

THE NEW ZEALAND ARTIST MAGAZINE

Series 7 Volume 3 Issue No. 39
March April 2020
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PRODUCT REVIEW
ARTISTS DAYLIGHT LAMP

ARTISTS FORUM
Dougie Chowns
Sketchbook, part 30

DEMONSTRATIONS
• **MARBLING**
• **ALL ABOUT GREEN**

EXHIBITIONS AND EVENTS



FEATURED INSIDE:

- Claire Broughton • Elise De Silva • Gaylene Lonergan •
- Kerri-Lee Günter • Lanie Wilton • Pam Crowther •





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CLAIRE BROUGHTON

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ELISE DE SILVA

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GAYLENE LONERGAN

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The Team

On the cover: 'Sunrise Over Rangitoto' cropped – Elise De Silva. PG 18.



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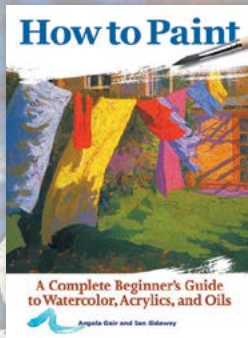
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a note from the studio...

Hello lovely readers

If you haven't received your January/February copy of the magazine, we apologise. All magazines were duly posted, but many seem to have gone 'walk-about'. We have addressed the issue but are waiting on a reply. That being said, we sold out of the Jan/Feb issue here. We are waiting for some returns from our stockists which only come in when this one goes out. Hopefully this issue reaches its intended destinations with no mishaps.

In this issue we have demonstrations from Jacquard on marbeling pg 28, and Evan Woodruffe on the colour green pg 44. Very interesting.

I was privileged to be given an opportunity to do a product review in this issue, pg 10. I am delighted with this product!

We have a feature on a collective of five talented woman who tell their story on pg 12, and two talented youngsters who have come forward, pg 36.

There are loads of products available for your perusal in our product pages, and we apologise for mixing up two products in the Jan/Feb issue. We have corrected this error and those two products are in this issue again – pg 55. Let us know if you can spot which ones they are – info@thenzartist.co.nz.

Exhibitions and events pages are full as well – pg 44. Please remember if you want your exhibition or event published in the May/June issue, deadline is 31 March.

COMPETITIONS: Please go to 'Competitions' on our website and if there is a competition that we haven't listed there, please email the details and URL to survey@thenzartist.co.nz

We hope you enjoy this issue, it was great putting it together :-)
Cheers

Meg



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Hi Meg

At long last it's time to send my belated thanks for the surprised gift that I received after renewing my subscription. Much easier for carrying my art gear now.

Keep up the good work on the magazine. Waiting for the next edition.

*Regards
Tony Sheppard.*

Hi Meg,

Just to let you know I am finally back from my travels, and my Jan/Feb issue of TNZAM had arrived in my postbox. Thank you so much for getting it posted after the NZ Post 'hiccup'.

I have every single issue since I began subscribing in November 2013! I absolutely love your magazine and get lots of inspiration from the articles.

*Kind Regards,
Kaz Berry*

Dear Douglas,

We are back in China. The internet connection now is stable and I have time to write letter.

It was a pleasure to meet you in the Hari Hari Hotel. One of the gifts in life is to spend time with people who give you inspiration because of their being.

Thank you for sharing your work with me. Our conversation showed me that art is great and it's ok to stay on my own way.

Thank you for sharing your experience with the Mercedes car, I learned, that money is not the most important thing to get what I want.

I visited some galleries in New Zealand. I find it fascinating to see what can be done with hands. This applies not only to painting, but also to writing, sculpting, crafts, etc.

Feelings express themselves in art, I think the intellect can contribute very little to nothing to art. Art comes from heart, not from brain.

It makes me happy to talk to people who have a story and who share it. Our conversation was a great pleasure for me, even though I didn't understand every word because of my knowledge of English. I would like to thank you for the time you have taken for me and for the conversation. It means a lot to me. Thank you, you are a great inspiration.

My life changed three years ago as I had a long illness. I studied hard to be an engineer and was very good in my job. I earned a lot of money until I was 36 years old. But something was not right in my life. Three years ago I started to think about myself and my life and I figured out, that my brain work (I have a high IQ) is not the only thing in life. I figured out, I missed my heart the most. I was good but there was no soul in it.

I quit my job and we moved to China in 2017. Now I have time for art, for my heart, to figure out what I can and want to do in my life. That was/is a hard way, but it worth it. So I wrote a book and will finish it soon. I started to paint end of 2018 and do a lot other things like sewing to express myself. Here in China I don't need to work, I'm free for that kind of experience.

*Kind regards and all the best for you
Birgit*

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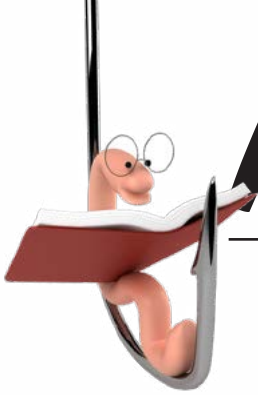
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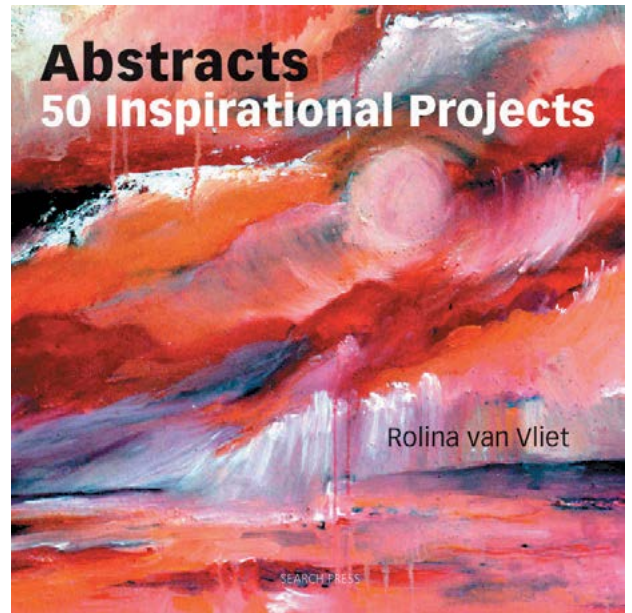
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ABSTRACTS 50 Inspirational Projects By Rolina van Vliet

Where do you find inspiration for an abstract painting? How do you start? What materials should you use? Are composition and perspective important? These questions and others are answered in detail in this impressive book, with a clarity that guarantees success. Whether you want to purely abstract your ideas, thoughts and feelings into colour and mood, or whether you want to base your pictures on subjects that interest you, such as landscapes, flowers, or music, you will find much to guide and fascinate you here. Rolina van Vliet is an enthusiastic teacher, and she offers a brilliant insight into what makes good paintings, with 50 stunning projects, each accompanied by expert tips and a full palette of exciting and fun techniques. With help on what materials to use and how to use them, she includes many photographs illustrating different ways to create smooth, textured, collaged, vibrant, powerful and atmospheric abstract art. Beginners will love the way Rolina encourages experimentation - there are no rules, and more experienced artists will find much here to inspire them.

Rolina van Vliet has studied at the Academy of Physical Education in Groningen, the teacher training department of Amsterdam College, and the fine arts department at the Free Academy in The Hague. She now teaches at various centres for artistic training, and has developed a new method of painting based on abstract painting. Her work varies from abstract expressionism to lyrical abstract painting, with the emphasis on spontaneity and dynamics, and with a clear preference for total abstraction. She regularly exhibits her work, has written articles for art magazines and runs workshops and courses on abstract art.

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'Hooked on Books 7' in the subject line.
Draw will take place on the 20th April 2020.

NATURE'S BALANCE

Self-taught artist, Claire Broughton first picked up a brush in 2002 and became enchanted with the flow and magical qualities of watercolour. She attended a workshop with New Zealand artist Susan Harrison-Tustain in 2010 which she found invaluable, along with all the support and encouragement she received from Susan. "She really helped me to polish the rough edges off my work, making it look more professional."



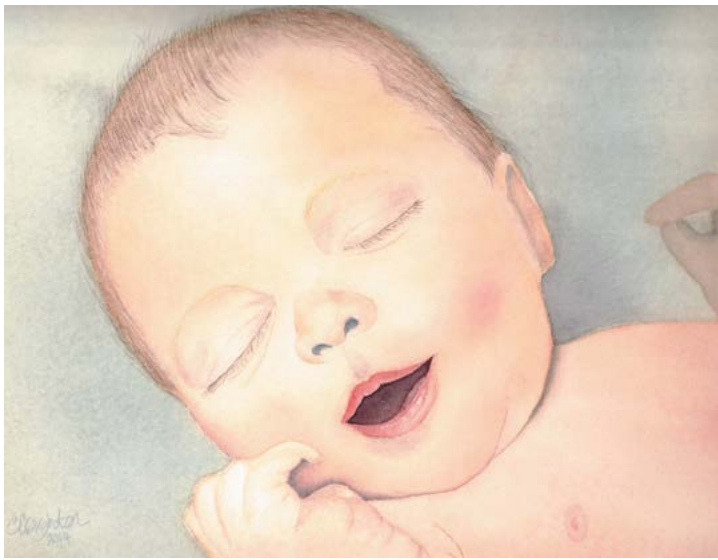
'Fuchsia excorticata', 420 x 594mm. Watercolour.

A certificate in Drawing Nature, Science and Culture: Natural History Illustration through the University of Newcastle, Australia in 2016 provided an excellent understanding of drawing, especially botanical drawing which in turn has helped her to achieve realistic watercolour paintings.

In 2018 she attended a workshop with Jess Shepherd, aka 'Inky Leaves', at the Fernglen Gardens in Birkenhead, Auckland. "Jess paints leaves on a big scale and the objective was to encourage us not to be afraid to go big and now it is one of my favourite methods of describing leaf form – up close and detailed like relief maps. It was great fun!"

Born in Warwickshire, England and later immigrating to New Zealand, the biggest motivating factor for Claire to pursue her career as an artist was a much-needed work-life balance. "The largest obstacle I face is having time to follow my passion. I only discovered watercolour painting at aged 40. Working full-time and planning to emigrate to New Zealand took up a huge part of my life, and since arriving in New Zealand, having moved areas several times has been such an intrusion in precious time to settle into a space and have the luxury of time to paint."

Working full-time in New Zealand as a holistic therapist, carrying out massage, aromatherapy, reflexology treatments and organic facials, Claire also loves swimming and yoga which she does at least once a week. "I am a huge animal lover, owning a cat and dog, and we are in the process of renovating an old villa. There is not much



'Caleb', 210 x 297mm. Watercolour.

time for much else but when I have time-out I love to travel and see different parts of New Zealand."

Claire maintains the main lesson she has learned from mistakes is not to get too stressed about a new project: "Approaching that first pencil mark onto clean white paper with enthusiasm and confidence is important. If I make a mistake I try and learn from that error and start again!"

Mother Nature is Claire's biggest inspiration, from which she claims she will never tire. "I am currently working on a New Zealand flax painting which will hang in our newly completed shower room. I am loving working just in greens, in varying tones and shades – it is most therapeutic."

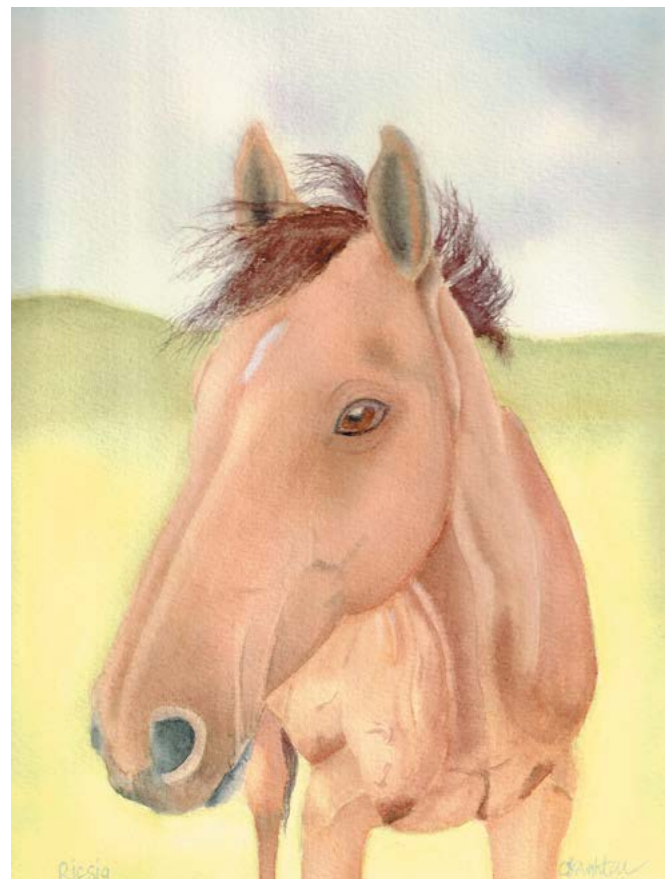
Taking pride in having participating in exhibitions and selling her work, Claire says: "Having exhibited was a huge step for me, as I lacked confidence. But encouragement from husband, friends and colleagues prompted me to take the plunge and enter/exhibit my work which was very successful."



