriters had come down from Oxford or Cambridge and were well-known, respected Silver Quill poets and writers.

Not until the 1980s when I was setting up a Polytechnic Craft Design Diploma,

did Computers become available, but few experienced 'ideas people' knew how to turn them on, let alone use them. They were not user-friendly to the established creative designer of the day, and far more expensive than pencil and layout pad. A new breed had emerged, often talented hippies. I was fascinated by a Scots friend in Madrid who drove a Morgan car, wore shorts, had long straggly hair and never appeared to wear or have anything else. He worked for IT&T



David Greene, owner of Dougie's painting, 'I²L - An angel has no skin', pic on left.



1972, 'I²L - An angel has no skin - Integrated Injection Logic' - Oil. Hermaphrodite emerging from salt water as a process of electrolosis into sunlight. Face tattoo is the original computer chip that gave computers their choice of action.

and later designed the Indian government's seminal computer system I believe. He talked a language that I did not understand, with a beautiful Scots accent. He lives in Nicaragua today, I suspect in the style of Sir Arthur C. Clarke, the man who foresaw the 'Satellite' and possibilities that we now enjoy in today's world. I bet Arthur used a pencil and paper as well, especially with Stanley Kubrick when concepting the genius of Oscar-winning film '2001'.

Graphics speak louder than words. Our appalling motorway signs are good examples of "I don't need to see how not to do it," as Ingres said turning away from a Delacroix painting. While in hospital for five months recently, I was annoyed by the lengthy incomprehensible parking instructions for visitors. Anything but easy to read and understand. Government forms also often appear to be designed by people



1985 'Embryo' watercolour - Dougie Chowns. Birthing New Zealand as an adult embryo to the world. Stanley Kubric enjoyed this work, always sitting beneath it having dinner in Greatt Missinden, England with film producer Michael Orrom and his wife Mary, a sculptor.

the marriage of the creative mind, the place of graphics and use of colour and valued the hand that initially sketches ideas and concepts. Yes, one awful mistake was that de Havilland Comet went for the 'look' of square airline roof hatches and passenger windows; these constantly fluctuated in high pressure with each flight stressing the 90 degree corner rivets much more than the oval. But remember that high altitude pressurised metal fatigue was unknown – not apparent when high altitude bomber crews wore oxygen Q masks to fly non-pressurised aircraft. Square windows looked good but sadly were not functional good design. Conversely today's designers heads, full of technicalities rather than looks, can equally get miffed – too close to the technology, that is, too close to the trees to see the wood. I like the story, true or false, that when millions of dollars were spent by NASA to invent a pressurised ball pen for use in space, the Russians used pencils.

The resulting work of a trained creative thinker and their computer is quite different to that of a non-creative bean counter who works with only already known data. Sadly, unlike the directors of the 1951 Festival of Britain, those making cutting edge decisions often appear to lack creative awareness, or simply do not trust the 'crazy's' who are often the most creative – the computer industry that our whole lives revolve around was the brainchild of Hippy dreamers – likely first with pencils and paper... but I would say that wouldn't I?

I was asked by the daughter of a friend (an author) if I would illustrate her father's Robert Burns poems translated into Gaelic. I liked the idea but 50 or more drawings would be an impossible amount of work and time for me. However if I could set up a live model to act out, pull a face, wave their arms to establish the illustration and take a photo to work with on a computer, then a labour intensive job would be bypassed. Its only the final illustration that matters with the Printing Industry. How could that be done?

unable to write a telegram, let alone think graphically, or with an understanding of the use of graphics, image and colour to communicate. Maybe colour deficient themselves. A high percentage of average people are and never know. Do I hear you say "grumpy old man" – or sour grapes? – Not true! I am typing this on my Apple iPad Pro, so there! I am saying that the computer is only a tool, but a tool best used by a trained expert – for whatever.

In my opinion the 1951 Festival of Britain organisers understood

- 1) Pose the live person, perhaps as a frightened Tam o' Shanter coming straight towards us as if on horseback.
- 2) Take a photo using iPad.
- 3) Download in Procreate, an excellent drawing application, then by selecting a new cell, trace the image with line on a second layer over the photo.
- 4) Then delete the photo layer underneath, keeping the line tracing.
- 5) A line illustration now exists after only minutes of work. The hard part easily and quickly done.
- 6) Lastly draw in on screen, using the provided electronic Apple pencil, his bonnet, some horses ears, a whip in his clenched hand, add some colour wash and include extra detail and – its complete.



Prince Albert's 1851 Crystal Palace Great Exhibition - raising of the arch.

... make a wrong line and a click reverts the drawing back to before you made your mistake - no rubbing out or redrawing, the illustration is three quarters complete, even ready to send as artwork to the publisher with one more simple click. The skill and effort of starting with a blank piece of paper drawing, re-drawing and re-drawing is eliminated. A morning's work reduced to 10 minutes and the 50 drawings assignment is suddenly possible!



Logo for the 1951 Festival of Britain, designed by Abraham Games MSIA.

Pulled in as a one-off assignment to interview and film the American Air Force Computer Chief for NZ TV programme 'Towards 2000' in Seattle 1991, I experienced virtual flight at Washington State University in their HIT Lab – and loved it! I had become a self-employed full-time creative artist on my own beach, occasionally able to revert to previous skills learnt. It was the virtual flying that sold me on computers when they let me 'beat up' Seattle wearing a special glove and with hundreds of wires attached to my head and helmet. I have film of myself for



Dougie tracing a Waikanae pub photo.



Line drawing with photo deleted.



Completed line drawing.

TV flying this extraordinary mission. Lately I use an iPad Pro all the time, also two other devices. To draw, I use the Apple pencil provided and favour a Procreate application to work with. I also use the iPad Pro to shoot pictures, make movies, emails and facetext, Skype, even to dictate, typesetting copy from the spoken word. iPad fits my needs as an artist and writer to draw, create artwork, involve photography from my library, to use for reference, or to speed a graphic concept, for example the book illustration as I described. I would be lost without my iPad. Their updates however are often a menace, changing files for the expected mass usage. "If it ain't broke, don't fix it!"

To find out if I could speed the Robert Burns illustrations I experimented using an existing photo of myself with friends in a pub in Waikanae, made a tracing – and Viola! It took me only a couple of minutes. Again, technology provided an available drawing aid – as in my last issue of The New Zealand Artist Magazine with Jan van Eck in 1425 and his reflection mirror. So YES I recommend using specially iPad Pro as its compact and may be used anywhere any time drawing on the computer screen itself using the special electronic pencil. But also just your finger!

iPad Pro appears to presently be the best because your drawing appears under the pencil tool as if you are using a sketch book or sketch pad – the pencil can become a pen, a brush, a colour, an effect, an air brush, indeed a whole range of effects and sizes. The great benefit is that the image you are drawing is not on a separate computer or screen as with some others. Up to 92 overlay drawings may be achieved for the likes of film animation, not that you will likely require more than three layers. I am typesetting this editorial including pictures for editor Meg as I write in my conservatoy, and will with one click, export

it 'Press Ready' directly to her computer. However always remember the computer is only ever a tool. Unbelievably fast and useful to an old studio dog like me, even though I am hardly computer literate.

I know only what I know, and that is a mere fraction of the capabilities of these slim A4-sized computers. In a second and with a couple of clicks, it also lets me search images and information. If I know nothing of Jan van Eyck – he can be in front of me instantly via the internet, in both words and images. By the way..... I expect readers to check things I refer to when reading these features. Column space is expensive and I often encourage the interested but uninformed reader to automatically check or read more on the internet about something I have only hinted at. An example when I suggested Salvador Dali's moustache had a fighting bull connotation, Dali El Toro, while King Philip IV of Spain fought wild Boar – hence his moustache. Did you look

him up, or that famous Velásquez painting 'El Tela Real' in London's National Gallery? Do you think Philip's tusks influenced the young Dali's Toro moustache, I wonder?

Interestingly, reading text from a computer is often not always the way we read a printed page even though Kindle books have a massive readership. I suspect most mid-life or older people skim over paragraphs on the computer screen. Little is properly read to be absorbed. Am I correct?

I would like to believe my iPad Pro is replacing my sketchbooks – but you know, sketchbooks are far more interesting to browse through. No comparison – the iPad is just a very useful tool. Maybe it could be programmed to print out my images and then return them automatically by post as lovely bound sketchbooks – now, there's a thought! N



Leah, my trusty Labrador. My first computer generated drawing made with my finger only.

AMY LYNCH



Amy Lynch is a Designer/ Maker who trained in the UK in Product Design. A soon-to-be-exhibited piece is her 'I wish' sculpture, a large free-standing form which will be exhibited for the first time at the biennial Wildflower Sculpture Exhibition.

By Josh Lynch – Amy's husband.

The house is mostly quiet as our eight year old is asleep. Apart from the occasional snoring of our Labrador, the only other sound is intermittent typing coming from Amy's keyboard.

I glance over and see that unlike the previous hour, she is now standing with her legs crossed instead of shoulder width apart. Although she has her back to me, I would place money on the fact that Amy has her tongue stuck out a little bit in concentration. Aha! She has finished the design work for the evening and is now writing an email to the client about it. This part of the job will take as much time as the rest of the evening's work, as Amy grapples with describing the project via the written word.

Earlier there was no hesitation as Amy sat at the dining table drawing quickly on her sketch pad. Afterwards, she spent some time cutting paper into all sorts of shapes (I will find scraps of this paper around the room for several days afterwards), before moving on to modelling her work on the computer in the cupboard in our hall.