'Tulip Couleur Cardinal', 210 x 297mm. Watercolour.



'White Dahlia', 130 x 130mm. Watercolour.



'Reisig', 210 x 297mm. Watercolour.



'Kowhai', 210 x 297mm. Watercolour.



'Ginkgo Leaf', 420 x 594mm. Watercolour.

She lists the following as her accomplishments thus far:

- The Botanical Art Society of New Zealand 'Botanica 2018 Exhibition' at the Akaroa Art Gallery.
- The Friends of The Gardens Art Group 'In Memory of Banks & Solander Exhibition' from 12 July to 18 August 2019 at the Auckland Botanical Gardens.
- The Sanctuary Mountain Maungatautari, Nr Cambridge, New Zealand (profits go towards the upkeep of this sacred place.)
- The Chamber Gallery, Rangiora, for their exhibition 'Botanica 2019' 22 September - 31 October 2019.

Claire is also a member of the Botanical Artist Society New Zealand and Watercolour New Zealand. "The Botanical Art Society has been a wonderful contribution to my personal development as being a member allowed me to take part in exhibitions and partake in workshops when time permits."

Having established that botanical art is definitely her favourite subject, she goes on to explain her feelings regarding watercolour: "Watercolour is my passion. I love the ritual of dipping the brush into clean water, picking up colour and seeing the magical qualities of the colour flowing on the paper. I have bought some pastels and coloured pencils which I intend to try out.

"Stretching my paper in a bath of water and taping it to a gator board, I let it dry completely. I like to source my subjects, leaves etc and photograph them so that I



'Blue', 210 x 297mm. Watercolour.



'Magnolia Soulangeana'; 210 x 297mm. Watercolour.



'Dogwood Leaf'; 420 x 594mm. Watercolour.

always have a stable reference after the leaf/plant has faded or decayed. This is essential due to time restrictions for painting. I love Arches and Saunders Waterford 330 gsm watercolour paper. The quality is superb and gives lovely smooth results ideal for detailed work. I like Schminke watercolour tube paints as their clarity and mixing qualities are superb and can be rehydrated after weeks of non-use. I like to listen to a selection of relaxation music while I paint, it further enhances the whole experience."

To new and aspiring artists, Claire advises: "Follow your dreams and pursue whichever art inspires you. Do not be afraid to try different mediums and do not be afraid of making mistakes, it is all a lovely learning curve! Life is too short to hold back on your passion. Take all the learning, advice and support you can get. This is so important to prop you up when you might be feeling a lack of confidence. Mixing with like-minded people will just reiterate your decision to give art a go! Most of all HAVE FUN!"

Claire has work in Australia, USA, UK and New Zealand. See more about her here: clairebroughtonart.wixsite.com/watercolourist 



'David Austin Rose Wedgwood'; 210 x 297mm. Watercolour.

Daylight Techne™ ARTISTS' LAMP

By Megan Lavin-McIsaac. Photo reference: Sarah McIsaac

How excited was I when I was asked to do a product review of the 'Daylight Techne™' artists' lamp. The lamp arrived and I carefully unpacked the box. All shiny stainless steel, the components come individually wrapped. The lamp has a very solid feel; not a gadget, but an asset. Connecting up the lamp is an easy task, and it has a very modern, professional look to it.

This lamp has basically changed my life. Not to sound too dramatic, but I haven't been able to paint for the past four years, not only from lack of inspiration, but changing light has always frustrated me. Cloudy, sunny, rainy – New Zealand really does have 'four seasons in one day'.

Due to time constraints in doing this review, I decided I would do a small watercolour of my grandson sleeping, and set up on my dining room table. It took a while to get set up – it's been too long and finding all my stuff was a challenge. I do have a studio, but it's not insulated, and in the current heat up here in Whangarei, it is not possible to work there.

Setting the lamp up on my desktop easel was a little tricky as the lamp is a little heavy, but it comes with two different, very sturdy clamps to hold it in place. Once clamped it held fast and steady. I plugged in, switched it on and WOW! A bright white consistent light. I tried to take photos of the difference between our normal house LED lights and this light – I hope you can see the difference – it is marked.

Manipulating the lamp to its best position was a breeze, it's flexible stand is easy to twist and turn, and the lamp rotates 360°, so you can always shine the light on the section you need. In this case, I didn't have to manipulate it too much as I was only working on an A4 page. I spent the day painting, getting back into the swing of things. As I was working in watercolour, the light made the water shine at certain angles (any light would), but I discovered that this lamp has no heat emitting from it and I just stood up and worked over the top of the lamp. Problem solved, and no burnt chin. Also, no shadows from my hand or brush.



Photo with the light off.

Photo with the light on.



Working with light under my chin.

I happily discovered that the light has three intensities, and decided to work with the middle one – not too bright, not too dull – although any one of the three settings is better than what I was working with before. Being a colourist, I am very sensitive to light changes. This is probably because of my background of working in the print industry where the amount of people who went ballistic over a half a degree of shift in a colour was surprising. So colour is very important, and this lamp reveals the colour of the work consistently and truly.

Absorbed, I never noticed the sun going behind a cloud, the entire sky darkening as night started to finally descend (I got to bed at midnight – tired but very happy) and I concluded that I am very satisfied with this product. The freedom of being able to do what you want regardless of the light conditions outside is fantastic.

I wholeheartedly encourage and recommend the investment of this lamp into your studio. For the difference it made to my experience with painting, I think it's actually economical. I suggest too that those who do work in the printing industry consider this investment; it can solve many tricky situations in making sure colour is accurate. **N**



Photo with the light off.



Photo with the light on.

SPECIFICATIONS:

Light source: LED

Lumens: 822

Lux at 30 cm: 3,000

Colour temperature: 6,000°K

CRI: 80+

Energy consumption: 12W

Colour: brushed steel

LED rated life (hours): 50,000

3 steps touch dimmer: 3,000 – 2,000 – 1,000 Lux at 30 cm (12")

Maximum reach: 52 cm (20.5")

Height: 50 cm (19")

Width: 43.5 cm (17")

Depth: 30 cm (12")

Weight: 1.4 kg (3 lb)

Cable length: 3 m (118")



Scanned copy of the finished painting 'Green Dreams'.

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FLAIR AND CREATIVITY IN THE BAY

By Trish Coates



Left to right : Trish Coates, Robyn Betterton, Pam Lines, Berys Daly and Sally Thrush in Maddox Gallery, a small privately-owned gallery space in Katikati, located alongside a watchmaker and jeweller's shop.

The group called 'Unlimited Palette' is made up of five women who all love art and pursue it in their own different styles and mediums.

The group came into being some three years ago and their common goal was not only to pursue their love of art, but also push their respective boundaries. The five meet up once a month and each month they set themselves a new challenge. The challenges are usually something quite new to all five. The results are often amusing as well as thought provoking and provide great stimulus for some alternative work in the month ahead. All five women enjoy

the social contact, as well as the opportunity for a healthy critique of their efforts. It is unusual for five such diverse artists to work in harmony together but that is the core foundation of 'Unlimited Palette'. The sheer diversity of the group is a stimulus to work outside the square rather than sitting in their own comfort zone.

I would like to introduce the five artists who all live in the Waihi/Waihi Beach area.

PAMELA LINES



'Reconnecting 40', 280 x 200mm. Watercolour.

A Waihi Beach-based landscape watercolour artist, Pamela makes connections with the viewer, to feel the essence of place through the simplicity of the image, and subtleness of watercolour.

Pamela has been working on a series titled 'Reconnecting'. This artwork is disassembled images of her paintings, which have been reconnected into a new whole.



'Reconnecting 42', 300 x 360mm, Watercolour.

As a retired early childhood teacher Pamela is very aware of the power of working in groups. 'Unlimited Palette' gives Pamela the opportunity to be in a supportive and encouraging environment that also challenges her ideas on art. Pamela completed her diploma of Art and Creativity (Honours) through the Learning Connexion, Wellington, and has sold to collections in New Zealand and internationally.

ROBYN BETTERTON



Robyn uses recycled pallet wood for her quirky signs. Her technique with fine brushes has to be seen to be believed. She is also very humble about her ability, and her prices are very reasonable. She welcomes commissions.

Robyn lives in Waihi and she is a skilled calligrapher with a great sense of humour which shows in her quirky and beautifully crafted wooden signs that can be hung

inside or outdoors. No one can read her signs without laughing. Robyn also paints local landscapes as well as making decorating stones into an artform.

SALLY THRUSH



'Hills of Green Jade', 795 x 1000mm. Acrylic on canvas.

Sally is a painter and printmaker who lives in Athenree overlooking the estuary and Waihi Beach. This environment provides the inspiration for her contemporary paintings and prints.

Sally paints in acrylics and watercolours, often with other mediums added, to create combinations of colour, texture, line and expressive mark-making. Her chosen form of printmaking is collagraphs. This method of printmaking allows for the use of texture, collage, and line to build the plate using readily available non toxic materials and etching

dry point tools. The plate is then inked up and printed on a small tabletop etching press in her working space at home.

Sally's finished prints are expressions of mood and a response to the landscape and everyday objects. Printmaking is an unpredictable and often imperfect process: ". . .you never know what you'll get until you peel back the paper".

She is a member of Watercolour NZ, The Print Club, shows work at the Incubator Tauranga, and the Print Council (PCANZ).

Being a member of 'Unlimited Palette' allows her to share ideas and gather knowledge as part of a small group.



'Beach Collections', 100mm diameter. Collagraphs on Fabriano paper.

BERYS DALY



'Walking the Dog', 300 x 200mm. Acrylic inks on board.

The fourth member of this group is Berys Daly. Berys also lives in Waihi, where she has been active in promoting artists and the arts for many years. Her enjoyment and inspiration



'Tidal Forest', 250 x 200mm. Collage, inks on card.

come from the use of texture, collage and mark-making. The inventive use of mark-making tools coupled with colour and line, makes for expressive, non-figurative work.

TRISH COATES

The final member of the group, Trish Coates, resides at Bowentown and produces an eclectic variety of artwork. London born, she spent her formative years wandering through the National Gallery and (her personal favourite), The National Portrait Gallery. While her main interest is painting people, her work portrays a variety of subjects from her imagination, such as smaller whimsical works of people and animals. Trish is also an illustrator of children's books working in both watercolour and acrylic. As the owner of two rescue dogs Trish loves to incorporate dogs of all shapes and sizes into her work. The main emphasis of her work is on movement and emotion and attempting to convey a story to the viewer.

A lover of history, especially art history, Trish recently

BELOW: 'Best Friends', 584 x 457mm. Acrylic on canvas.
RIGHT: 'Do you want to play?', 457 x 584mm. Acrylic on canvas.



completed her Bachelor of Arts in Art History and Communication through the Open University. Working with like-minded people in the 'Unlimited Palette' group Trish finds the support and challenges both stimulating and rewarding.

Over the last three years 'Unlimited Palette' have held pop-up art exhibitions at Waihi Beach village which has brought a dedicated following but they are now looking to exhibit further afield. The fact that they are all so diverse in the work they produce means that any exhibition has a

lot of alternatives to offer the viewers. All members of the group regularly visit other galleries and exhibitions and enter exhibitions when they can. They will be exhibiting at the Carlton Gallery, Katikati for two weeks starting 20th September 2020. [N](#)

GREEN WITH ENVY

By Evan Woodruffe

One way to be the 'Belle of the Ball' in the 19th Century was to wear a dress made from the exciting new green pigment developed in Schweinfurt, Germany in 1814.

This was a brilliant hue that made sure all eyes were on you, and was the first single pigment green to be made. Unfortunately for those coming into close contact with this colour, it killed. This revolutionary green was made

from arsenic. We are much better catered for today – we have around eight single pigment greens to make colour with, none of which will kill! These greens are made from phthalocyanine (copper), chromium, and cobalt.



The gemstone Serpentine is used by Daniel Smith to create a variegated and granulating green for their PrimaTek watercolour range (left). The pure pigment PG36 Phthalocyanine Green Light (also called Yellowish) was developed in the 1930s and provides an important base for brilliant, warm mixtures (right).

Green occupies an important place in our spectrum. One of the three receptor cones in our eyes is dedicated to green, as it's one of the three primaries of additive mixing (mixing with light, e.g. a movie projector or digital screen). Wassily Kandinsky (1866-1944) placed green in the middle

of his colour chart of the emotions, being a mix of the two extremes: yellow and blue. Rococo painter Francois Boucher (1703-70) proclaimed landscape to be "too green and badly lit", perhaps because he lacked the fabulous green pigments we have today!



Mixed greens, from left to right: Golden Titan Green Pale, Golden Green Gold, Mussini Translucent Golden Green, Williamsburg Cadmium Green and Old Holland Permanent Green Light.

Green takes up a large part of a colour range, and with only eight or so single pigments available, most of these greens are mixtures. Some colours named after people such as Hooker's Green, Jenkin's Green; or after plants: Olive Green, Sap Green, Leaf Green, are mixed colours. Phthalo pigments are commonly used as a base as they are relatively cheap, have a high tinting strength (not much is needed to affect the mixture), and their translucent character imparts an attractive luminosity. Four of the five greens shown on the previous page, contain Phthalo pigment.