Amy has always worked like this over the past 20 years, from her training in Product Design at Kingston University in London, through to Danske Mobler in Auckland, David Trubridge Ltd in Hastings, and now on her own. Expressing herself through materials and making is much easier and faster for her than anything involving words. Some might see dyslexia as a hindrance, but for Amy it has actually created an advantage in helping with her creativity. She sees things differently to many people and while gesturing wildly about it, can always impart her passion for the subject she is describing.

Learning a new creative skill is something Amy enjoys, especially as she grows in confidence with it. Over the years she has worked in almost every common material and is now operating from her own dedicated workshop on the outskirts of Havelock North. Here she can work on large sculptures in metal where cutting, welding, grinding and polishing can all be completed by her in the same space.

Going back to that sleeping eight year old mentioned The New Zealand Artist Magazine

earlier brings us to describing one of the current works she is completing.

As Amy describes it: "A shooting star appears for just a fleeting moment. It is in those moments we wish fervently for that one thing or someone, that we can't live without. My wish came true..."

These lyrics are from a popular song by the band Paramore in 2010: "Can we pretend that airplanes in the night sky are like shootin' stars? I could really use a wish right now!"

"I was driving home from Special Care Baby Unit one night, around five weeks into Xavier's time there. This song was on the radio and I stopped and watched a plane fly overhead with its light flashing; very much like a shooting star.


"I was on one of the downhill stretches of the roller coaster ride that is having a very premature baby in SCBU. In that fleeting moment I made a wish to my Granny. She had died many years before and was a devout

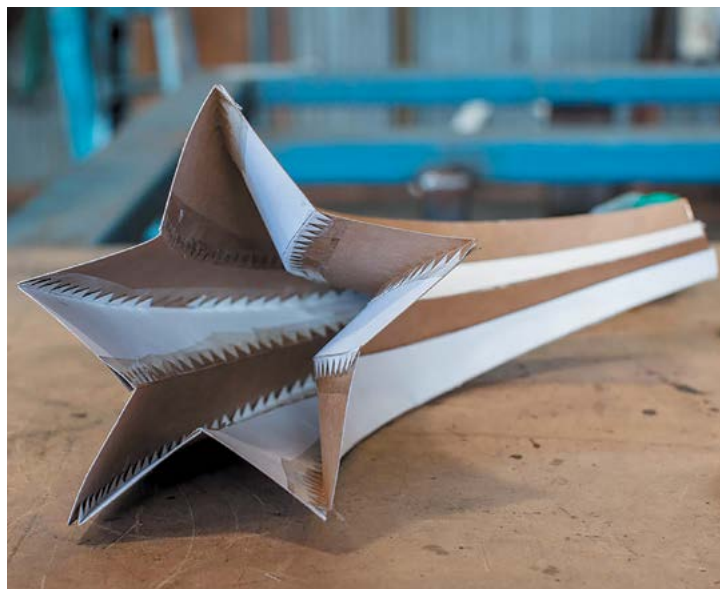
Catholic. I am not a religious person, but I wished that my boy would be well and I asked if she would pray for my boy. With all the hours of prayer and church time she had clocked up over her lifetime, I thought if anybody was worth listening to it was my Granny. You never wanted to cross my Granny, she had been a matron and she was fierce when she needed to be!

"These few moments and my action to ask someone to pray for me, have sat with me for over eight years now. My boy is fit and healthy, with no long term challenges that can (and usually do) occur with a 28-week gestational baby.

Expressing this moment in a sculptural form allows me to finally put the emotional weight of this whole time down. My shooting star tells my story of that time and that my wish came true!"

Amy will always be creating in some form during her life and I am proud to be able to watch, as the sketches and ideas transform into objects out there in the world.

To see more of Amy and her work: <https://www.instagram.com/amylynch/> 



Lorna Watkins-Dooley



Having had no formal training, other than at high school and a variety of short classes, predominantly in drawing and sketching, Lorna Watkins-Dooley's passion for art started at a very young age, with art materials to use and explore as well as constant encouragement at home. Lorna tells us her story . . .



'Sunian's Cocoon', 520 x 710mm. Acrylic on paper. Sunian, of Muslim faith, stands at her door, cocooned within her veils. The door is open; she is not imprisoned. There is no identity displayed for our eyes – except for her threadbare slippers.

“I was raised in an artistic environment, my step-mother being an art teacher at a girl's college in Kent, England. I was a shy child and became a quiet observer of the people and the interactions taking place around me. I found myself wanting to draw and paint the human form together with, what I perceived to be, the underlying emotions behind the exterior. My family travelled a lot and we lived in, and visited, a variety of countries. Due to the constant travel, I was exposed to different cultures, religions and art which broadened my interest in the unique artistic expressions of these cultures.

“One of the biggest motivating factors for me to pursue a career as an artist occurred when, as a young adult, I decided to live and work in Germany for a few years. The initial year there was a culture shock because I could not speak the language and many of the customs were new to me. Expressing myself was challenging and, even though I was living and working in a busy city, I felt isolated and found that I had to study peoples' responses and body language on a far deeper level. This led me to question 'identity.' Without the full ability to verbally express myself, I began to paint my feelings of isolation. Some of these paintings were popular and were gifted to or sold to people in my immediate circle of friends and acquaintances. Discovering that my art was popular at that time was a boost to my self-esteem and encouraged me to continue and pursue a career as an artist. At that time, these experiences became my themes in the form of artistic expression and I believe that they are still relevant to my paintings today.

“When I was starting out and exhibiting some of my paintings in the public realm, I did find myself facing pressures to conform to what is often perceived to be the 'right way' to paint and/or express my themes. As a result, and for a short period, self-doubt began to surface. Nevertheless, my intuition was telling me to stay true to the initial

RIGHT: 'Karearea', 610 x 790mm with frame. Acrylic on paper. Legend has it among some Maori tribes that the Karearea (Falco novaeseelandiae, the NZ falcon) was brought to earth as a captive of Tane Mahuta, the god of forests and of birds. It's designated job was to be a mouthpiece to and from the gods.

pieces. Maintaining individual uniqueness is extremely important, I believe.

"After immigrating to NZ and settling on Waiheke Island, I continued to paint. I found myself among many artistic people living there. It was much smaller in population than it is today and I made many friends who were not only artistic but also involved with creating an alternative and environmentally friendly lifestyle. This was new to me and it was probably the first time that I began to think about the detrimental effect that humans on the larger scale are having on the planet. I fell in love with the NZ native bush, trees and encountered bird life that was also very new to me. It was at that time that I began to incorporate the natural environment into my art. The interest in my art and the encouragement of the local community resulted in me taking the plunge and holding my first exhibition at the Waiheke Island local gallery. This was a huge accomplishment for me on a personal level. At that time, I also entered three pieces into a large Community Exhibition that took place on the island.

"After moving to Dunedin, I have participated in a number of exhibitions, including a solo exhibition. The continuing interest and private sales of my art to schools, businesses and members of the public, not only have a humbling effect on me but also give me the impetus to continue presenting my work in the public domain.

"I have learned to persevere with my art and not to be put off, irrespective of a section of the contemporary art world. Many galleries, for example, have a set criteria for the art styles that they will exhibit and many will use a select group of artists that have already made a name for themselves. There is a lot of undiscovered talent out there and it can be very challenging for new artists when approaching galleries.

"On that note, I often reflect on the English artist Beryl Cook. With no formal training, she began painting in her unique style at home. Her work became more and more loved by the people in her environment and then broadened. She started off by hanging her art in local pubs and in the guest house she ran. But her art was not taken seriously by art critics, many of whom gave her disparaging reviews. She was often snubbed by galleries and venues. But this did not deter her. She continued to paint until she had her first breakthrough with The Portal Gallery in London in 1975. She painted for 40 years, enjoying the process and, in her own words, to "make people happy". Her appeal continued to expand; some pieces eventually selling for up to £40,000. That she remained true to her own unique style and passion is a positive reminder to maintain originality.

"With a growing interest in world religions, human emotion and culture, I undertook a BA in Religious Studies at the University of Otago and this has led me to incorporate religious and spiritual symbology into some of my art. I continue to travel when I can and always strive to mix with the local people when doing so. Over the last 10 years, I have spent time in India, met with and taught English to Tibetan



'Reflection', 490 x 690mm with frame. Acrylic on paper. This painting is based on a Hindu woman I observed while travelling through India. She was crouched beside the motorway. We exchanged glances; each intrigued by 'the other' which reflected who we are.



'Miriam' and 'Miriam's Lilies' are a pair. 'Miriam', 660 x 710mm with frame. Acrylic on paper. 'Miriam's Lilies', 710 x 530mm. Acrylic on paper. The lilies represent the Virgin Mary who I have portrayed in her earthly role.



'Rebirth', 450 x 660mm. Acrylic on paper. The idea for this painting stems from the Native American sweat lodge ceremonies where the participants 're-enter the womb of Mother Earth.'

refugees in Dharamsala, northern India and travelled to Vanuatu and Tonga – the spiritual traditions and circumstances of these local people have inspired my artistic expression. The combination of these experiences and interests continue to drive my creative soul.

"I like to explore the connectedness between nature and the female form, depicting the culture she is in, together with her underlying emotion. I often feel a spiritual connection between myself and the subject which tends to strengthen as my painting progresses. I like to paint foliage, trees and birds and these will often be used to accentuate the overall mood. The interrelationship between the human and natural world can be quite spiritual and this is also a theme that inspires me. Why, for example, does the rhythmic sound of sea evoke feelings of reflection or melancholy?

"An idea will come to me when I am sitting or walking in nature. I will hold the idea for a few days during which it develops further until the visualisation of the final composition presents itself to me. More often than not, the picture will become more apparent at night before falling asleep. I will then use this to reflect on and work with by considering details and colours that will help to capture the mood. When I feel ready, I will then lightly draw an outline of the images and their position onto either good quality paper or canvas. I am then ready to begin painting and pay attention to the background and, also, the play of light that I wish to include. My painting of a piece can take a couple of weeks. I do not like to rush and have learned that taking breaks more often is beneficial. To return to the work with fresh eyes pays off in the long run.

"I paint in my small studio which is surrounded by garden and trees. The sounds of the bird life that are attracted to this environment together with the background noise of the sea, only a few minutes walking distance away, places me in a calm headspace to reflect



ABOVE: 'Sentinelle', 720 x 930mm with frame. Acrylic on paper. Sentinelle is the advocate of our threatened eco-systems. Her penetrating gaze is to alert us.

ABOVE RIGHT: 'Eternal Pause', 420 x 610mm. Acrylic on paper. She turns from the enormity of her role to rest her gaze on her son. While her significance pauses, the fate of the world hangs in balance.



and paint. Occasionally I will play music in my studio; my favourites include Martha Wainwright, Leonard Cohen, Bob Dylan and I enjoy some classical music, particularly with string sections.

"I have quite a range of acrylic paints and brushes. I do particularly like to use the brand Derivan Acrylics. I like the vibrant colours and that they can be easily mixed together unlike some other brands that tend to go muddy. I also like to use this brand's Matisse Flow Formula which I use for matt effects."

Lorna loves to read and in between painting and gardening she thoroughly enjoys walks on Waikouaiti Beach, weather permitting. To new artists her advice is "Hang on to your vision and individuality and don't be swayed by trends and the pressure to conform."

She currently has work in the Koru Gallery, Dunedin and two hanging in Dee's Café and Venue, Dunedin, with works ending up in England, Germany, Australia and of course, New Zealand. See more about Lorna here: www.lornawatkins-dooley.co.nz 

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ART OF TEACHING

By Jan Thomson

Once the initial flattery had worn off this was what sprung to mind when I was asked to run my first painting workshop eight years ago: as I giving up as an artist and taking the easy way out? These days I do quite a bit of teaching, both for adult education organization REAP and on my own account. I'd like to explain myself....



When we moved to a rural area nine years ago I realised that it's difficult for people in remote areas to get access to art teaching – many workshops take place in cities and main centres. It can become an expensive exercise to travel, find accommodation, and sometimes, someone to look after your animals so that you can go to a workshop. So, I began offering tuition in smaller centres in the South Island and have been delighted with the response. People have made the effort to travel long distances to attend.

This winter I taught in smaller places in the North Island, including Taihape and Whangarei, and was blown away by the warm welcome given to me. It was humbling to see how much these groups wanted the chance to have a go at watercolour, and a real thrill to me to see their enthusiasm and commitment. At Norsewood I had to cancel the workshop at the last moment as I fell ill – I later found out that as some participants had travelled from as far away as Hastings to come, they went ahead anyway – watching the episode of 'Colour in Your Life' which featured me then spent the day painting together! That's dedication for you.

Preparation

Teaching turned out NOT to be the easy way out! Many weeks of preparation go into each workshop, as I research local subjects to teach each group. Each time I hold a class I give myself a debrief, working out what I could have done better, how to simplify things, and how to make sure that those attending get the very best teaching that I can give them.

I enjoy sharing what I've learnt myself but also get a great deal out of listening to

others... I often come away with new ideas and good feedback on how others put knowledge into practice. People who come to one of my workshops probably won't go home with a finished painting, but they will go home equipped with the tools they need to begin painting how they want to paint. I teach basic watercolour skills, spend lots of time mixing colours from a limited palette as well as looking at the process of putting together a painting.

Helpful tips


A few pointers for those considering attending an art workshop...

- Pick your tutor carefully – research until you find someone who can teach you what you want to learn. Maybe they are strong on colour or design. Maybe they paint the kind of subject which appeals to you. Talk to others who have attended their workshops.
- Consider it an investment. Time and money spent on quality teaching is never wasted. Be prepared to invest in artist's grade materials – so much easier to paint with and the results will reflect that!
- Go along with an open mind, prepared to give it a go. You will always learn something – even if it's knowing what you don't like! No learning is ever wasted.
- Give yourself permission to relax and enjoy the workshop. Stop thinking that you can't paint, turn off your left brain and play.
- Give feedback on the workshop, both to the tutor and to the organisers. If people are unhappy with the way I teach, how can I change anything? If they don't let me know?

Finally, I'd like to say a big thank you to the tutors who started me on my painting journey – your generosity in sharing your knowledge and experience set me a great example and I'd like to think that the people who I'm able to share with now will also pass on the love of watercolour to others in the future.



If you'd like to find out about my scheduled workshops please visit my website janthomson.co.nz.

I am always happy to consider tutoring workshops, particularly in the South Island. If you'd like to know more please get in touch at janthomsonart@gmail.com 

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Artistic Growth

Toni Armstrong has always enjoyed, even revelled in art or anything that utilises her creative nature, from a young age. She tells us of her journey:



'Wally'; 760 x 1015mm. Oil. Finalist Adam Portrait Awards 2018.



'Nigel'; 1005 x 840cm. Oil on watercolour paper.

“I guess the major catalyst would be when I went through a very life-changing event in my 30s which made me evaluate what I wanted to do with my life. I started sketching as a pastime and have not let that go since and I have found without art in my life, my life seems incomplete.

“I am predominantly self taught, however I spent four years with a master artist Tim Quirke doing night classes and life drawing. This was structured and gave me insight and taught me the vagaries of the multitude of art mediums and styles. Tim has now returned to South Africa and in the last two years I have really moved forward in my artwork. I have developed my own style and I am enjoying experimenting in several mediums. I've found combining mediums can be very effective, water colour and oil for example. Basically, experimentation can be very productive, frustrating and ultimately rewarding.

“A big motivating factor for me to think about pursuing a career as an artist was being able to express myself and have my artwork on display; to say something to another person and for them to see what I am trying to express and be understood.

“Everyday life is my inspiration. I have worked in sales my whole life so have seen and been in so many people's lives and situations. This has driven me to study the human world of portraiture and figurative art and endeavour to interpret and portray these traits and characteristics as part of my work. The style/medium is dictated by how I am moved by each occurrence. I feel you can only express what you have experienced through your life.

“A colourist by nature, I really enjoy Titian and Cezanne and I love Courbet for his realism. At present I am loving some American artists such as Margaret Bowland and Burton Silverman and their expression



'Katera Maihi', 700cm rotunda. Oil.



'Napoleon', Recused from BAPS (Busan Abandoned Pet Sanctuary) American Cocker Spaniel, 500cm rotunda. Oil.

of their experience of people they meet in their world. I am always looking at new art as it's inspiring to see many new things and see through the eyes of other artists.

"The meditation of slowing down your thoughts and cutting into the process of art is what makes me love being an artist. It helps to clear my mind and be positive in my daily life. I also find art has made me become more inquisitive and observant of my surroundings and things that are happening around me and elsewhere in the world.

"I would love to be able to be a full-time artist, but in saying that, working life gives me inspiration. At present I am working full-time and painting nights and weekends in an endeavour to become a full time artist. It's very hard in New Zealand, with a small market, to succeed at this. In the future my plan is to have regular commissions enabling me to reduce the hours of work in my daily job, resulting in a more regular income from art.

I've just finished a piece on feminism which includes one of my daughters, who was pregnant at the time with our second granddaughter. I have represented myself with my hand, a family of women moving in the future, making it a very personal piece. I am currently working on another piece on plastic bags; a passion of mine is to have less plastic in our world. I have used one of my granddaughters in this piece to make a personal statement about the future. The aim is to provoke thought and discussion. I find this intriguing and believe this idea will become more prevalent in my work. This piece will be entered in an upcoming competition. I have also just completed a commission of a tui for a client.

I am proud to have been selected as a finalist in the 2018 Adam Portraiture Award and my entry is currently on tour throughout New Zealand. I am a two-time finalist in the Rotorua Art Museum Awards and a Finalist in the Molly Morpeth Awards for a third time. I have

The New Zealand Artist Magazine



'Lucky and Sally', two rescue dogs from SPCA, 500cm rotunda. Oil.

also just had a successful local exhibition at Helium Gallery called 'Resemblance' with well-known and respected sculptor George Andrew, also a good friend.

On account of the fact that I 'started' late in life, I felt not going to art school has been a professional obstacle. I have managed to overcome this by entering competitions and exhibiting my work. I feel I am now as accomplished as if I had gone to art school, as school is just the stepping stone to the art world. I have just entered from a different direction! A lot of my knowledge has been achieved by amassing a substantial library of both practical/instructional and reference books and spending hours of working on my art,



'Whakairo', 700 x 1059mm. Mixed media.

which is always about learning and growing so mistakes are helping me to grow as an artist.

I am not currently a member of any organisation due to time constraints with my working full-time, however I do have active friendships with many artists locally and keep in touch through social media with like-minded artists. Keeping in contact with local artists keeps you involved within the community. For example, Helium Gallery ran a charity exhibition locally for the SPCA and I provided two pieces for this.

My preferred subject is figurative and portrait. I have felt my work evolves from the subject. I work with watercolour, oil, pastel and some acrylic however I am not so fond of acrylic as a primary product as I feel it's not as vibrant as the other mediums. However I do use it on occasion.

Mostly I use pastel, watercolour and oil with my multi media, and predominantly oil with portraiture.

My easel is my favourite piece of equipment. I was in a house which my partner and I were renovating and we discovered a large amount of Rimu in the ceiling. We managed to save the wood and got a local carpenter to make me an easel



'Olivia', 700cm round. Pastel. Finalist Rotorua Museum Art Awards.