Phthalocyanine green comes in two hues: PG7 is a blue shade and PG36 is a yellow shade. Phthalo Green PG7 is the most common, inexpensive enough to be included in student ranges. It's a bright, cool, emerald hue that mixes into turquoise with blue (especially Phthalo Blue) and white; bright 'May' greens with cool yellows; and golden greens with warm ones. It turns cool reds into the deepest black. Phthalo Green PG36 is usually found in professional artist ranges, as it's more expensive to produce. It has a warm, golden undertone suited to mixing olive and yellowish-greens.



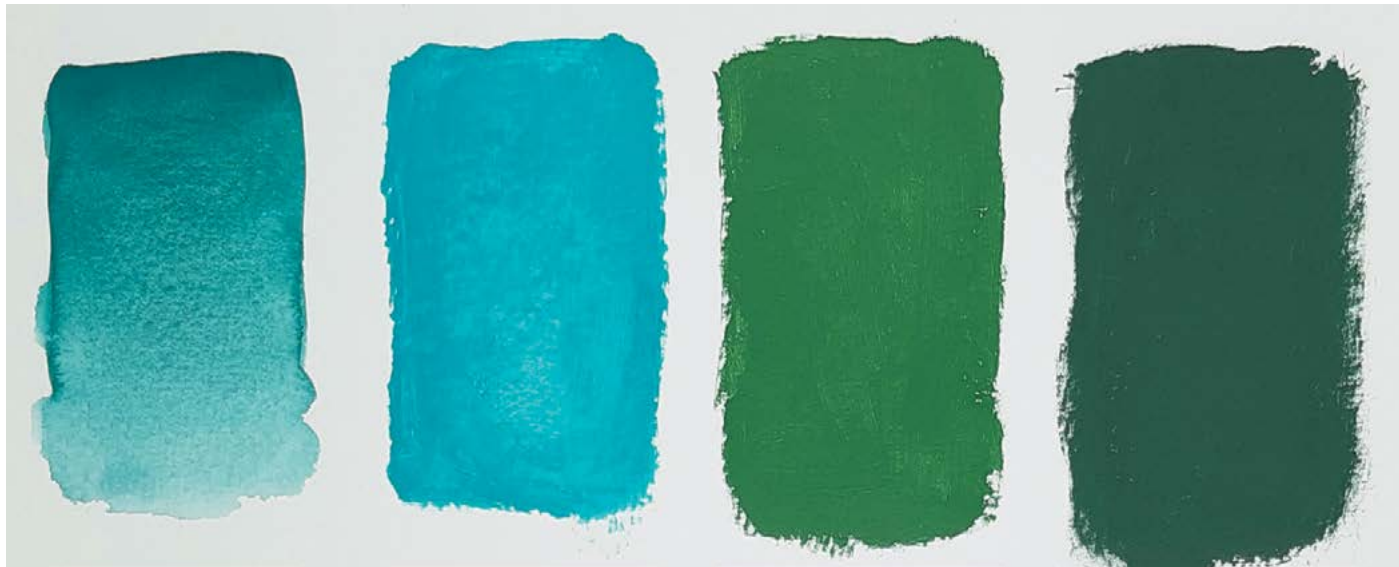
Left to right: Old Holland Scheveningen Green and Mussini Helio Green Light are both made from Phthalo Green PG36 but called by proprietary names. While PG36 is generally found in the highest quality colours such as Golden Phthalo Green (Yellow Shade), it's also available in the Akademie grade acrylic from Schmincke as Phthalo Green Light – not to be confused with Golden Light Phthalo Green, which is a pale tint of PG36 with white... and though Phthalo colours are naturally translucent, Schmincke turns Phthalo Green Yellow Shade opaque in their Aerocolor Total Cover range, by using a special binder.



Left to right: Golden Chromium Oxide Green and Chromium Oxide Green Dark (note the pigment denomination PG17 on the tube), Norma Professional Chromium Oxide Green, and Norma Professional Chromium Oxide Green Brilliant.

Chromium provides both opaque and translucent greens that are inexpensive and useful, especially in landscape and portrait work. It's important to note that PG17 Chromium Oxide Green and PG18 Chromium Oxide Green Brilliant have completely different characteristics: PG17 makes an opaque green with a warm tone, excellent

in landscape painting, while PG18 is a translucent blue-green. The PG18 'Brilliant' hue has a weak tinting strength (a weak effect on a mixture), making it ideal for lowering the chroma (greying) of reds in portrait painting. Using a high tinting Phthalo green in this case would turn the model into a zombie very quickly!



Left to right: Schmincke Horadam Cobalt Green Turquoise, Golden Cobalt Teal, Schmincke Primacryl Oriental Green, and Williamsburg Cobalt Green.

Cobalt is a crystal discovered in the 1780s and named after German dragons called Kobalts. Cobalt ranges in hue from green to blue, and provides a low chroma, mostly opaque tone that softens beautifully when reduced with white. Cobalt is expensive as there are only a few mines around the world, but the subtleties that can be achieved can't be imitated by modern pigments.

While technically a blue pigment, PB36 Cobalt Green Turquoise is most often lumped in with the greens, offering a deeper, more moody alternative to the brighter, more boisterous PG50 Cobalt Teal/Turquoise. For the black greens of New Zealand bush, Cobalt Green PG26 is excellent, especially with a touch of a deep, cool red to blacken it further. A rarer cobalt is PG19, available in the Schmincke Mussini and Primacryl ranges as Oriental Green – an opaque billiard table green.

Although colour theory teaches us we can mix green from yellow and blue, we cannot achieve the clarity and strength of Phthalo greens, nor the subtle softness of cobalt and chromium greens through mixing. Green is an important part of any palette, and these days won't make you "green around the gills". If you're interested in the green that killed, Schmincke make a non-toxic version of the original Schweinfurt Green in their Norma Professional Oilcolour range. It just might take your painting to greener pastures. N

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Dramatic Light

Born in Australia, and having a talented mum as an artist, Elise De Silva reflects on her fondest memories of heading out to the foothills of Perth with some paints and a couple of sausages for the BBQ. "It was only recently that I realised I've been painting en plein-air since I was 10! I have to admit, while I enjoyed art, I never felt very good, but I dabbled all throughout my life." Elise expands on her story.



'Chocolate Fish', 530 x 350mm. Watercolour on paper.

Nature is my biggest inspiration. I'm always looking at cloud shapes, sunsets, interesting shapes, water and reflections too. New Zealand has so much beautiful coastline, I'm never at a loss for inspiring subject matter. Boats also feature strongly in my work. I'm not a boatie myself, I get dreadfully sea sick, but I think boats are so evocative of freedom, serenity and adventure. I'm also drawn to any landscape with dramatic lighting. If there is no dramatic light, then a scene just doesn't drive me. I want my art to evoke beauty and bring people joy and peace.

There are many current watercolour artists that I admire such as Alvaro Castagnet for his bold, courageous brushwork; Joseph Zbukvic for his atmospheric cityscapes; and Dan Marshall for his colour mixing. Keiko Tanabe always brings such atmosphere to her paintings and is a master of composition. Julia Barminove does boat reflections like no one I know, and Sergey Temerev is the master of dramatic skies. He makes it look so easy!

Painting gives a lot more instant gratification than writing. I do love to write, but gosh it takes such a long time, and sometimes, no one ever sees it. I guess I love praise and when you paint something and someone says, "Wow, that's amazing", that gives me a real buzz. And when people buy my work, that's an even bigger buzz.

A few years ago, I took part in the 100 Days Project, as I felt this commitment would help build my skills and discipline. Once the 100 days were over, I found I couldn't stop. When I started to make as much money from painting as I was from my part-time job, I realised it was time to focus 100% on building an art career. It was a big leap of faith, but I'm so pleased that I took it.

Conducting my first watercolour workshop was a big milestone for me. These were people

that have seen my work and wanted to learn the skills I'd learned. That was a real honour and privilege. I'm not an overly ambitious person. My family, peace and quality of life are more important to me than any worldly accolades. If more people learn about my art and enjoy it, and it happens gradually and organically, that's enough for me.

In the future, I would like to see myself painting more fearlessly and also developing my technical skills. We have also bought some land up at Coopers Beach, so in five years, I'd love to see myself, living up there, with my own dedicated studio/gallery. That's the dream.

My problem is having too many ideas. I've just begun developing a style of painting with acrylic which is quite bold, with strong blocks of colour. I guess you could say it's fairly commercial, but it's a style that I would like to develop more. I've had so much positive feedback that I'm excited to see what comes from it.

I'm also working on a few watercolour pieces for the Auckland Royal Easter Show. I'd really like to show my technical skills and bring something new to the table. Competition helps me push myself to be better.

I'm married with young kids, so I don't have all the time in the world to run off to Tuscany on a painting holiday whenever I want (unfortunately), but I'm lucky to have a husband who is happy to provide while I take care of the kids and pursue my art career. I think one of the greatest personal obstacles for any artist is self-doubt. When I was finally able to conquer that negative voice in my head and believe in myself and what I had to say as an artist, then my art started to flourish.

Heads Up!

Don't use old masking fluid! I had an ancient bottle of masking fluid that I used on some paper for a watercolour commission. The drawing took forever, so when the time came to remove the masking fluid, after doing a substantial amount of painting, it ripped my paper. I had to start all over again. Needless to say, after yelling a few expletives, I went out that afternoon and bought a new bottle.

Societies and Groups

I am a member of the Auckland Watercolour Society and the New Zealand Watercolour Society. I was also recently appointed as President for the Howick Art Group. I'm also part of a casual group The New Zealand Artist Magazine



'The Approach', 470 x 28mm. Watercolour on paper.



'Rotorua Reflections', 350 x 260mm. Watercolour on paper.



'Sunrise Over Rangitoto', 350 x 260mm. Watercolour on paper. Cover Pic.



'Sunset at Cooks Beach', 420 x 310. Watercolour on paper.



'Rugged Beautiful Alaska', 350 x 260mm. Watercolour on paper.



'Mangawai Heads', 350 x 260mm. Watercolour on paper.

called the Auckland Plein-air Painters. I really enjoy being a member of my local art group. It gives me a great sense of community and belonging. Being part of the group has also given me access to other exhibitions as the members are great at supporting and promoting each other. And being part of the plein-air movement is really important. I find that it greatly improves my studio work, helps with colour mixing and general observation skills.


I use artist grade watercolours to ensure that my paintings have the best chance at longevity. I use a mix of Winsor and Newton, Daniel Smith and Sennelier. I'm not a devoted loyalist to one brand. I think each manufacturer produces colours in opacities and hues that I like for different reasons.

As far as paper goes, I am addicted to Saunders Waterford 425gsm cold pressed. I find 300gsm too flimsy, and 600gsm always seems a bit excessive, like painting on cardboard. The 425gsm is a perfect in-between weight, and doesn't need pre-stretching. I love Raphael brushes, but gosh they're dear. So once in a while, when I've had a good run of sales, I shout myself one.

I enjoy time with my family and friends, and am working on a new novel about painting. I'm allergic to exercise, but we do have a dog, so I enjoy taking him for walks at our local beach and around the neighbourhood. Reading is my other passion.

New artists – paint, sculpt, draw, whatever it is you do, regularly and often. It really is the only way to improve. Also know when it's time to not take another art class or workshop. Know when it's time to focus on developing your own style and voice, and not become merely an imitator of someone else.

I currently have work in Green Gables Cottage, in Howick. I post some of my work online so I have paintings in Australia, the United States, and the Netherlands. Some of my paintings have been bought at exhibitions by tourists, so have ended up in places like China and the UK.

See more about Elise here:
www.elisedesilvaart.com 



'Gypsy', 350 x 260mm. Watercolour on paper.



'Mangonui Sunrise', 350 x 260mm. Watercolour on paper.



'Greek Fishing Boat', 350 x 260mm. Watercolour on paper.



'Lady Vanessa', 350 x 260mm. Watercolour on paper.

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Artists Forum

Sketch Club

By Dougie Chowns



DO YOU CHOOSE 'YOUR' WAY TO DRAW? ...

Picasso was angry because 'they' thought they knew more about his style of drawing than he did himself. Are you put off by unwanted, untalented critiques? Also, I ask if you purposely vary and control the style of your drawing or painting to add emphasis to the work, to give it a plus and make it obviously yours. ie: From your hand?

Do you draw at all? Or do you just start painting without preparatory studies. . . worse, do you get a photo and then copy it? A painting of a photo? Come on, you are better than that!

I acknowledge that some of you may get a lot of pleasure out of copying. However, if you make a good job copying, it's very likely that you have all the skills to be a proper artist.

I see in our pages brilliant talent, yet to be discovered. And yes, anyone can call themselves an artist – but your work, the image, the result, your unique thinking and handling of the subject in my estimation is what doing art, even a social Wednesday Group, is all about. Not merely showing your skill as a good 'brush hand'.

Do I sound harsh? . . . please understand that I feel a need to stretch you, make you better value what and why you make art. I feel deeply about the remedial benefits art can give, but more of that next time, so please don't underestimate me.

Normally, I critique only when asked – I admit I valued only one person myself, that I truly believed understood what I was about, and where it might stand in an international art scene. We are more alike than not alike. She was hard but my work improved as I thought long about her opinion. My wife, Meg, bless her, loved everything I did – and was quite hopeless!