'Pandora's box', 970 x 800mm. Mixed media. Molly Morpeth Canaday Finalist.

out of the recycled Rimu and it's been amazing, well-used and takes pride of place in my art studio.

When I am working in abstract, I tend to have a theme that is current in mind. I find objects that reflect that thought and disassemble and reassemble using shapes. It is very organic and when it reassembles it is always in the form of the original subject matter. When I am doing portraiture I like to sketch from life and then utilise photographs to enable completion of the work as I find most people these days are short on time. On occasion I do a preparatory sketch in pastel to assist with colour and tone.

I use Sennelier pastels for the soft and strong colours, Winsor and Newton watercolour and Michael Harding oils all for colour purity and lightfastness.


While I am creating I love music, or radio, podcasts, audiobooks – Spotify allows me to download music to suit my wide and varied taste from classical to alternative and everything in between according to my

mood. Volume up is always good. Ted Talks are very intriguing and I love YouTube videos on artists.

When I am not working, I love walking and reading art history novels. I try to keep involved in local activities. Fishing is also something I love, as we are five minutes from Lake Rotoiti and we're not far from the ocean either.

For new artists, I recommend that they not take criticism to heart. Be true to what subject you love as you will deliver stronger work. I was given this advice by an artist in Taupo and found it to be the best advice in my journey so far. Be aware this advice is not always easy to follow.

I have been with Helium Gallery, Rotorua. However this has recently closed after nearly three years so I am currently seeking a new gallery. My work has spread from Rotorua to the rest of New Zealand, and also Canada and USA."

See more about Toni here: toni-armstrong.com 



'Birds - Matariki Eyes', 9 of 12 x 2000cm rounds. Oil.



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Rembrandt Watercolour
Artist Quality

Pastel Pieces

BY KATHRYN SAMIRAH MILLARD

It's really the language of mark making that draws me into Art.



Visit to The National Gallery London, 2015 with my mother.

Once stood in front of a shoe that Gainsborough had painted. I was visiting the Tate Gallery in London with my mother.

Just a few brush marks of oil paint on the surface of the canvas was all it took to convey to me the most phenomenal shoe I had seen in paint – I stood and marvelled at that shoe for a while, such was the impression it

made on me. It made me believe that you can transform oil paint marks into the equivalent of things. It was not a precise analytical shoe, more the impression of a shoe, but it carried in its marks the sensation that a human being had indeed had some empathy toward that shoe, indeed the whole surface of that picture carried that sensation of empathy. And 'shoe-ness'.

Rembrandt does that to me as well; if you stand close to one, say a portrait, and look into the brushwork, you can get quite visceral feelings from the brush marks. You can see the texture of the paint itself and can imagine him wielding his brush, his actual hand inches from the canvas, plying his oils with the confidence of a master painter. Really it can make the hairs on the back of your neck stand on end. You should try it sometime for fun.

A Jackson Pollock, on the other hand, does not do that for me, I just don't feel that excited by standing close and looking hard at the mark-making. Maybe because all its drips and lines, swirls and rhythms need to be seen from a distance. It is not about making the actual paint become an equivalent of something.

Perhaps it's more poetry as opposed to prose that can arrest one?

Neither pastel nor acrylic has ever convinced me, like oil paint has, that it can be turned into something else. Maybe because it does not have the body of the oil paint? There is no substance, it is after all just dry and dusty pigment particles clinging to a surface that really has no hope of being anything but what it is.

It can give sensations by way of its tone or value, its hue or colour, or even if it's a solid colour or broken. But it will never convince me of being 'thing-ness'.

I think that this brave new world that we live in of technology, computers, photographs and the like has led us off, far and away from the juiciness of our mediums – it has seduced us with flat images such that we might mistake that smoothness for the way the surface of art pieces should now look. Textureless, brush mark-less, smoothed out to a seamless surface. We constantly view art online, in books, on phones, reproductions, all with the same flawless feel.

How refreshing then to go and look at a juicy Rembrandt in an art museum!

I think that is also why drippy watercolourists appeal to me: the run of the water, the spill of the drip, how unexpected, how uncontrolled and how refreshing it can be – the true nature of



*Thomas Gainsborough
Giovanna Baccelli 1782.*



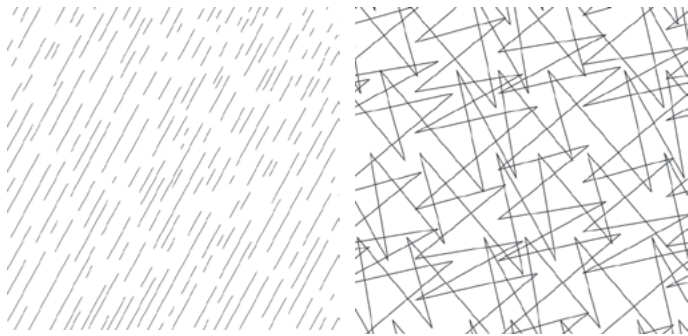
Rembrandt - Self portrait, 1660.

The New Zealand Artist Magazine

the medium spilling onto the paper. Unpredictable in its defiance.

I wonder if it depends on how you feel when you enter, say, a cathedral? Does your spirit soar with the highness of the ceilings, do you feel moved by such a place? Can you feel the wind-rush as you look at a picture of sailing boats leaning into the wind on the home leg? Can you let yourself go enough to enter the picture and let it work its magic? Can you let your emotions go at all?

Visually lines have the ability to emote feelings. But only if you let them.



Diagonal lines can give you the visual information you need to imagine the rain, sleet or storm raging around you. Paul Klee called these types of lines 'Active'.

A zig-zag line tells you that there maybe lightening on the horizon, it's a restless energetic type of line.

Do these lines above seem to terminate at the intersections with another, or do they appear to continue underneath, thus creating an up/down and forward/backward push in the otherwise continuous plane of the picture surface?

Both images have the ability to convey to the viewer an emotional quality. But it does require the viewer to be obliging for the effect to take place.

As we approach this year's end I have looked back at the articles I jotted down.

Starting with a short introduction to pastels in Sept/Oct 2017 we discovered that all pastels are not created equal. From here I moved on to looking at the building block of value and how we need to train our eyes to see in value.

Next came surface texture, which explored the different kinds of paper surface we pastellists use.

By the March/April issue I was looking at Learning to See and introduced the 'blind drawing' concept, at which Meg bravely had a go.


The Picture Plane and Aerial Perspective, followed on with these basic building blocks for picture making.

By July/August I was gazing sky-wards and discovering why the sky is lighter on the horizon and that it was the greater volume of air molecules that were re-scattering the blue light waves.

Penultimately in the Sept/Oct 2018 edition I moved on again to a more emotive subject, where I shared with you the adventure and joy in creating a mark in pastel across the textured surface. Here I had gone beyond building blocks and had begun to explore the psychological aspects that accompany mark making.

I believe that as one learns the different aspects of The New Zealand Artist Magazine

creating a picture, whatever the medium, after a while your practice pays off and you forget to worry about all the component parts; you have slipped them into your subconscious and you are now in the wonderful space of enjoying the ride, without worrying about 'crashing the gears'. Instead of feeling like Bambi on Ice, you begin to feel like the bird soaring in the air – at least that is how I like to imagine it – the more proficient one becomes the smoother the ride and the more fun it is too.

Once you are at a certain level of proficiency in wielding the tools for creating a picture and having attended very carefully to the language of art, you will begin to create with your own, individual voice. This journey towards creating pictures that are a unique reflection of who you are is one that will blossom only through your own efforts and musings, following your nose and continued exploring. Your latest work is a culmination of what you already know about the mechanics of picture making at that precise time. This learning to work on your process takes time, a lot of time, much more time than it takes the average viewer to look at a piece of art on the wall, which by the way, I have read is actually shorter than the time it takes you to peel an orange! 

"The arts are not a way to make a living. They are a very human way of making life more bearable. Practicing an art, no matter how well or badly, is a way to make your soul grow, for heaven's sake."

Kurt Vonnegut, American writer 1922-2007

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Trent Wylie



Trent Wylie started drawing and painting as a child and has done so his whole life.

He got into tattoo art around the age of 18 and has been a professional tattoo artist for over 30 years. Although he has painted off and on for years, he started to devote more and more of his time and energy to oil painting, around six years ago, and this has become his main medium and focus.



'Mt Ngauruhoe', 912 x 618mm. Oil on canvas.



'Deco Steam', 610 x 455mm. Oil on canvas.

He has always loved to draw, paint, create and invent and a career as an artist is something that evolved rather than him making a conscious decision to be an artist. "The term 'artist' is just a name for doing what I love."

Trent's love affair with beautiful New Zealand is a constant inspiration for him. "I love this beautiful country and this is my inspiration, our towns, our rivers, our mountains, our beaches and our people."

He is also inspired by the work of John Singer Sargent and really loves the style of Russian Impressionist artist, Alexi Zaitsev.



'Mallard', 920 x 610mm. Oil on canvas. Cover Pic.



'Castle Hill', 1020 x 505mm. Oil on canvas.

"We also have some great local artists here in Hawkes Bay and seeing their beautiful work inspires me as well."

Trent explains what being an artist means to him: "I love the freedom to paint whatever I want, whenever I want. As a tattoo artist you are always trying to come up with pieces to keep your clients happy, and that's exactly how it should be because you are working for them and they will be carrying your artwork around their whole life, so it's all about doing what the client wants. As a painter I can paint what I like and if I am lucky enough that someone else likes it enough to put on their wall, then that's great."

The attention to detail in Trent's work is amazing, but he is looking to loosen up a bit. "Many of the works that I am drawn to by other artists have such a loose style and big loose brush strokes. I find it hard to let go like that, but I am working on it."

Entrepreneur

"My preferred medium is oil – I like that it dries slowly – I like to be able to come back after a few hours or even a day and push some colour around or blend it here and there or even wipe it off if I don't



'Tongoio', 910 x 455mm. Acrylic on canvas.



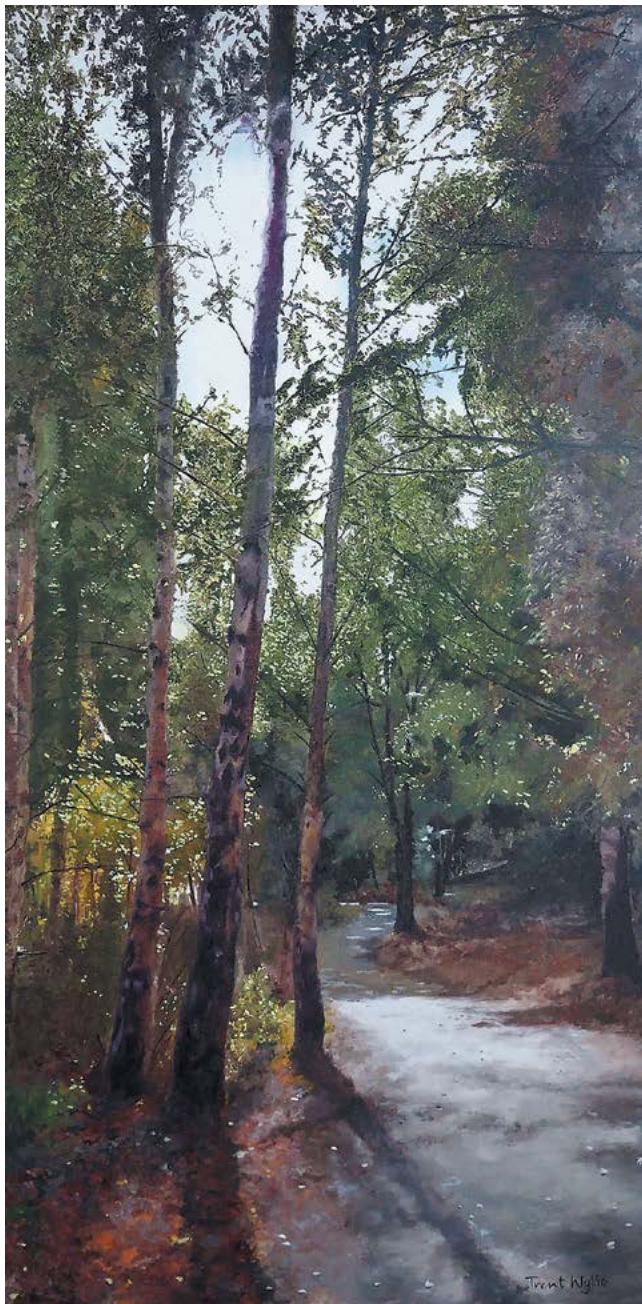
'Southern Sunset', 618 x 458mm. Oil on canvas.



'Waipatiki', 915 x 400mm. Oil on canvas.



'Southern Sunset 2', 912 x 460mm. Acrylic on canvas.



'Forest Path', 920 x 460mm. Oil on canvas.



'Hidden Pool', 610 x 510mm. Oil on canvas.

like it. "I have many paintings lined up but as a project on the side I have started making my own oil paints. This will help me be more loose with the brush as good quality artist grade oil paint in New Zealand is quite expensive, especially if you are putting half a tube of paint a time on the canvas with one stroke of a palette knife.

"Before I became established enough to make a living solely from tattoo art I was a leading hand colourist for the New Zealand Paint and Varnish company and I have also made and sold tattoo colour for over 20 years, so have a good grounding in formulating and dispersing pigments. I would love to acquire a good 'three roll mill' so as to make artist's grade oil colour here in New Zealand and supply it to fellow artists at student grade prices.

"I prefer Winsor and Newton oils – they are a good all-round product – but as I run out of a particular colour I am now making my own replacement colours. I use Rosemary essential oil as the solvent in my painting medium, I find it a more bearable smell than spike oil or Lavender and it does not give me a headache, like petroleum-derived solvents or turpentine."

Trent always feels proud when he sees his work in the annual Rotary National Art-x exhibition among the works of such outstanding artists and realising it's not out of place. This is a big confidence booster. But mistakes always happen. He says: "Don't make the same ones twice and don't let mistakes put you off. Someone once said we all have thousands of bad paintings in us and the only way to get them out is to paint them. Just don't show off the bad ones."

He doesn't have a preferred subject but does find himself painting landscapes the most.

His one inch brush is his favourite as it forces him to loosen up and his home made easels that allow work on virtually any size canvas are also high on the list of his favourites.

We asked Trent how he works, from start to finish: "I like to give my canvas a couple of coats of a burnt umber/white mix to give a brownish, cardboard-like, neutral tone to the canvas. I add some driers to the mix to speed up the drying process. I use a yellow watercolour pencil for the under drawing, which shows up nicely against the brown but will not show through if I am painting over in yellow or white, as with a sunset or light sky. I then start with the sky and work forward. I prefer to finish as I go rather than blocking in the whole canvas or work in layers with glazes, but I do leave some of the final details and highlights to last and put those in when everything is dry. I mix all my colours with a medium made from a little solvent, linseed oil and a siccativ (a drying agent that is used as a component of paint) that dries both the inner and outer layer of the paint in around three days so I can go back and work over anything that needs it."

Trent enjoys listening to music when he is painting, usually whatever is on the radio. He is looking forward to being able to spend all day painting, in a big, bright and more impressionistic style.

Usually any spare time is spent with his family; they love the beach and spend as much time there in the summer as they can as well as exploring all the other beaches they can get to around the country. "We also like to explore forest



'Vintage Napier', 760 x 505mm. Oil on canvas.



'Lake Hawea', 760 x 610mm. Oil on canvas.

walks and get to different parts of New Zealand over the school holidays with the kids."

"I think the biggest obstacle for anyone becoming an artist is paying the bills until you start to get an income from your art, and that's why many artists hold down a second job. Therefore my best advice to up and coming artists is keep your day job as you still have to pay the bills. Don't give up and always try to make your next piece your best. Don't be happy making a nice painting – try to make a work of art."

Trent's work has ended up in Australia, Kenya and Russia as well as New Zealand.

See more of Trent's work here: www.trentwylieart.nz 



'Wanaka Tree', 1525 x 920mm. Oil on canvas.

[FRAMES] by Daniel

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Dear New Zealand Artists . . .

As this is the last magazine before the new year I need to make sure I cover all the aspects of the Atelier promotion, which turns out to be logistically more difficult than in Australia, because although we can air freight tubes, the larger packaging has to be sent by sea. A further problem then arises for retailers who do not know yet which Mediums to stock, and at what levels, until you – the consumers – show us the way.

Can I ask you therefore to speak to your favourite retailer if you have had sample tubes and you already know which Mediums you would like to have in the 250ml size? The concept is to have enough to actually work with – I have been painting with all of them daily as we have tweaked the formulas, and I know that a sample tube isn't big enough, because every artist has to develop a relationship with anything new, and I find I'm still finding out more stuff about all of these Mediums – I do feel that the ladder idea is working very well because it caters to any technique that I can think of.

It might make it easier for you to choose if you could visit atelieracrylic.com and look at the videos and texts from the digital newsletters which are all set out there, and you should start off with the new introductory video which only takes a few minutes and goes through the ladder concept.

For New Zealand we have worked out a plan with our distributor to organise the actual market placement to make it simple and workable:

- **Point 1.** Choose a 250 ml Medium and get one free, and we will suggest Thick Painting Medium and Middle Medium to the retailers unless you wish to order differently, in which case you should speak to your retail shop now to fill a different personal order.
- **Point 2.** We have also organised www.tasart.co.nz and www.artsupplies.co.nz to look after your needs if you are in a hurry (as I usually am) or if you want to access Heavy Gel or Thin Medium instead of Thick or Middle Medium.
- **Point 3.** We have been asked which Mediums we are discontinuing: The answer is none until you stop ordering them.
- **Point 4.** Liquitex, I think, have around 40 Mediums, and Golden have 25 or so – what I am trying to establish with the ladder idea is a simple way of sorting out your needs, which I hope will make the ladder Mediums the most popular ones on the market, and I hope the retailers will understand the idea and stock all of the ladder Mediums once the market settles down. My own experience as a

long term user of 'ladder Mediums' is that I use a lot of Thick Medium and Middle Medium and we will need to offer bigger packaging of everything next year for artists who work on a big scale. The Heavy Gel is amazing because it mixes in like mixing a colour whereas some other brands of Heavy Gel Medium are very difficult to incorporate into the paint. The Thin Medium liquefies Atelier Interactive or A2 for fine detail or air brush use and if it is used with Jo Sonja or Free Flow the liquefying effect is amazing.



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

- **Point 5.** There are also what we could call 'Fad Mediums' and Pouring Medium is one of them – if you have a half full bottle and have lost your enthusiasm I will offer you some good ideas for using it next year.
- **Point 6.** There is a \$1,000 prize competition for Australia and New Zealand in the November digital newsletter: Go to atelieracrylic.com to find out. The digital newsletter appears every month so you could sign up if you would like to get it automatically. How to sign up – see the November digital newsletter.