Please – use photos for reference when you must, but get a sketchbook and start drawing – remember painting

is only drawing with a brush. I was horrified to see someone taking photos of their subject to copy on a didactic British TV Portrait painting series. OMG! Photography is an art form in itself. A copy painting of a photo can become laboriously tired and tight in my opinion – all art is worthy and has its place, but an acrylic copy of a photo? In your defense, I remember a small studio commercial artist I passed daily, driving the coast road to Lisbon from Estoril to my office. You could order, from an attractive tiny atelier, a copy – a very good copy. Any artwork you desired, not a fake – an excellent copy for your wall of a Picasso, Rubens, Mondrian or Lowry – anything anyone wanted, an oil of a watercolour, a watercolour of an oil,



a detail only, “. . . watchawant señor!? How much you want spend?”

He had the best collection of art books possible. A very talented ‘brush hand’ making heaps of money. Sometimes in the profession we call them ‘hacks’ no disrespect. They exist and are well paid experts. Fakers are much the same, it’s the money. Some are much better artists than the original artist they copy. Remember, for real money you have to be one of the favoured prolific few or dead! As a practicing artist, and I have been some kind of creative artist all my adult life, be aware how the art money industry works. I am sad that, to survive, these artists, even Picasso, are critiqued and put down by people unworthy. In fact, these copyists are capable of (and I quote Sir Gerald Kelly RA on live BBC TV when he used a swear word – the first ever on TV, he felt so emotional) – “bloody good painting!” Too good to be only a brilliant forger, a brush hand or talented crook.

Named: ‘Sketch Club’, this editorial, my chats with you, has been too long not talking about my passion of drawing. I love to see a sensitive line, I know more about the artist behind the hand by that line, and I rate them because of it. As a studio boy, a young dogsbody after art school, I would be fascinated and study for ages the actual drawings for reproduction from Paris fashion artist Jaques DeMache or watercolorist Frank Wooton. Distorted elegant shoe drawings for Clarks shoes, a scraper board illustration, or a Roland Hilder pen and wash of Kent oast houses for Punch Magazine. The actual artworks usually twice up*

from the very artist, from their very hands and only days ago. Love them and the way they handled it. However, slowly drawing has become replaced, perhaps due to the lack of observed life drawing, this is the most exacting discipline and obviously seen when inaccurate by the student; the nude, today almost a no-no. Resulting (again) in my opinion is that we today have famous artists, much acclaimed, who can’t draw for nuts! That’s sad to me. For me it’s head, eye and hand.

As a senior Polytechnic Tutor, I fought against art students writing theses – writing is a wordsmith skill. Three years of sketchbooks and a dozen works tells me all. Interestingly the art world and its standards are founded on artists, many apprenticed, but with no accredited qualification. It was the result from their hand. When Titian was approached to prove his credentials by a representative from the Pope, he simply took a loaded brush of paint, his wrist flat on the edge of a table and drew a perfect circle on a piece of vertical paper held in his left hand. Perfection!

For your own interest, and I respect that for many your main aim making art is to prove your ability to copy – try a freehand circle. Maybe it will start you at a different level to make a study of a bowl of flowers, fruit on a plate, your doggie, the shelf of bottles in your bedroom, a seascape or a street scene – all observed and drawn from life.

Sketch everything and anything. In the 1980s at College, I asked students weekly as homework to sketch ‘Mastermind’ two-minute drawings of the contestants; they hated me! So,

I had to do them myself and be part of the thing. A no smudge felt pen in black line teaches one so much. You get away with nothing. Next day in class we compared our efforts usually with some hilarity – good, fun learning sessions that make you go!

If you feel you can’t draw without a photo, try cutting out a window (about a photo size) from a piece of postcard. Hold it up at your subject, one eye closed, and trick your mind into thinking it is a photo – then copy it. Soon you will find you don’t need the window. It’s all in your head!

Have fun ... get a buzzzz and look up anything I have not explained fully, on the internet. ninety pages from my France and Spain student study trip are on my website (douglas chowns.co.nz). One of my ex-students recently told me the most helpful part of his attendance at art school was when I shared my sketchbooks with him – so herewith for you also. Please ask if you think I can assist (dougichowns@orcon.net.nz). I suspect some of you are very good indeed – stretch yourself – go to the edge! Have fun, destroy nothing.

When a dealer came into possession of some Picasso-like drawings he had not seen before and thought were poor, Pablo agreed – so he scrapped them, only later to find out that he had in fact destroyed Picasso originals! Pablo later said that he “often made rubbish drawings”. Whooops!

*Note: Making an original artwork ‘Twice Up’ means that the printed result in a magazine will be half the size of the original. This tightens the image, makes it more attractive and very clean when in print. **N**



Various pages from Dougie’s many sketch books.

SILK

Gaylene Lonergan was taught the art of painting on silk by a master silk painter in Bali, Indonesia around 30 years ago. Since that time, she has further refined her learning and experimented extensively, adding many techniques in an effort to enhance her art. Gaylene tells us how she came to be where she is today.

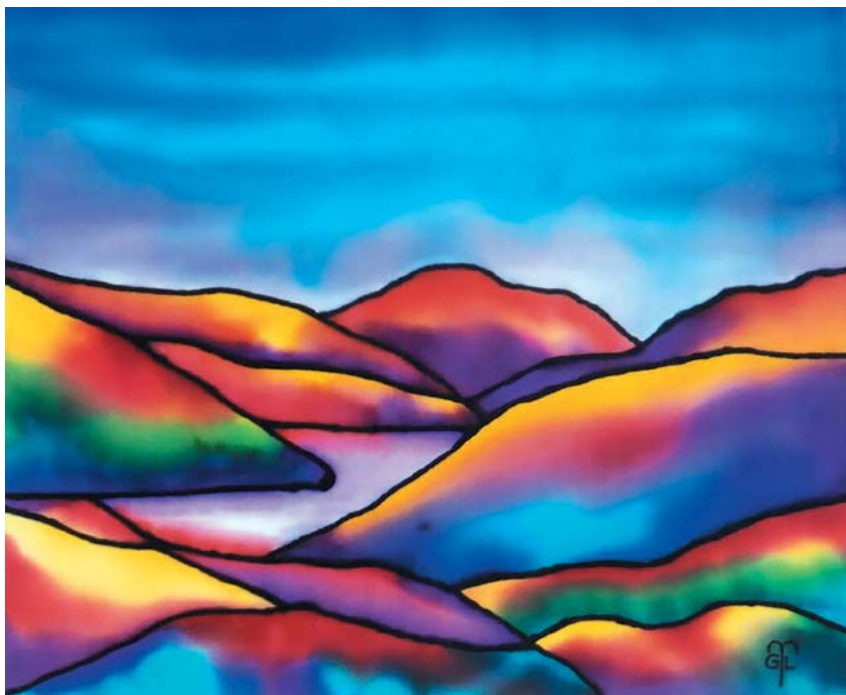


I had always harboured a desire to be an artist, but did not know where to start. Serendipitously, my husband and I were travelling in Bali and I saw an opportunity to try my hand at

silk painting under the guidance of a master silk painter. I developed an immediate connection with the medium and following a few lessons, I returned to New Zealand determined to continue with my newly found skills – I was hooked.

Once I saw how people reacted to the work I had completed, I felt empowered and wanted to repeat the experience. Putting a smile on people's faces when they attend an exhibition or purchase one of my works provides me with the ultimate satisfaction and the motivation to continue to produce works in my own style.

My inspiration is drawn from living at beautiful Opito Bay on the Coromandel Peninsula. I love taking long walks, breathing in the colours and energies of nature and laughing with family and friends. It's the memorable moments and experiences like these that I later infuse into my art.



'Magnifique', 400 x 400mm. Ink on silk.



'Magical Night', 660 x 730mm. Ink on silk.

I am inspired by Ivan Clarke's use of personification in his 'Lonely Dog' series and love being able to express myself through my art. I am truly blessed to be able to do something I enjoy so much every day. Painting for me is like breathing – without it, I would be lost. Seeing the ideas from my head form into something colourful and tangible is something that can be shared with others and hopefully give joy to them.

I am keen to be nationally recognised as an artist specialising in the unusual medium of silk, and reaching people, teaching them to



'Gurnard', 610 x 770mm. Ink on silk.



'Love Is In The Air', 660 x 730mm. Ink on silk.

develop an appreciation for the intricacies of the craft and the unforgiving nature of it.

Each year my art seems to take on a slightly different angle – according to my own personal journey or travels that year, so in the future I imagine my style and subject matter will have evolved to another level, but I will still retain my sense of fun and vibrant colours.

Currently I am working on a commission piece which is extremely detailed. The wax outlines are very intricate and the colour possibilities for the painting are endless, making me very excited to work on it each day. I have a feeling the finished piece will be quite bold and make a definite statement. Let's hope the new owner will love it!

I hold an annual solo exhibition showcasing my art and am very proud to say that these have been a resounding success. It is encouraging to see people visiting me year after year to build their collections, and new faces appearing alongside them as my reputation continues to grow.

Because the discipline of painting on silk is a rare one, I have access to only a few suppliers of raw materials. From time to time these sources close



'The Lost Sock Tree', 690 x 660mm. Ink on silk.



'Good Morning!'; 390 x 950mm. Ink on silk.



'Harakeke'; 450 x 430mm. Ink on silk.



'Surreal'; 375 x 420mm. Ink on silk.

down or are sold off and I have occasionally been left with no local access to these unique materials. Thankfully the internet has enabled me to research internationally for replacement products, but all products are slightly different. I have to spend time experimenting with them and finding ways to ensure their compatibility in my work.

Silk is a very challenging medium on which to paint, and if any mistakes occur, they cannot be erased or painted over. When I first took up painting, this was extremely stressful! However, I am quite stubborn so I was determined to salvage the situation (and the silk). Through much gritting of teeth and determination (and sometimes tears) I taught myself ways to treat these mistakes as 'happy accidents' and managed to turn these into something positive again. So, the essential lesson I have learnt is "Don't panic – you've got this!"

I am Vice President of the Whitianga Art Group and we hold an annual summer exhibition of new works. I also get to paint each week with other artists. Even though I am the only one who does silk painting, it is still lovely to paint with others and to bounce ideas off each other.

My preferred subjects would be anything that involves personification. I love giving a voice and personality to things and my favourite medium is painting with dyes on silk. It is an unpredictable and challenging medium with which to work and I get a great sense of pride when it all works out.

When I begin a new work, I stretch the silk onto a wooden frame. The picture is drawn in pencil and I go over the outlines in liquid wax (called gutta), using a hollow nib. The silk is then removed from the frame and the reverse side ironed to set the gutta. I then re-stretch the silk onto the frame. I use silk dyes to paint within the gutta lines and often use a hairdryer to manipulate the speed at which the dyes flow and dry.



'Cocktail Personalities', 390 x 950mm. Ink on silk.

When the painting is completely finished, I remove the silk from the frame. The silk is then rolled between sheets of newsprint paper and put in a 'steamer' overnight to set the colour. The next morning the painting is unrolled and washed in various solutions to dissolve the gutta and remove any newsprint that has become attached. Then the silk is ironed and stretched onto backing board and fixed with double sided tape. I have an upholsterer stitch the perimeter of the silk onto the backing board to ensure the material stays in the required position, and then off to the framer. Quite an elaborate process, but rewarding.

I like to paint on Habotai silk. The inks I prefer are Pro Colour silk dyes – because of their vibrancy; Deka silk dyes – because of the way they move; Du Pont gutta – flows smoothly; Pebeo gutta – good colours; and Pro Colour gutta which is really nice to use. Da Vinci sable brushes and Jacquard three prong pins are essential tools.

I have an enormous playlist on Spotify and choose my music for the day according to the mood of the painting I am working on, which includes anything that I can sing and dance to. Outside of my studio time, I like to take long walks, read, swim, go to dancing and spend

time with family and friends, and of course my fur baby Maisy.

The best advice I can give to artists starting out is believe in yourself! If you really want to become an artist, but doubt that you have enough ability/talent/whatever, just keep painting, keep putting yourself out there and love what you do.

I sell my own art work through my open studio days, the Mercury Bay Art Escape weekends, my annual exhibition and through my art Facebook page. My paintings hang in private collections in Japan, America, Germany, Australia, Canada and New Zealand. [N](#)



'.....And That's Where Fans Come From', 375 x 420mm. Ink on silk.