Meantime we are trying to create a community of artists who enjoy using paint so with all this going on we would like to hear from you and we have created a platform for this. The link is <http://www.atelieracrylic.com/reviews> so you can reach us easily if you are looking at the digital newsletter and we invite you to send us images as well as comments.

To simplify the response I am hoping to hear from you about the Mediums. I realise that you might not want to write me an essay so we've set up on the digital newsletter a tick a box system that is easy for you to use but of course a personal pat on the back is always welcome.

- **Point 7.** Don't forget that Unlocking Formula is the key component when you want more wet time, and all the new Mediums respond to it but they also dry normally when you don't use the Unlocking Formula. You could have a situation when you don't know whether you will need extra working time or not so this is a very convenient way to prolong wet working time if you need it. Please remember that all acrylics dry slowly in wet or very humid weather – what I do, and I imagine most other people do, is to take advantage of the automatic longer wet time, and because I can't put my painting in the sunlight I just put it to one side and work on a different one. When I compare the paint behaviour to that of standard acrylic in wet weather the drying time may be longer but in any case which ever kind of paint you are using it won't dry within the painting session anyway – perhaps we should remind ourselves that oil painters have to wait even longer – and of course if you're using air conditioning you can escape the climate affect.

Christmas usually interrupts everyone's train of thought! I hope you all have a good time and look forward to following on in the New Year.

Jim Cobb, Atelier Chroma.

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!

News

**HUNDERTWASSER
ART CENTRE**



with Wairau Māori Art Gallery
WHANGAREI • NZ

Construction of Northland's
HUNDERTWASSER ART
CENTRE with Wairau

Māori Art Gallery is well underway in Whangarei and due for completion in 2020.

The centre, which was designed by Hundertwasser himself 25 years ago, will be the last of his original buildings ever to be constructed. It will house the only collection of Hundertwasser's works on permanent display outside of his native Vienna. It will also hold the country's first national collection of contemporary Māori art.

More than half of the total construction cost of \$26.5 million has been raised by the local community making it one of the biggest volunteer projects ever delivered in New Zealand.

However, a small amount of further funds are required to cover pre-opening costs and as part of the drive to raise this money the team behind the project are offering a range of quality prints which have been gifted by some of the country's most well-known artists.

The prints are exclusive to the Hundertwasser Art Centre with 100% of the sale price going to the project.

They are all personally signed and numbered by the artist and include works by Tony Ogle, Dick Frizzle, Emily Karaka and Michael Smither. There is also a Building Stone print produced by the Hundertwasser Foundation in Vienna which is exclusive to New Zealand and the Art Centre project.

Purchases can be made online at bepartofheart.co.nz

ARTISTS ANNOUNCED FOR THE INAUGURAL OWHANGO SUMMER SCULPTURE SHOW 2019

By Jonathan Organ and Jessica Pearless,
Directors, Paragon Matter

Paragon Matter are pleased to announce the artists selected for the inaugural Owhango Summer Sculpture Show in January 2019.

Eighteen of New Zealand's most well-known and emerging contemporary sculptors have been selected to present works in the inaugural exhibition.

The selected artists are: Stuart Bridson, Lucy Bucknall, Wanda Gillespie, Anna Korver, Gregor Kregar, Archie McCahon, Aaron McConchie, Phil Neary, Jonathan Organ, Jessica Pearless, Oriah Rapley, A.D. Schierning, Jeff Thomson, Hannah Valentine, Leon van den Eijkel, Johnny Turner, Rachel Walters and Olivia Webb.

The exhibition is located in the historical milling town of Owhango, bordering the Ohinetonga Reserve, next to the Tongiriro World Heritage National Park. The inaugural exhibition offers professional artists the opportunity to present works in the unique subalpine environment of

Owhango, close to New Zealand's most stunning scenery.

Diverse explorations in sculpture will bring the opportunity for the audience to engage with site specific, large scale and multi media installations alongside works made from corten steel and bronze.

"The Owhango Summer Sculpture Show was established to offer our world-class sculptors another opportunity to showcase their work in an outdoor context. The central North Island is known for its sublime beauty. The landscape of Owhango will bring art and the landscape together in our inaugural exhibition."

The exhibition has been supported by a Ruapehu District Creative Communities Grant.



Anna Korver.



Stuart Bridson.



Leon van den Eijkel.

NZ ART SHOW APPOINTS NEW CHAIR AND TWO NEW BOARD MEMBERS

The NZ Art Show is pleased to announce the appointment of a new Chair and new Board Members.

Wellington accountant Anne Stephenson is the newly appointed Chair of the NZ Art Show Ltd Board of Directors. Outgoing Chair, Wellington lawyer Graeme Reeves announced his retirement from the Board of Directors: he had held the position for seven years.

Anne Stephenson is Chief Strategist and principal of accountancy firm Connected Accountants, formerly Stephenson Thorner, and she first joined the NZ Art Show board in 2012. Prior to that, she had had a long association with the show and has built up a significant art collection from the show since it first started in 2004.

Reeves is delighted with his replacement.

'After seven years as Chair I am extremely proud to have been associated with such an important and compelling event that contributes so much to the community, says Reeves. 'I am confident that the show will continue to thrive under the direction of incoming chair Anne Stephenson.

'She is a highly regarded and successful member of the business community and her expertise has been instrumental in ensuring the show's successes to date: I have no doubt that she will continue to be invaluable to the show's trajectory forward.'

Stephenson is a business advisor and accountant who works with creative and innovative businesses. She has built her practice helping entrepreneurs develop their businesses through understanding and analysing the numbers, developing goals and implementing plans to ensure they achieve their goals. Her clients include

design companies, architects and other owner managed creative businesses.

Two new appointments to the Board are Jane Hart and David Foot, who have both had a strong connection with the show for several years.

Jane Hart is Account Manager at Signature Promotions, New Zealand's leading promotional branding agency, a position she has held for nearly twenty years. She has been a client of the show since 2004 and has served as a member of the selection and judging panels for the last five years.

'The NZ Art Show is very important because it supports New Zealand art, artists and art buyers at a grass roots level', says Hart. 'It is such a wonderful event for Wellington and I'm excited about this new appointment.'

David Foot is a Director of car dealership Brendan Foot Supersite and a son of founder, Brendan Foot. David's association with the show goes back ten years, when Brendan Foot Supersite started sponsoring the show. 'The NZ Art Show is fantastic event I am proud to be associated with and I've enjoyed watching the show grow over the years. It is a wonderful event for Wellington. It's an honour to have been asked to come on Board and I look forward to being involved with the event on a strategic level.'

The dates for the 2019 show are Queen's Birthday Weekend, May 31 to June 3, with the gala evening to be held May 30. **N**



Anne Stephenson

No. 8 WIRE

Held annually around the Fieldays event, the Fieldays No.8 Wire National Art Award celebrates innovation by challenging artists to create artworks using No.8 wire, an iconic Kiwi agricultural product.

The award, hosted by Waikato Museum, culminates in a public exhibition in May/June at Hamilton's ArtsPost. The award draws on an iconic farm product and translates this through talent and ingenuity into an art form. **N**

The New Zealand Artist Magazine



Elwyn Stone, 2018 Fieldays No.8 Wire National Art Award finalist, with her work 'Imprint'.



Akky van der Velde, 2018 Fieldays No.8 Wire National Art Award Winner, with her work 'Outside the Square'.

THE PAINTING PLACE

The Cambridge Society of Arts is situated in beautiful Cambridge, Waikato. They have their own club house called 'The Painting Place', on Thornton Road which is settled in between the large trees of Te Koutu Park.

By Ineke Zegwaard



Oil drums by Ineke Zegwaard (oil)



Autumn Glory by Lindsay Muirhead (oil)



Fantail by Susan Kirsopp (acrylic)

The art society has about 55 members who can come any time of the week to meet up with other members and paint. Mostly we meet on a Monday, Tuesday or Wednesday morning. There are also workshops organised for members with well-known artists from around New Zealand.

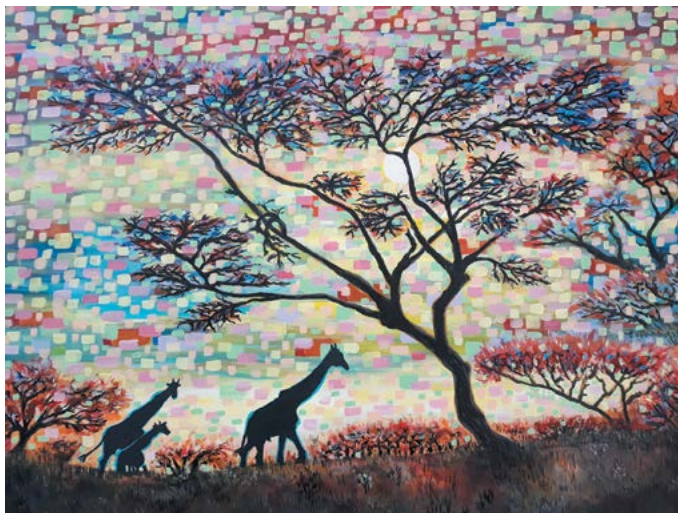
The annual members exhibition this year is being held in the St. Andrew's Church Hall in Cambridge, on 17 and 18 November. The exhibition is open from 10am to 4pm. Entry is free and all art

works on show are originals and most of them are for sale. The exhibition is combined with the Cambridge Camera Club who have part of the building for their exhibition. This is the first year we are working together and it promises to be a great exhibition and a great opportunity to buy quality art for a very reasonable

price. The Painting Place is also open for public viewing when members are there.

Members pay an annual fee of \$60 each January. New members are always welcome and if you want to try it out for a while before committing we'd love to meet you.