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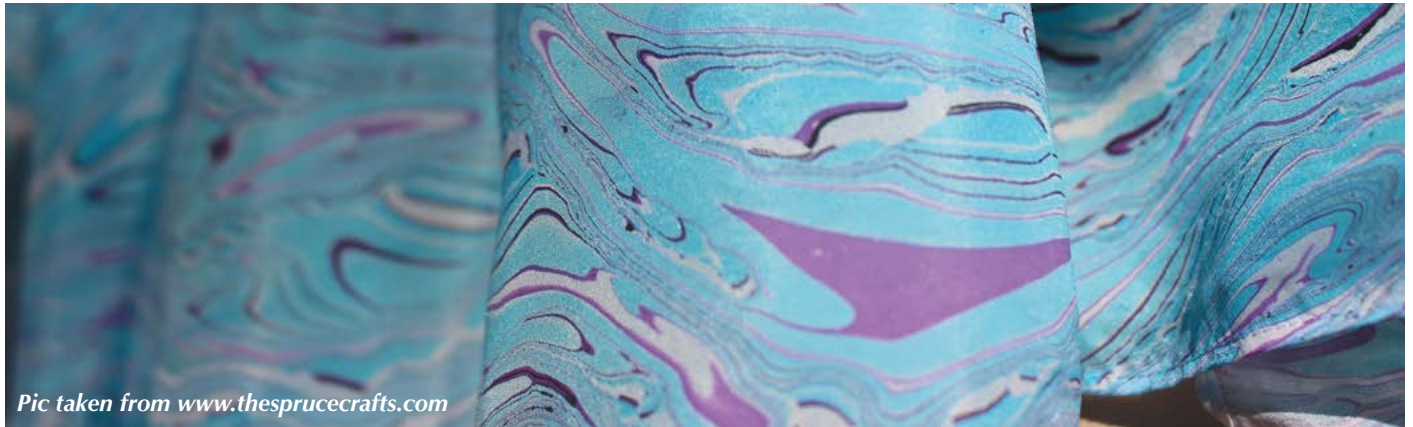
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MARBLING TUTORIAL

Marbling is the ancient art of floating paint on the surface of thickened water and then transferring the floating design onto paper or fabric.



Pic taken from www.thesprucecrafts.com

Use the Jacquard Marbling Kit which eliminates the guesswork that is typically associated with marbling and allows even beginners to achieve professional quality results. Or use our Marbling Colors which come in 59.15ml bottles and Jacquard's Carrageenan, Alum and Gall to achieve this.

You will need the following supplies

- Jacquard Marbling Kit (includes: Marbling Color, Carrageenan, Alum, Gall) OR individual Jacquard Marbling Colors and additives
- Shallow trays/pans (large/deep enough to marble paper freely)
- Gallon container with lid
- Whisk or non-food use blender
- Newspaper or paper towels
- Various hair picks, combs, rakes, skewers or stylus (for 'combing' patterns)
- Fabric or sheets of paper



1. PREPARING MORDANT

A mordant must be used so that the marbled design will adhere to the fibre quickly and permanently.

- For paper: dissolve 2tsp of Alum in 950ml warm water
- For fabric: dissolve 2 tsp of Alum in 3.79L warm water

Be sure to stir the solution well to ensure the Alum has completely dissolved then pour solution into shallow tray/pan.





2. PRE-TREATING PAPER/FABRIC

Submerge each sheet of paper or piece of fabric one at a time into the alum solution. Leave in the solution for 20-30 minutes, then line dry.

Treated papers should be used within two days to ensure the mordant is still effective. Alum-treated fabric or paper can oxidise if exposed to air for too long.



3. PREPARING THE MARBLING BASE

Carrageenan is a natural seaweed derivative used to thicken water to create the marbling base or 'size'

In your container with a lid, slowly add 4tsp Carrageenan per 3.8L of warm water. Blend for about 10 minutes or until Carrageenan is dispersed.



4. SKIMMING THE MARBLING BASE

Once the marbling base solution is ready, pour into clean tray/pan. Before applying paint, clean the 'size' of any air bubbles and dust by laying newspaper or a paper towel on the surface and dragging it towards you. Skimming prior to adding paint is very important as it removes any 'skin' that prevents the paint from spreading evenly.



5. USING MARBLING COLOR

Now it is time to apply colour to your tray/pan. Begin by gently dropping the paint one drop at a time close to the surface of the marbling base. It is recommended to start with black as it spreads the most. Eye droppers, squeeze bottles or a paint brush are great ways to apply colour.



6. COLOUR PLACEMENT

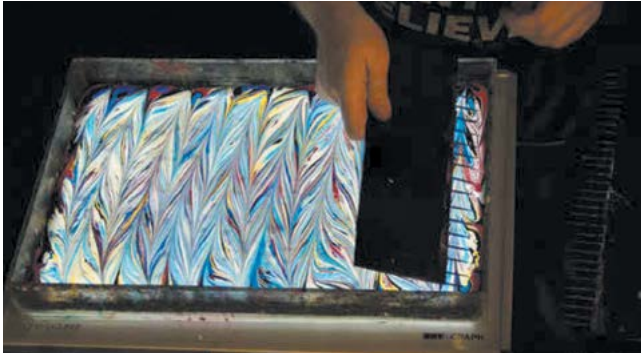
As you apply colours, you will see a concentrated dot in the middle of each expanding the ring of colour. If you wait for this concentrated dot to spread evenly before applying the next colour, you will get better adhesion and better colour separation.



7. USING SYNTHETIC GALL

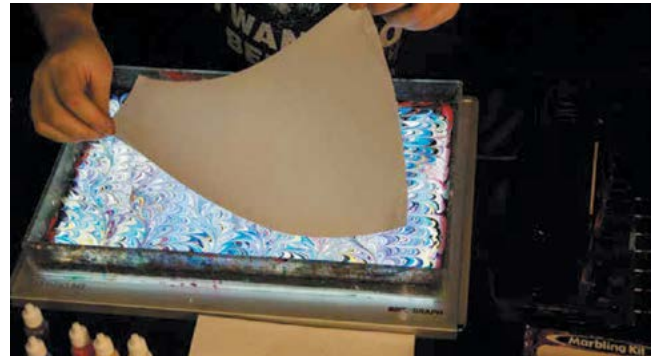
Adding gall makes the paint float better and spread more on the size and can be used to make one colour dominate another.

In a secondary jar or palette, add 1-2 drops of gall to 5ml water. Flick diluted gall from a toothbrush to achieve a honeycomb-like effect called 'Italian vein'. Do not add gall directly to surface of the marbling base or to bottles of paint.



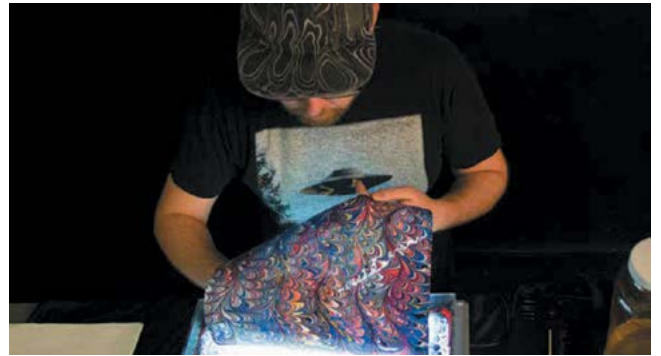
8. MARBLING PATTERNS/TECHNIQUES

Typically, marbled designs are created by combing the colours floating on the size. Drag a stylus or comb through the colours to create your desired pattern.




9. PICKING UP THE COLOUR

Hold a sheet of treated paper or fabric on opposite corners with a slight upward curve. To prevent air from getting trapped and causing holes in the design, carefully lay the paper down on the surface of the design with the middle of the sheet touching first, then gently let go of the sides so that the paper lays flat on the size surface.



10. COMPLETING THE PRINT

Carefully lift the paper or fabric off the size from one edge after a few seconds (do not leave longer, as it will contaminate the base and cause paint adhesion problems with subsequent prints). Place the print paint side up on a flat board, or hang to allow print to air dry completely. Once dry, rinse design by running a small stream of water from a faucet onto the paper and running your finger lightly over the print until it no longer feels slippery. For more tips and tricks visit www.jacquard.com 





Chris Fussell, Murrurundi Sunrise, Atelier Interactive Acrylic on board, 2008
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Brave Detail

Born in East London, South Africa, Kerri-Lee Günter has been in New Zealand since 2009, living in and enjoying the majesty of Invercargill. She gets her passion and talent from her mother's side of the family – mum, grandfather and great grandmother. "As a child I was given books with blank pages and encouraged to express my creativity in them. At the age of nine my mum realised I had a passion for art and decided to send me to art lessons after school and at 18 I decided to pursue my passion further."



Starting with an Art & Design Certificate – 2007-2008 – at Buffalo City College in East London, Kerri-Lee went on to qualify with a Level 5 Diploma in Painting – 2010-2011 – at Aoraki Polytechnic in Ashburton, and also gained a Bachelor in Applied Media Arts – 2012-2014 at the Southern Institute of Technology in Invercargill.

With all this knowledge, Kerri-Lee has developed a realistic, lifelike style. "Throughout my studies in art I was always told to loosen up with my drawings and paintings and steer away from tight detail. This was very discouraging as it felt like I was being told to let go of a part of 'myself'. I did persevere though, and did what was asked but once my studies were over, I was always drawn back to fine detail. Looking back now, I do believe what my lecturers requested of me did help me to progress my skill and help shape me as a better artist. It also made me realise what my art style was."

Kerri-Lee's inspiration definitely lies with nature and animals. "I was lucky enough to grow up surrounded by South African wildlife. My grandparents owned a game farm and my gran would hand rear animals such as lion cubs, baboons, vervet monkeys, skunks and giraffe calves."



Work in progress 'Recluse', 660.5 x 460.5mm. Pastel on Pastelmat.

Also gaining inspiration from artists Danielle Fisher and Patricia Otero, both pastel artists, she loves the hyper-realism they portray in their pet and wildlife portraiture. "I love how they capture their animal's character and personality so beautifully."

Kerri-Lee loves to create a story or invoke emotion through her drawings, and the challenge of bringing the work to 'life', so to speak. The drive to achieve perfection through detail is her greatest motivation along with seeing or hearing the joy her art brings to those who commission her or purchase her art. She finds real purpose there.

Currently Kerri-Lee is working on a large pastel drawing (66.5cm x 46.5cm) of an African leopard which she will be entering into the Preston Russell Law The New Zealand Artist Magazine



'Samuel'; 230 x 300mm. Pastel on Art Spectrum Colourfix paper.



'Adden'; 230 x 300mm. Pastel on Art Spectrum Colourfix paper.



'Scruffy'; 290.7 x 420mm. Charcoal on Bockingford card.



'Bos Taurus'; 660.5 x 460.5mm. Pastel on Pastelmat.



'Percy'; 210 x 297mm. Charcoal & graphite on Bockingford card.

Art Awards Exhibition in April this year. She is trying to push herself to enter more exhibitions after receiving wonderful encouragement from the staff and viewers at the Waikaka Arts and Crafts Exhibition last year.

"I am proud of entering my 'Bos Taurus' drawing into their exhibition last year and winning the best overall exhibit for it, then selling my drawing within two and a half hours of the exhibition opening night. This was definitely a true testament for me to keep doing what I love doing – creating realistic and detailed drawings."

Looking back on older work, she notices the mistakes she made, which she didn't recognise at the time ". . . not enough tonal value, incorrect proportions, not working from a reference. Those mistakes were just a part of my art journey and I wouldn't be where I am now if I didn't learn from them."



'Pet Portrait'; 240 x 300mm. Pastel on Clairfontaine Pastelmat.



'Noteworthy', 297 x 420mm. Pastel on Pastelmat.



'Ayaka', 240 x 300mm. Pastel on Clairfontaine Pastelmat.



'Where the Wild Things Grow', 240 x 300mm. Pastel on Clairfontaine Pastelmat.

Kerri-Lee is planning on becoming a member of the Riverton Community Arts Centre this year. "I think they give artists a fair deal not only through a reasonable commission fee but also through supporting new and established artists." She feels excited about this as it will expose her work to a wider audience and enable her to meet fellow artists who share her passion and drive.

Her favourite medium is Mungyo soft pastels, Derwent pastel pencils and for really fine detail she likes to use Faber Castel Pitt pastel pencils or a General's charcoal white pencil. She prefers Clairfontaine Pastelmat as her 'canvas' as it holds more pastel and she finds she can create a lot more detail with it.

"I usually print out the image I want to draw in the preferred size and in black and white. I then take a graphite stick and cover the back of the image in graphite. Once I have done that, I then place the paper (image side up) onto Pastelmat card and begin tracing the image with a pen. This technique transfers the image onto the Pastelmat relatively quickly and keeps the subject's proportions correct. Then it's time to add the colour. As I am right-handed, I work from the top left of my page to the right using soft pastels for my base layer and slowly building my layers up with pastel pencils to create form. I do not use fixative to seal in my drawings as it leaves spray marks on top of the pastel which gives a grainy effect and erases detail."

She usually listens to music when she is creating. "Currently I am listening to piano music which is relaxing. I prefer instrumental music as I don't like



'Blaze' 240 x 300mm. Pastel on Clairfontaine Pastelmat.



'Dolton', 240 x 300mm. Pastel on Clairefontaine Pastelmat.



'Father & Son', 240 x 300mm. Pastel on Clairfontaine Pastelmat.

someone else's thoughts and feelings clouding my creative space."

With a young family, Kerri-Lee and her husband like to take their two boys for bike rides, walks to the park or on road trips. "I also get plenty of opportunity to express my creative side through playing with my kids and creating décor for their birthday parties." As for tips for new artists,

Kerri-Lee maintains practice, practice, practice is the way and not to get discouraged – "All great artists started somewhere."