To find out more about the group, visit the Cambridge Society of Art's Facebook page or call Ineke Zegwaard – Treasurer – on 07 823 3407 or Lindsay Muirhead – President – on 021 245 8800. [N](#)



Africa by Julia Jeon (acrylic)



Outback Gumtree by Ineke Zegwaard (oil)



OPENS IT'S NEW STORE

Hidden House Picture Framing & Picture Gallery has moved into new premises - 17 Port Road, Whangarei. We went to the grand opening . . .

Hidden House Picture Framing, previously owned by Stu and Carole Slater, now belongs to John Robinson and Barbara Gill. Once in premises next door to Authurs Emporium, they have moved to larger premises in Port Road, Whangarei.

Still providing the excellence that Hidden House is renowned for, they are happy to go the extra mile for their customers. Their demand for perfection ensures that your artwork is well cared for and will be framed perfectly.

Now with larger premises, John and Barbara have got space to display and sell artists work. Please get in touch with them for further details.

They have a further business on the premises - a carpet overlocking facility. Perfect for edging those carpet off cuts that you'd love to use in your studio.

Do pop in if you are in Whangarei and say hello!
Tel: 09 438 9951 • info@hiddenhouse.co.nz

• www.hiddenhouse.co.nz 



Co-owner, John Robinson with Rob McIsaac from TNZAM.



One of Adrienne Dietrich's stunning photographs.



Dougie Chowns with Peter Meares from Onekaka.



David Foley, Andy Cooney and Adrienne Dietrich.



Co-owner, Barbara Gill.



Framer Garry Hazelton with Peter Meares and Nikita.

ALEXANDRA
Blossom Festival FESTIVAL PAINTINGS REFLECT
CENTRAL OTAGO'S ENERGY

By Beth McArthur

In keeping with surroundings, a Central Otago acrylic landscape painting was awarded top prize at the Central Otago Art Society's annual exhibition at the 62nd Alexandra Blossom Festival. The exhibition opened on September 19.



Wyn Dryden with her winning painting (2018).

Central Otago Art Society's exhibition judge and guest artist Gregory O'Brien said Alexandra artist Wyn Dryden's Premier Award winning 'Spring Snow and Blossoms' showed her love of Central Otago.

O'Brien told the opening night gathering he had looked at Dryden's painting for a long time. And the more he looked, the more depth he found.

"This is not a naïve painting, he said. "It is incredibly youthful and playful. The artist obviously loves this place."

He saw the 150-entry exhibition, the opening event of the Blossom Festival, as a great celebration of rejuvenation and

rebirth. "The paintings reflect the energy of this region and... it's springtime," he said.

In the absence of a second prize, three highly commended prizes were awarded.

Of these, Judge O'Brien found Alexandra artist Dorothy Piper's watercolour, 'Quail in Oak Leaves', a complex and imaginative work with animals and birds hidden in the painting.

"This is a musical piece of painting, reflecting the rhythm of life, autumnal in its conception."

The other highly commended prizes went to Alexandra's Denis Kent for his 'Back Country Shelter' oil, and Arrowtown's Pamela Wilson for her watercolour 'The 'nun' of Brow Peak'.

There were 28 entries in this year's special section, 'Central Otago Heritage', won by Alexandra artist Marion Vialade with her intricately detailed gouache work, 'Hayes Engineering, Oturehua'.

The Elizabeth Stevens Memorial prize went to Marg Hamilton, of Alexandra.

Painter and printmaker Inge Doesburg and Danny Moorwood, ceramics, both of Dunedin, were also guest artists.

Gregory O'Brien, full time poet, visual artist and art writer is, along with wife Jenny Bornholdt, currently living in Alexandra where both are recipients of the Henderson Arts Trust Fellowship.



ABOVE: 'Back Country Shelter' by Denis Kent (2018).



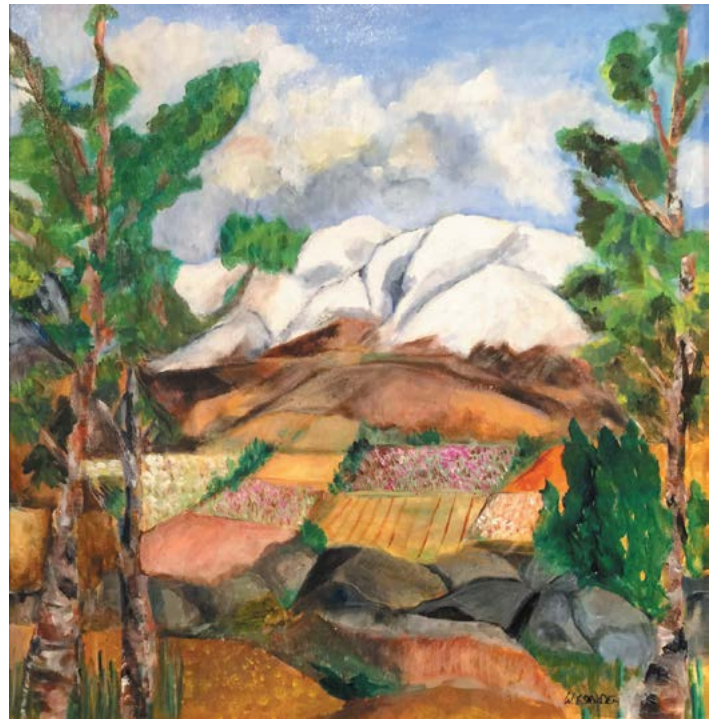
RIGHT: Painting by Gregory O'Brien (2018).

EXHIBITIONS & EVENTS

"How do you get away from the landscape here," O'Brien asked.
 "It takes a long time to decode," he said, adding it had been a privilege to be a judge of this exhibition. **N**



'The Door Business' by Gavin Chai (2018).



'Spring Snow and Blossoms' Wyn Dryden's winning painting (2018).



'Nun'of Brow Peak' – watercolour by Pamela Wilson (2018).

Impressions

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Impressions National Art Awards Tasman Art Focus Group

About 150 people attended the opening and presentation of prizes at the Impressions National Art Awards 2018 which was organised and hosted by the Tasman Art Focus Group and held in Mapua on Saturday 29th of September. Entries were received from artists throughout New Zealand, and the consensus expressed was that the show just gets better and better every year. The installation of a picture rail meant that the large number of bigger artworks were well displayed.

The Impressions Supreme Award went to Auckland artist Nour Hassan with an untitled expressive oil painting. Rose Shepard presented comments on behalf of the three-member judging panel and reported that this work, while at first confronting, once the viewer took time to understand the work, they could then understand just how very clever the piece is. Nour's prize is comprised of \$2000 cash, a \$500 Impressions' voucher for art supplies and or picture framing, a year's subscription to the NZ Artist Magazine as well as a two-page artist feature.

Rose also commented that the panel could have happily selected about eleven works for merit awards but were confined to three. The order of presentation of these prizes does not reflect order of talent, but rather that the judges chose three for special mention.

The Golden Artist Colours Merit Award was presented to Nelson Artist Hannah Starnes for her oil painting titled 'Release'. This work coincidentally continued the underwater theme seen in Nour Hassan's painting. Hannah's prize is comprised of \$750 retail value of Golden Artist Colours materials and \$150 wholesale value of picture framing in Larson Juhl materials.

Caroline Bellamy of Nelson received the Winsor & Newton Merit Award for her oil painting 'Valley Beyond, Fiordland NZ'. This painting, whilst an expressive interpretation of the landscape is intriguing to view from different perspectives – just as a real-life landscape varies from different vantage points. Caroline's prize is comprised of \$750 retail value of Winsor & Newton art materials and \$200 wholesale value of Avon Picture Framing materials.

The Daler Rowney Merit Award was given to Nelson artist Wendy Lineham, for the second in a series and is titled 'God Sees II'. This little work tells a story of a child inspecting items on a table and one is led to believe that perhaps he shouldn't be doing so. Wendy received \$750 value of Daler Rowney art product and \$200 wholesale value of Avon Picture Framing.

Each winner also received a year's subscription to the New Zealand Artist Magazine.

The exhibition was held over two weeks during the school holidays. **N**



ABOVE: Rose Shepard presented comments on behalf of the judging panel.

RIGHT: Impressions Supreme Winner 'Untitled' by Nour Hassan.



ABOVE: Caroline Bellamy in front of her Winsor & Newton Merit Award-winning Painting.

RIGHT: Golden Merit Winner 'Release' by Hannah Starnes.



Daler Rowney Merit Winner 'God Sees II' by Wendy Lineham.

ORIGINALART.CO.NZ

Presented by Original Art (oaa.co.nz), an Auckland based creative organisation, an artists' group show 'Oriceantal' took place between 27 September to 4 October 18 in TuiTui art space (Ins: tuitui_artspace) in Local Grey Lynn area (58 Surrey crescent), which is becoming a great start point of new fascinations between western and eastern dreams, also the rapidly changing world.

Ms. Liao Wen (a well established contemporary curator) says, "The show brings up issues about individual identity recognition in this widely globalised culture, which happens everywhere." The Oriceantal opening night was on 27th, September 2018.

The show featured work by a roster of local based and international influenced artists, Jiajia, Ryan DD Sun and Ye Zhang. Ryan DD Sun's 'A Circle On The Side Of Five

Points', took up a large scale of a wall, interestingly mixed with traditional film and sculptured plastic bags. In Jiajia's 'YI-Definition', the artist has interpreted a personal stories into consistent icons as wood sticks and large female faces in her oil painting. The portrait photography from Ye Zhang like Long-left, oil painting liked low key digital photography draws audience into nuance of skin, fabric and the veil. 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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MOSAIC EXHIBITION CHAMPIONS PACIFIKA

In September 2018 the sixth New Zealand National Mosaic Exhibition, convened by Pat George, was held at the Estuary Arts Centre, Orewa.