Kerri-Lee has work in South Africa, Canada and New Zealand. Learn more about Kerri-Lee here: transmitart.wixsite.com/transmitart 



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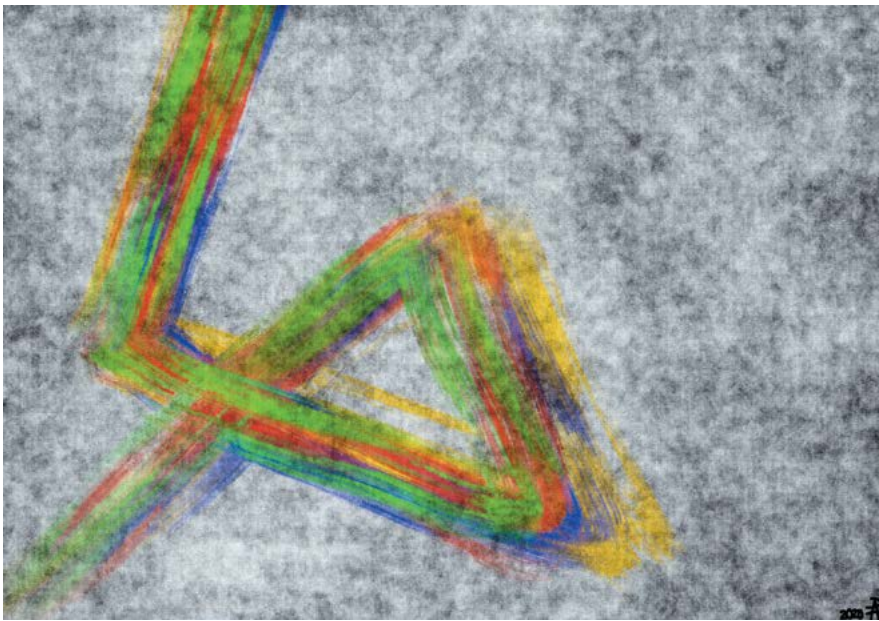
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OUTSIGHT NOONLJA

By Megan Lavin-McIsaac



As the editor of the New Zealand Artist Magazine, I always get a special thrill when approached by youngsters. This young fellow is only 13 and coping with ADHD and now Tourette Syndrome. Meet Cooper Madsen.



'Use your imagination!; any size you like. Digital.



'Use your imagination!; any size you like. Digital.

At the tender age of 13, Cooper has had no formal training as yet, but has still managed to win the Waimarino Art Awards twice for Junior Photography and has had work published in the 'I Am New Zealand' book, published by Nikon NZ and Penguin Books.

His preferred medium is digital art. ". . . it's environmentally friendly, as sadly painting creates so much waste. I think we all have to work a little harder to help our planet." And so it follows that his favourite piece of equipment is his Apple iPad. "The Apple Pencil is just awesomness."

Cooper's dad Craig is a photographer and Cooper has found much inspiration through his dad's photography, as well as his own imagination. "I have become an artist by progressing from my passion and interest in photography. Doing this has been life-changing for me, supporting me with my ADHD and recent tics I have developed. It seems to calm me down and allow me time to be creative."

Hugely admiring Jackson Pollock, his influence is clear to see in Cooper's work. He loves abstract art and the freedom of expression it brings him.

One of his ambitions is to have his work in a gallery by age 15. However, when asked where he'd like to be in five years' time, he honestly replied: "Not sure. When you are 13, five years is nearly half your life-time. I guess I would love to have a gallery that is representing my work and to have regular exhibitions."

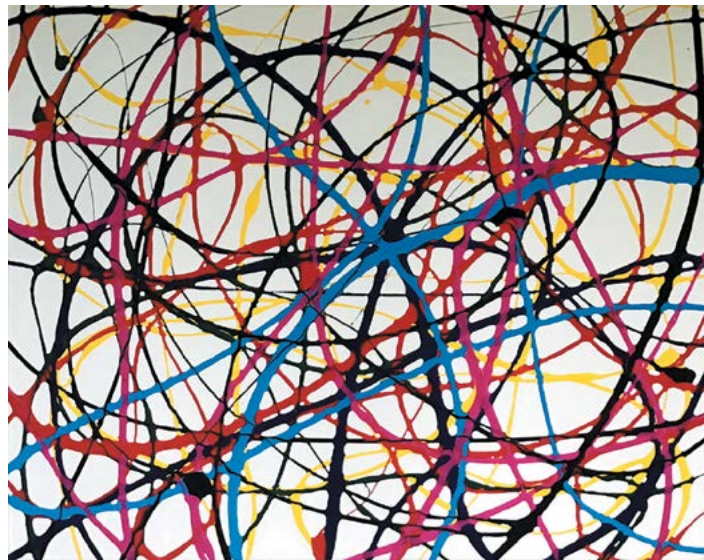
Right now, Cooper is working on character design and abstract landscapes.



'Use your imagination!', any size you like. Digital.

"I'm always enthusiastic about new projects. I like the challenge and it helps to keep me focused."

We asked how he works, from start to finish, and his reply: "Flat out, like a lizard drinking." This passion is clear for all to see. He likes to listen to pop, rap and rock



'Use your imagination!', any size you like. Digital.

music when working and when not creating he enjoys bikepacking – lightweight adventure cycle touring.

Keep it up Cooper, and keep us informed as to your progress please? [N](#)

YOUTH

Jessica Staples

By Ira Mitchell



When you are a quiet 17 year old, distressed by the seemingly imminent demise of endangered species and want to be involved in their regeneration, what do you do to get amongst it and make change?



Jessica Staples picked up her PrismaColor pencils and began to draw, inspired by her love of nature: the detailed fur of the Bengal tiger with its piercing eyes, a tragically emaciated Polar bear scavenging for food amongst ever-decreasing icebergs. Art has become her muse, speaking for those who have no voice. Her sympathy and frustration, as animals struggle in a world shaped by adults, is both painfully obvious and engaging to the viewer. Jessica grew more enamoured with these creatures during her final year at Wakatipu High School, focussing on endangered species from around the globe, working long hours to create carefully crafted and highly detailed studies from her curiosity. This resulted in an excellence grade on her portfolio, re-enforcing her quiet determination to follow her environmental and artistic aspiration.



Born in Queenstown, she is lucky to be surrounded by natural beauty; which has also nurtured her appreciation of her location and its fragility. Since leaving school, she has begun working on a collection of works, based on

photographs her brother Sam has captured at the Kiwi Birdlife Park, located in central Queenstown. Both siblings are being mentored by Ira Mitchell, through the National Geographic educator program, learning about native species of Aotearoa, the caretakers and the processes involved in reintegrating them into the wild. The next stage will be an exhibition of their drawings and photographs, helping raise funds for the park, as well as raising awareness amongst their peers.

Definitely a creative young duo to watch out for, these artists represent the good that can come from creativity, empathy and good old-fashioned hard work. **N**





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GISBORNE MAGIC

By Anita Nossiter

*'Okitu Pohutukawa';
800mm diameter.
Acrylic on
plywood.*



When Lanie Wilton was growing up, she says, there was no shortage of talent in her family. Her mother, aunties and grandmother all carried a creative flair, if it wasn't poetry or paint it was the use of fabric. Lanie was also very blessed to have had inspiring high school art teachers. They allowed her to make the art room her second home.



Lanie quite vividly remembers seeing Lisa Wisse-Robinsons' stunning landscape paintings in a magazine while she was attending high school as an art student. She loves her earlier landscape work, composition and her colour use. After returning from her OE in 2006, she studied art and earned herself a Diploma in Art and Creativity from the Learning Connection. In 2009 she qualified as a high school art teacher at Massey University in Palmerston North.

Juggling being a mother, a wife and an artist is a challenge in itself, let alone having a part-time job as well. When Lanie isn't working as an art director at the Steiner Early Childhood Centre, her spare time is spent exploring the beautiful beaches of Gisborne with her supportive husband, two-year-old daughter and dog in tow. Not only does exploring the beaches inspire Lanie with awesome ideas but visiting their family, including two sons in Taranaki, also does. Family holds much importance to her.

All these adventures provide no shortage of inspiration for her next project. Sometimes a quick snap of the camera and a sketch in a notebook is enough for Lanie to have something to work on for her next piece.

Lanie mentions her love of painting landscapes and beach settings, painting her point of view onto all sorts of subjects. "I love watching the horizon, the gradient changes of colour," she says. "It's a wonderful moment when you can express yourself through your painting".



Various works in progress.



'Piha Waves'; 2000mm long. Acrylic on surfboard blank.



Lanie painting a retired (old) surfboard. 1700mm tall. Acrylic.



Work in progress. 20mm acrylic.

Lanie mostly uses acrylics and openly admits, although she has a love for oils and the way they flow plus the textures and layers they give, she is much too impatient to wait for oils to dry. Although there are many commission pieces on the go at the moment, oils limit her time. “Hopefully one day soon there will be enough time in the day to create enough pieces to hold an exhibition,” she says.

Acrylics are a must-have when you need to seal some of the surfaces that are going to be turned into works of art, she maintains. Currently acrylics are her favourite medium. Resene house paints are brilliant for painting the base layer, providing a brilliant colour to paint onto. This comforts her, knowing her work is sealed well. Lanie hopes to be able to extend the surfaces she uses as a canvas soon, not limiting herself to upcycled wood, surfboard blanks or retired ones. “Used surfboards give a fun texture to work on. There are even a few cool looking coffee cups floating around if you were ever so lucky to see one”.

“Jumping from having a much-loved hobby to having it become a source of income is a scary thing. But once I accepted this, I realised I have faith in myself and my work.”

'Tuhua Waves – Mayor Island', 2000mm tall. Acrylic on surfboard.





'Young Nick's Head - Pohutukawa' 508 x 762mm. Acrylic on stretched canvas.



'Long Bay' Coromandel commission on 1000mm diameter board. Acrylic.

However, any artist will agree they are their own worst critic and this was something Lanie struggled with. To accept her work held value to others and to accept payment for her work was a hurdle she had to overcome. Seeing her work was worthy of being displayed and sold in galleries such as 'Toi - Art and Craft Gallery' in Tokomaru and '4 Art Sake Gallery' in Ohope, alongside artists she had admired for years, was all too exciting and very humbling.

If you are lucky enough to come across Lanie in her studio, you will undoubtedly hear the strokes of her paintbrush creating another beautiful piece with the sound of meditative or instrumental music softly playing in the background. If the beach walks and music aren't enough to get the flow of paint happening, podcasts from the likes of Art Juice, Savvy Painter and Laura Horn Art are her next pick.

Exhibiting

Last year Lanie joined in on the 'She Shed' tour, a local exhibition run, with 30 other inspiring local artists she didn't know existed in such close proximity. The tour sold out with only a limited amount of tickets and the proceeds from the tickets went to the East Coast Cancer Society. The ticket allowed people to access selected Gisborne artists, gardens and galleries displaying their prized work. Lanie's participation was a hit, and the first for many years in this vibrant town.

Looking at 'Lanie's Art' on Facebook you will see there is no shortage of colour or beauty. When asked 'what drives your creative soul' there is no doubt her answer is nature. From surfboards, canvas to upcycled wood, there seems to be no limitation on what medium can be used. You may even see a skateboard or two with Lanie's

work on them. Lanie hopes to have her work displayed in more galleries around New Zealand. This is a goal she aspires to reach one day, when time blesses her, allowing enough moments in the day for creations to stay on the wall long enough.

She has work in Australia, France, the USA and England

already. Advice offered to other budding artists is to study collections of your favourite artists' work, keep an album, save posts from Pinterest or follow artists on Instagram. Keep these readily available so you can use them to inspire you.

See more about Lanie here: www.laniesart.com **N**



'Wainui Bliss', 1700mm tall surfboard blank. Acrylic.



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PAMELA'S SOUTHERN SYMPHONY



By Matt Mortimer

Artists continually strive to bring a piece to life, to fill a canvas with something that personifies a thought or represents a feeling. For artist Pamela Crowther, this is the earliest part of the process. Just as a songwriter starts with no sound and starts with one part of an arrangement – as an artist, Pamela has to start somewhere too.



'Landscape with Trees', 810 x 400mm. Acrylic on canvas.

“I begin with the largest shapes filling in dark and light areas, usually in one colour, mainly using a brush for this. I'll then place another three or four colours to start with, using retarding medium on palette – then it's mix and begin. My technique varies considerably. I basically follow my instinct.”

This instinctive approach works well, as she then branches out into the work, on the way to a sometimes-lengthy process to create each work.

“Colour, colour, colour – the desire to change the blank white space into some exciting, thought-provoking

or sometimes just decorative. Starting the painting takes courage and the need to prepare yourself for mental stimulation and then, near the end of the painting, dealing with exhaustion.”

The exhaustion is worth it, looking at the fine results. It may all sound a little too simplified here, but the process is ever-evolving, learning from mistakes and sometimes using them to develop each piece.

“If using acrylics and a piece is not realising your aim, you can paint over it. All works vary, except that some will never work, but occasionally a good painting will



'Peacock', 380 x 760mm. Acrylic on canvas.

develop from underlying mistakes," she says.

To get to this point, Pamela's journey involved art at almost every juncture, even from an early age, which showcased itself through various artistic forms - not just paint on canvas, but pencil drawing too.

"I was always drawing and painting from early childhood. An internal desire to paint and draw from an early age. My father drew pen and ink sketches and cartoons; he had a strong influence on our family life with his compositions of basic pencil drawings. I particularly remember drawing a detailed sketch of a light switch."

Artistry involving music also managed to partner and influence her artistic musings. "I later trained as a teacher, and tutored art classes at community colleges and secondary schools in Southland. I also owned and operated an interior décor business for 15 years where I used my love of colour and design in the interiors of businesses, schools and private homes.

"Selling fabrics by designers from the 18th century to modern day gave me an in-depth knowledge of a variety of patterns and designs. I also ran a studio where I took classes for beginner painters/artists.

"My love of drama and the theatre has continually influenced my interest in colour and style. Being involved in musicals and repertory theatre appealed to my creative side and gave me plenty of opportunity to display my flair for designing period costumes and painting backdrops."

The New Zealand Artist Magazine



'Glass Vase, Flowers and Lemons', 440 x 590mm. Acrylic on board.



'Edwardian woman in white', 300 x 400mm. Acrylic on canvas.



'Flowers blossoming', 460 x 460mm. Acrylic on canvas.

Pamela's instruments of her craft are as varied as her work, with compositions influenced by landscapes, flowers, history, costume, dreams, and architecture to name but a few.

These compositions are made from many mediums, which she describes as ever-changing with her aim of always improving and never being static on one style or medium.

"I use, acrylics, pastels with watercolours, charcoal, pen and ink, and pencil. My favourite used to be oils but is now acrylics. I prefer the immediacy of this medium with gloss varnish as it can be altered easily. I also have a small collapsible easel I love, as it's so easy to transport."

Much of her work has been in the South of New Zealand with affiliations with Eastern Southland Art Gallery, West Melton Art Group, Christchurch Art Gallery (where Pamela volunteered as a guide for 12 years), Gore Repertory and Gore Operatic and the Community College and Secondary School in Southland as a tutor.

Even though these involvements have become less frequent, the learning continues.

"As I have retired now from these organisations, the knowledge and skills gained have given my artistic and personal life great variety.

"I have studied art history throughout my life and continue to attend lectures. There is still so much to learn. My period as a guide at the Christchurch Art Gallery broadened my knowledge of the exciting and imaginative way that New Zealand and overseas artists are developing."

Pamela's life now is as creative as ever, with the added joy of family time. Some travel also is a means of adding another string to her bow.

"I have six granddaughters so regularly watch dance, sports and cultural events they are involved in. I enjoy attending plays and musicals and also lectures on unknown artists and historical events. I like to attend art groups to talk to fellow artists on occasion too.

"I have had some wonderful holidays with my sketch-book and pastels and pens. Travelling on the Burgundy Canal in France, biking, houses by the locks, village scenes, and chateaux. I also went to Italy on a cooking course with Maggie Beer and Stephanie Alexander, staying in a very old villa, which provided great opportunities for drawing the interiors and vineyards."

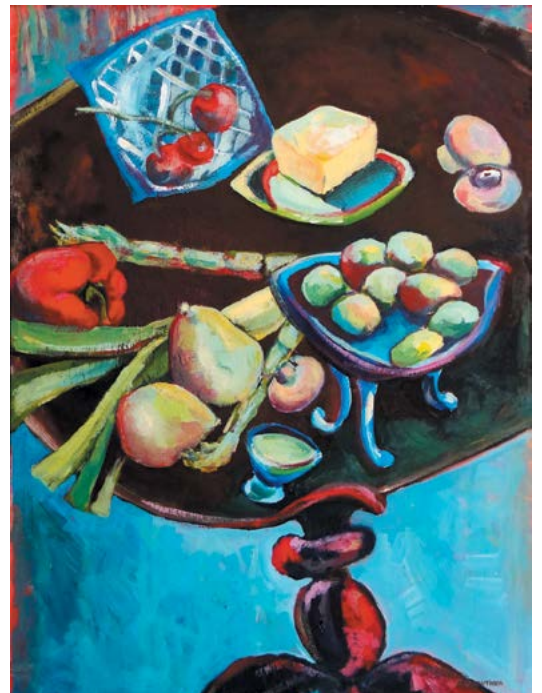
Pamela has a wonderful philosophy to share with other budding artists, a great theme in the yet-to-be completed opera that is the art and creation of Pamela Crowther.

See more about Pamela here: www.artboxgallery.info/pamela-crowther.html 



'Woman in conservatory', 420 x 510mm. Acrylic on board.

"Don't be afraid of colour and contrasts. Where possible show action and emotion in your works. Draw every day!"



'Red table', 600 x 800mm. Acrylic on board.



'Abstract study in blue', 550 x 760mm. Acrylic on canvas.



'Kaleidoscope on Black', 610 x 500mm. Acrylic canvas on board.



'Field of Flowers', 710 x 560mm. Acrylic on canvas.



'Jungle Fever', 610 x 500mm. Acrylic on canvas.



'FABULOUS FAKES'

on show at Mangaweka 'Yellow Church' Gallery, SH1

Where in New Zealand could you find a HUGE 'Colin McCahon' artwork that was the focus of a police investigation? Or find characters like a three dimensional 'Sir Edmund Hillary', or view 'portraits' of Winston Peters, Duchess Camilla and even Donald Trump! Or find clever takes on a Bill Hammond artwork, Picasso, Van-Gogh, and Monet and many other world famous artists? At the Mangaweka 'Fakes & Forgeries' exhibition in the North Island, that's where!

Those who took a drive along State Highway One to the Rangitikei township of Mangaweka, were in for a mountain of 'Creative Culture'. As well as the newly refurbished café, local river rafting, horse-treks, fishing and cycle routes around town, most folks headed straight for the 'Fakes & Forgeries' exhibition with over 50+ world famous replica artworks being displayed at the 'Yellow Church' Art Gallery on SH1. The popular event attracts submissions from school kids and adults who aim to make an exact replica, a copy with a twist, or work in the style of a famous artist.

The 'Yellow Church' Gallery is home to resident artist/musician and retired local politician Richard Aslett, who is a much-published photographer and visual-designer and also winner of several awards, including his Whanganui Phone Book cover image of Mangaweka's DC-3 Aeroplane and more recently his winning design for the 2019/20 Police Pride T-shirts. Also a singer and drummer, he appeared on the most recent X-Factor and New Zealand's Got Talent, performing at the grand-final as a 'Crowd Favourite'. Privileged to visit Antarctica in 2011, much of his visual work features polar icebergs and frozen wastelands, plus many

presenting more local Rangitikei River and Ruapehu mountain scenes.

The two yearly 'Fakes & Forgeries' exhibition regularly pulls in anywhere between 60 and 100 entries by artists from all over New Zealand. Past entries have also come from Australia, London and from the USA, making the event truly international. Of special note at this summer's show was Whanganui artist Ahu Te Ua's impressive (and massive!) 'Colin McCahon' Tuhoe Triptych at five meters long and 2.3 meters in high filled most of the back wall! This work was created in 1998 when the location of the actual 'Tuhoe Triptych' was still unknown and was actually mistaken by police as the original until proven otherwise, so it has an interesting back story indeed. Other works featured a bust of Sir Edmund Hillary, entitled 'We Knocked the Bastard Off!' which was created by artist Marty Loughnan, and this was the Winner in the adult section. There were also reproduction 'portraits' of Winston Peters, Duchess Camilla and Donald Trump. Other famous artists replicated (most usually with a twist!) included Renoir, Rembrandt and Jackson Pollock to name but a few.

The event, which was celebrating its 12th year, had a grand opening on Saturday 30th of November, where

the whole township got behind the occasion, putting on a massive 'Book-Fair' in the Fire Station and Christmas Markets in the Museum grounds. There was also a 'combined schools' section of art on display at the Village Hall with over 150 entries from local school children attending schools in the district.

The exhibition is inspired by Mangaweka born and bred world famous art forger, Karl Sim (aka Goldie). His works became major collector and investment pieces after some of them were (allegedly!) signed with other artist's signatures and sold on the NZ art market, sparking one of the longest criminal trials in NZ history! Sim was brought to court in the mid-1980s for forging the works of C.F. Goldie and Petrus van der Velden. He was convicted on 40 counts, fined \$1000, and ordered to paint the Foxton Town Hall and public toilets as part of his 200 hours' community service. Soon after he craftily changed his name by deed poll to C.F. Goldie,

A good portion of this summer's entries and artworks sold quickly, though all works remained on display until the last day, Sunday 9th of February, when a special 'Closing Event' was held from midday onwards. Attendees included earlier buyers, entering artists and an array of art

PHOTOS FROM THE OPENING



LEFT: The fake bronze bust of 'Sir Ed' watches on (left) at the opening, as artist Marty Loughnan (centre) receives his winning certificate from organiser Richard Aslett, for his work titled 'We Knocked the Bastard Off!'; the winner in the adult section of Mangaweka Fakes & Forgeries 2019/20.



MIDDLE LEFT: Artists, friends, family and fascinated members of the public look on, as the winners for Mangaweka Fakes & Forgeries 2019/20 are announced at the opening by main organiser Richard Aslett. In the background, the huge 'Colin McCahon' created by Whanganui artist Ahu Te Ua. The work had earlier caught the attention of the police when they believed it was the 'missing' Tuhoe Triptych.



BOTTOM LEFT: Just some of the nearly 200 children's entries from the collective Rangitikei Districts Schools that were displayed in the Mangaweka Village Hall.



TOP RIGHT: A close up of the fake Bronze bust of 'Sir Ed' created by artist Marty Loughnan.



RIGHT: John Nielsen (left) receives his 'Merit' certificate at the opening of Fakes & Forgeries 2019/20, for his innovative crafted quilt 'Mangaweka Moa Shroud' from Richard Aslett who is showing off his Mona Lisa socks!



CLOSING DAY: LEFT TO RIGHT: Mangaweka 'Yellow Church' Gallery owner Richard Aslett (left) with entering artist Richard Fuller, with his entry in the lower middle. • Mangaweka 'Yellow Church' Gallery apprentice Michael Cathels (left) and entering artist Graham Christensen, with his 'Pink Lady' painting to the right. • Helen Single and Whanganui artist Sweaney Jacks stand in front of his 'Kadinsky'-inspired wax and acrylic on plyboard artwork, named 'Siddhartha'. • Artist Peter Caley (left) chats with entering artist Deborah Hayne (right) in front of her large scale 'Luncheon at The Boating Party' – originally created by Renoir.

lovers and the merely curious. All enjoyed complimentary drinks and nibbles while also enjoying one last chance to see the full exhibition.

"As always it was a stunning success" said Richard Aslett. "Many The New Zealand Artist Magazine

visiting artists were enthralled and asked about how to enter in 2021, so we will be looking for a bumper number of exhibitors for then!"

Next up is an exhibition by Palmerston North artist Graham

Christensen opening on the 7th of March. The Gallery is open 10-5pm weekends, most other days, and by appointment. Contact Richard on 027 52 666 12 or email: mangawekagallery@xtra.co.nz [N](#)



By Dawn Emerson

The pastel world will be buzzing in Dunedin from the 20 to 22 March, when members of PANZ (Pastel Artists of New Zealand) come together for the 17th annual pastel weekend convention, and the opening of the 'Purely Pastel' National Exhibition and Art Awards.



'Purely Pastel' National Art Award Highly Commended 2019. Lyn Henry – 'At the Going Down of the Sun'



'Purely Pastel' National Art Award 1st place 2019. Gavin Chai – 'Light of mind, tears of soul'



'Purely Pastel' National Art Award Master's Circle Winner 2019. Maxine Thompson – 'Deidre'

Alternating between the North and South islands, last year held in Stratford at the Percy Thomson Gallery, and the year before in Timaru at the Aigantighe Gallery, this year the event will be featured in the historic Dunedin Railway Station and the premises of the Otago Art Society. The exhibition runs from 21st March until 18th April featuring two separate categories – the main one for PANZ members, and the other for Master Circle artists who have attained Master or Distinguished Pastellist status. This show attracts over 100 entries each year which go through a selection process carried out by three Master Pastellists, forging a high standard of art at this nationwide exhibition.

Within PANZ there are three levels of achievement that members can work toward: APANZ (Artist Members), DPANZ (Distinguished Members), and MPANZ (Master Pastellist). At each National Exhibition, award winners can accrue points towards those achievements. Julie Freeman, Maxine Thompson, Julie Greig and Tony Allain have all reached Master Circle level. Maxine and Tony also have that honour in Australia and UK respectively. Julie and Michael Freeman along with Tony have all attained Master Pastellist status in the International Association of Pastel Societies (IAPS).

This year's guest judge and tutor is Dawn Emerson, from Oregon, USA. Dawn is the author of 'Pastel Innovations', an inspirational book on mixing pastel with other mediums, and on techniques to develop one's 'voice' and expand personal creativity. During her time in Dunedin, as well as

judging the exhibition, Dawn will tutor a sell-out three day Masterclass, and a two hour demonstration. Following the convention, Dawn will tutor a series of workshops throughout NZ, all of which are heavily subscribed. She will teach in Invercargill, Mapua, Wellington, Morrinsville, Tauranga, and Auckland.