Gail Barratt 'Pacifica Tattoo'.



Barbara Dawson 'All Saints Church Palmerston North'.



Elwyn Scott 'Strata'.



Jane Santos 'Grand Illusions'.

Over 100 mosaic art works were on display, the artists demonstrating the use of a wide range of materials such as ceramic tile, glass, mirror, rock and pebbles, metal washers, seashells and eggshells, that can be assembled into a mosaic art work that often reflects the artist's perception of aspects of the world they live in. Barbara Dawson's 'All Saints Church Palmerston North', built in 1914 and now requires earthquake strengthening, uses local brick from the Hoffman kiln from which the church was originally built.

Mosaic is an ancient art form. When centuries old mosaic is excavated at significant sites it astonishes and amazes people. Mosaics endure. But they also provide that historical link between one age and another and tell us about life in a previous era: about the people, the culture, landscape and politics.

Similarly today's mosaic artists create their impressions of their world. Here is a brief selection:

Overall Winner of the 2018 exhibition was Steve George with 'Tuna', inspired by the endangered New Zealand Long Fin eel, a 3D work designed, hand-carved and sculpted from polystyrene and then mosaiced in hand cut glass. The base is vitreous tile, pebbles, sand and glass frit.

Second overall was Elwyn Scott's 'Strata' an assembly of small tile, stone, rock and pebble reminiscent of excavations for road cuttings or house sites in today's bulldozer world.

Jane Santos' popular parade of Wellington houses won the 2D prize. 'Grand Illusions' uses porcelain, ceramic and glass hand cut tiles. Once again Jack, her family dog who died in 2015, is seen to enjoy the freedom of the city street.

For previous exhibitors and audiences at national mosaic exhibitions, perhaps the most interesting highlights of 2018 were the entries in the new Pacifika section.

Jackie Strickland's 'Faka' ofo' ofa' o Tonga Beauty of Tonga' was the winner of Pacifika Award. This mosaic was inspired by Jackie's visit to Tonga in May 2017. She found the infrastructure was run down and minimal in places but that the land was beautiful and the locals incredibly friendly and helpful. The Beauty of Tonga reflects the vibrancy and richness of the natural land and seascape colours. The mosaic is made from stained glass, mirror and Van Gogh glass.

Second in the Pacifika section was Dessa Bluu's 'Wahine ki te Ngakau Koru (Lady with the Koru Heart)'. From head to toe, Wahine is entirely made up of the Koru design, 'depicting peace and harmony, positive change and awakening. Wahine was created with the utmost simplicity but with the greatest respect and admiration.' The mosaic could have been created with a life-like face and body, but Dessa said that she wanted to portray first and foremost, 'how immense and beautiful the Wahine heart truly is'.

Third Place went to Rowena Rooney's 'Pasifika Connection'. This is a triptych that reflects a variety of tapa design elements from different Pacific Islands brought together as a mosaic. It shows how we as a culture, connect through nature using traditional art inspired from the environment. The colours portray traditional tapa, the division between each panel signifies the ocean and the two end symmetrical panels signify the pacific guardians that stand strong beside their unique patterns.

Winner of First Time Entrant Award was Gail Barratt with 'Pacific Tattoo'.

Gail has for some time been fascinated by tattoos and how they play with light, change shape with movement and contrast with skin. Previously having used ostrich eggshell and loving the porous texture and the way light plays on the texture, she wanted a similar effect, but for the pacific tattoo torso, she was looking for a dark sun-bronzed effect so emu eggshell was the perfect medium. For the koru part of the tattoo she used square drive screws (another fascination, using industrial type objects in art) in-filled with washers, beads and then grouted. The base of the torso is a recycled fibreglass shopfitting and each piece painstakingly shaped and glued on, a process that took up to 120 hours!

This is the first exhibition to be held under the banner of the recently incorporated society of New Zealand Mosaic Art Inc (2017). For those who could not travel to view the exhibition the opportunity to view photographs of all the exhibits is available

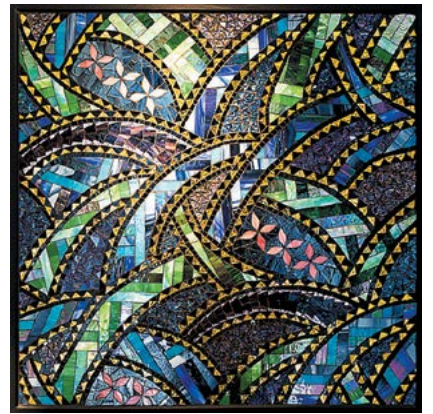
The New Zealand Artist Magazine



Dessa Bluu 'Wahine ki te Ngakau Koru - Lady with the Koru Heart'



Rowena Rooney 'Pasifika Connection'



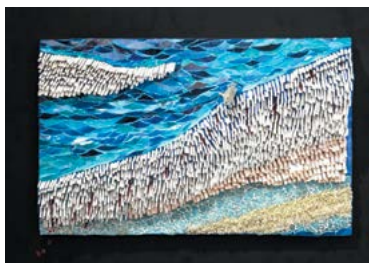
Jackie Strickland 'Faka ofo ofa o Tonga - Beauty of Tonga'



Con Kiernan 'Orchestration'




Heina Petzold 'The World Within'



Ellie Fijn, 'Tangaroa Grieves'



Steve George 'Tuna'

on the website <http://nzmosaicart.co.nz> along with artwork and profiles of NZMA members. You will also find stories of mosaic art that can be found in public places throughout New Zealand. 



Susan Bainbridge, our acting President is presenting certificates to Bev Herridge and Jan Harman.

Nearly fifty entries were received from members for the 2018 Art Awards Exhibition of the NZ Fellowship of Artists, in four categories: Landscape, Still Life, Figurative and Abstract. The exhibition opened on September 5.

Our Wednesday demonstration day was a 'change of plan' which finally worked out well. Our scheduled demonstration preparatory to the workshop later in the month had to be cancelled due to illness and a substitute programme was quickly arranged and well

received by the goodly number of members present. First, a video was shown. This was of interest to us all as most had never painted 'Big Brush, Large Canvas' as Rio van Rooyen demonstrated. And maybe we never will. However, it is interesting to see how other artists paint and we can always go off with a few tips for our own future work.

Afterwards, there was a delicious morning tea which lent a festive

air to the proceedings before the prizegiving presentation for our main judged competition of the year. Claudia Gadotti, an artist well-known and highly regarded by the Fellowship, was the judge.

The Abstract winner was 'Road Home' by Marianne Townsend. A water colour with metallic based ink.

Claudia liked the mood of this piece and felt the composition was effective. The Merit certificate went to 'Fruit Flavour' by Jan Harman.

The Figurative winner was 'Over the Fence' by Jenny Dufty: Claudia was impressed with the point of view – the children

Abstract Division



1st Place: 'Road Home' by Marianne Townsend.

Still Life Division



1st Place: 'Pink Roses' by Jan Harman



Merit: 'Fruit Flavour' by Jan Harman.



Merit: 'Magnolia' by Bev Herridge.

EXHIBITIONS & EVENTS

seen from the back – and the movement seen in the figures. The Merit certificate went to ‘Lost Soldier’ by Amber Adams.

The Landscape winner was Amber Adams with her oil painting, ‘Summer’. Claudia liked the laid back mood, good detail in the grass in the front but keeping the piece loose and relaxed. The Merit winner was David Stone, with ‘Boats, Bucklands Beach’.



Informal Art Morning & DVD at Gifford Gallery.

Landscape Division



1st Place: ‘Summer’ by Amber Adams.



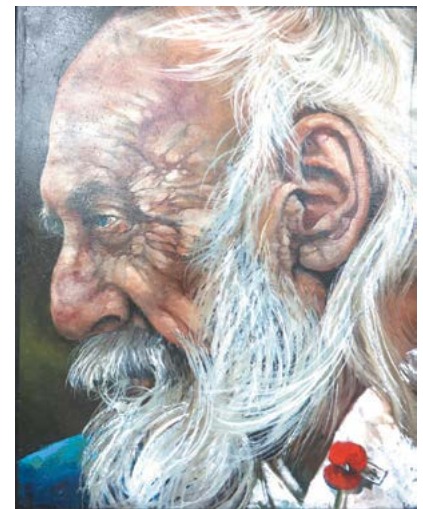
Merit: ‘Boats, Bucklands Beach’ by David Stone.

The Still Life winner was Jan Harman with ‘Pink Roses’. Claudia liked the feeling of the flowers in the distance and how the blues and purple came in the shadow. The Merit certificate went to Bev Herridge.

Figurative Division



1st Place: ‘Over the Fence’ by Jenny Dufty.



Merit: ‘Lost Soldier’ by Amber Adams.

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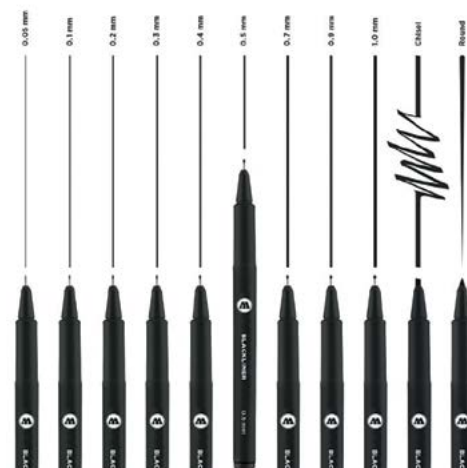
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