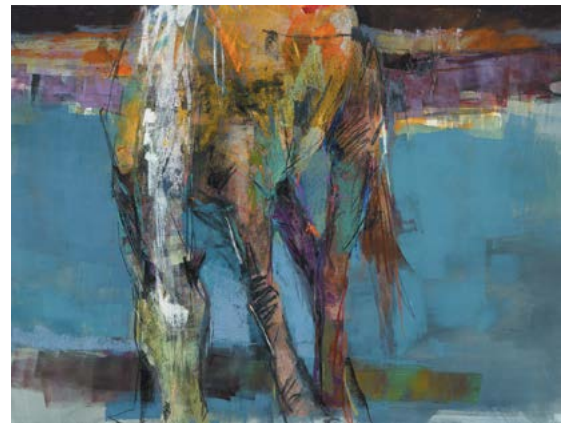
During the convention weekend PANZ members are in for a treat with a jam-packed line up of all things 'arty'. A one day workshop with Maxine Thompson, who specialises in animals and portraiture, is designed to refresh and energise with tips for those who enjoy this genre. Demonstrations, discussions, an AGM, and an expert panel who will field questions all combine to make the weekend one not to be missed.

PANZ – The organisation

Over the 17 years of PANZ's existence, it has gone from starting with a few enthusiasts in Blenheim, to an organisation of almost 300 artists throughout NZ. It supports



Tony Allain – 'Milford'



Dawn Emerson USA Tutor – 'Grazing The Blues'

members through a two-monthly newsletter, an active Facebook page and website, Postal Portfolio groups (who submit paintings for peer critique and advice), and of course the annual exhibition and convention.

A unique organisation in NZ, PANZ is probably one of the only groups supporting each other in these ways, of like-minded artists using the soft pastel medium. PANZ also offers an annual scholarship to members to attend a workshop of their choice, which is hotly contested.

Also part of the wider international pastel community, PANZ belongs to IAPS, which was founded in 1994 in the USA, uniting pastel groups worldwide in demonstrating the quality of pastel fine art. Every second year IAPS holds an annual exhibition and convention in Albuquerque with several PANZ members making the journey to the USA to attend.



Julie Freeman – 'Flamboyance'



Julie Greig – 'Troopers'

What are Pastels?

The word pastel is derived from the Italian 'pastello' meaning paste. Pastels are highly pigmented round or square sticks of pure colour, far removed from the 'chalks' of schooldays. They are made from finely ground pigment mixed with water and a small amount of binder. They come in a kaleidoscope of colours and qualities, and range from hard, soft to lipstick creaminess. They can be sticks, pencils or pan format (cake-like), soft 'chalks' or oil pastels.

Cavemen used natural pigments to create their rock paintings and Leonardo da Vinci drew the oldest existing pastel portrait in 1499. The use of pastels peaked in the 18th century when Rosalba Carriera and Maurice Quentin de la Tour introduced high society to pastel portraiture.

The Impressionists loved pastel for the brilliance of colour and quick application. Edgar Degas, Picasso, Redon and Vuillard were strong proponents of the medium. Mary Cassatt, a friend of Degas, was responsible for the introduction and popularity of pastel in America.

Pastels are both a drawing and painting medium. Fine precise lines, broad sweeping strokes, solid dense layers of colour – all can be combined in infinite ways. They are quick and direct, have vivid colours, and can be mixed with other mediums.

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BIG ARTS DAY OUT

Words and photos by Cherry Estcourt.

In January, the fourth Big Arts Day Out (BADO), in conjunction with the Harcourts Challenge 2020, was a successful and colourful event. The invitation to enter the Challenge was extended to all artists in the Thames/Coromandel/Waikato areas. The theme this year was 'What's on Your Mind?'

The Arts Collective Whangamata, started proceedings with a wine and cheese preview and prizegiving evening. This is a well-attended sociable event where guests are the first to see the exhibits displayed in readiness for the following two BADO days. They were the first to view the Challenge entries and had the opportunity to meet the artists. Live music and a great spread along with a glass or two of wine made for an excellent evening. New World Whangamata generously donated all refreshments for the night and a team of artists with amazing culinary skills set it all out in time for a 5:30 start. Our thanks to Councillor Terry Walker, the MC for the evening, who also doubled as our licensed bar manager! Terry is an invaluable friend to the Arts Collective.

The judge for the 2020 Challenge was Leafa Wilson. Leafa has a wealth of experience in curating art exhibitions at Waikato Museum and she is an artist herself. Leafa awarded the first prize in the 2D category to Joanne Mahoney for her print 'Tropical Bouquet' – unaware, of course, that Joanne was the winner in the 2019 2D category and the winner of the Chris Amess Supreme Award Trophy. Leafa judged the work of Jasper Pickett, called 'Untitled 1', to receive the first prize in the Harcourts 2020 Youth Challenge. Jasper, too,

was the 2019 first place getter in the Youth category. His skill with photography was highly praised, as was the high standard of all the Youth Challenge entries. The winner of the 3D category, for her flax weaving, 'Nga Roimata O Ranginui' was Bernadette Ross. Bernie is the 2020 winner of the Chris Amess Supreme Award Trophy.

A first for the Arts Collective was the request to enter the Challenge and become an Arts Collective member from seven year old sculptor Matt Howse. Son of sculptor Tony Howse, Matt always has tuition and coaching on hand. Being too young to enter the Harcourts Youth Challenge, his work was accepted by the Collective Committee. This, after all is what we are about. On our website we say: 'We are a dedicated, Whangamata-based group of artists, artisans, musicians, craftspeople, bards, etc, focused on bringing creativity to the wider community'. Nowhere does it stipulate an age restriction and children are very much a part of the wider community.

Tony Howse is a firm believer in the benefits of getting kids involved with the arts. "Anything involving creativity and imagination also requires thinking, planning and dedication. The arts help us to harness and hone all of those skills."



Jasper Pickett receives the 1st prize award for his work 'Untitled 1'.



LEFT TO RIGHT: Joanne Mahoney – 'Tropical Bouquet'. • Bernie Ross, Supreme Winner, receives the Chris Amess Memorial Trophy from the Judge Leafa Wilson with Paul Prouse of Harcourts. • Arts Collective Chairperson Gretha Whyte presents the People's Choice certificate to Daphne Inglis for her mosaic 'Fantasia'.

We agree. Leafa Wilson praised the curators of the Challenge entries. The section of the Whangamata Memorial Hall chosen to display the entries is transformed into an impressive art gallery with superb lighting to show the artwork to best advantage. The Collective received funding for this lighting in time for the 2019 Harcourts Challenge. The foyer of the hall showcased the work of Joanne Mahoney, as the 2019 winner. Joanne, other Arts Collective members and Harcourts staff, took turns to meet and greet locals, holidaymakers and visitors and we didn't have to twist arms too hard to sell tickets for the enormous raffle prize displayed in the reception area. Liquor King were also very generous with their donated items for that. The raffle was won by a holiday maker from Blockhouse Bay. [N](#)



Matt and Tony Howse stand by their entries.



Matt with his second entry 'Snapper Looking for Shellfish'.

BADO 2020 Award Winners list:

- | | | |
|-----------------------------------------|-------------------|-----------------------------------|
| 2D First | Joanne Mahoney | Tropical Bouquet |
| 2D Second | Kate Jones Madill | Communication Series 2 |
| 2D Third | Lynn Robinson | Shadows Over the Mosque |
| 2D Highly Commended | Joanne Mahoney | Camelias |
| 3D First | Bernadette Ross | Nga Roimata O Ranginui |
| 3D Second | Maureen Allison | Eruption |
| 3D Third | Tony Howse | Waka Going Places |
| 3D Highly Commended | Nikky Seales | Sacred Vessels |
| 3D Highly Commended | Rod Laurence | Earth 2030 |
| Youth Challenge First | Jasper Picket | Untitled 1 |
| Youth Challenge Second | Matilda Matheson | Fairyland |
| Youth Challenge Third | Dom Chaplin | Dom 1 |
| Youth Challenge Highly Commended | Shakira Vesala | Potatoes 1st grown in Mercury Bay |
| Chris Amess Supreme Award Trophy | Bernadette Ross | Nga Roimata O Ranginui |
| People's Choice Award | Daphne Inglis | Fantasia |








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WAIHI EXHIBITION TAKES NEW STEPS AND DIRECTIONS

By Derek Cookson

On Sunday 3 November 2019 another 'Local Art' Exhibition took place during the annual Vegetarian Food Festival held at the Waihi Academy on Landlyst Road, in Hauraki District.

After munching on tasty morsels of vegetarian and vegan dishes from off nearly 50 stalls, visitors viewed the varied artworks by invited local artists at this amazing venue. 2019's exhibition spread its wings and featured a section of artworks by Taiwanese



Academy Merit: Gretha Whyte.



Commended: David Percival.



Academy Merit: Patricia Domensino.

Featured Artist Daniel Liu's, 'Wilderness'.



Guess the Artist's Value: Jenny Davis.

artists who live in New Zealand. Their interpretations of scenes from New Zealand provided much interest among visitors. The featured artist was Taiwanese born, the late Daniel Liu, a renowned Architect and Illustrator who lived and practiced for many years in Auckland.

A total of 100 engrossing artworks by members of four local Art Groups and the Taiwanese section were exhibited. The four Art Groups were Studio Art Waihi, Whangamata Arts Collective, Katikati Art Group, and for the first time, Te Aroha Arts Centre who appreciated the terrific feedback from visitors.

The mediums on view were oils, acrylics, watercolours, pen and ink, mixed media, fibre art, and wall hangings – a true mix of styles and techniques.

Apart from the delicious food, activities on stage, stalls and in the school building were music and dance to keep visitors entranced. Taichi, a Medical workshop, Therapy and Acupuncture demonstrations were available. Flower Arrangement, traditional Chinese Ink Painting and Brush Painting, traditional Chinese Calligraphy, Paper Cutting, Joy Bonsai, and a Tea House were also enthusiastically received.

Awards presented were, The Academy Award which went to Jean Grant (Te Aroha Arts Centre) for 'Rock Reflections and Seagulls' in watercolour. Merit Awards went to Gretha Whyte (Arts Collective Whangamata) for her 'Autumn Folly' felting medium, and Patricia Domensino (Te Aroha Arts Centre) for 'Third Bridge Wairere Falls' in pastel.

The People's Choice Award was presented to Patricia Domensino (Te Aroha Arts Centre) for her 'Horse in Harness' pastel. David Percival (Studio Art Waihi) was commended for his 'Former School of Mines, Waikino' pen and wash.

The popular 'Guess the Artist's value' painting was donated by Jenny Davis of the Te Aroha Arts Centre, valued at \$180, entitled 'Hidden Treasures' in mixed media. It was gleefully won by young Arlo Komene visiting from Paeroa.

10% of the artworks were sold on the day – a typical result, encouraging for the Artists involved and the Exhibition Co-ordinators.

Put this year's exhibition on your 'to do' list for November this year – it's sure to be a stunner! **N**



Academy Award Winner: Jean Grant.



People's Choice Award: Patricia Domensino

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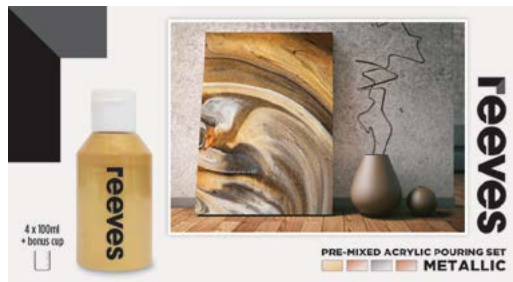
Airbrush Color can be used for airbrushing, marbling, pouring, spritzing, painting, stamping and spraying with Jacquard's YouCAN. Available in 57 colours in 118.29ml bottles. **N**



Artwork by Ken Johnson.

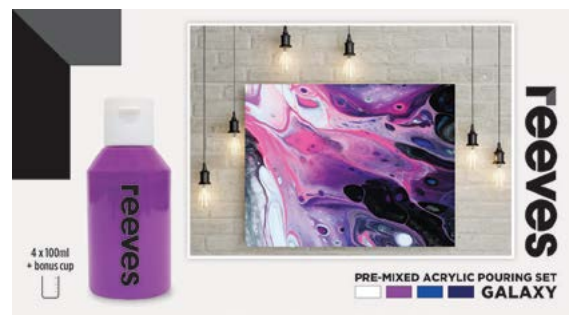
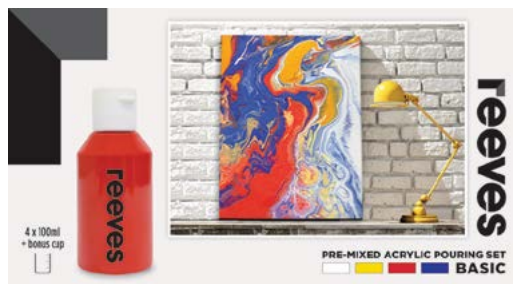
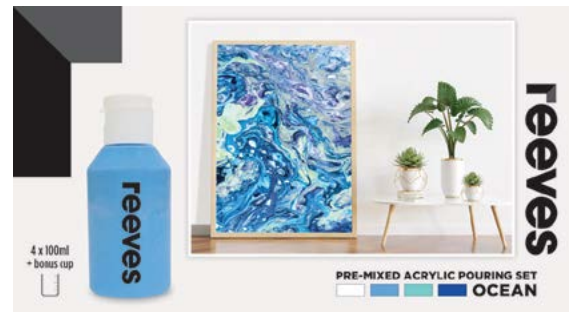
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Art by Betty Busby on a quilt.

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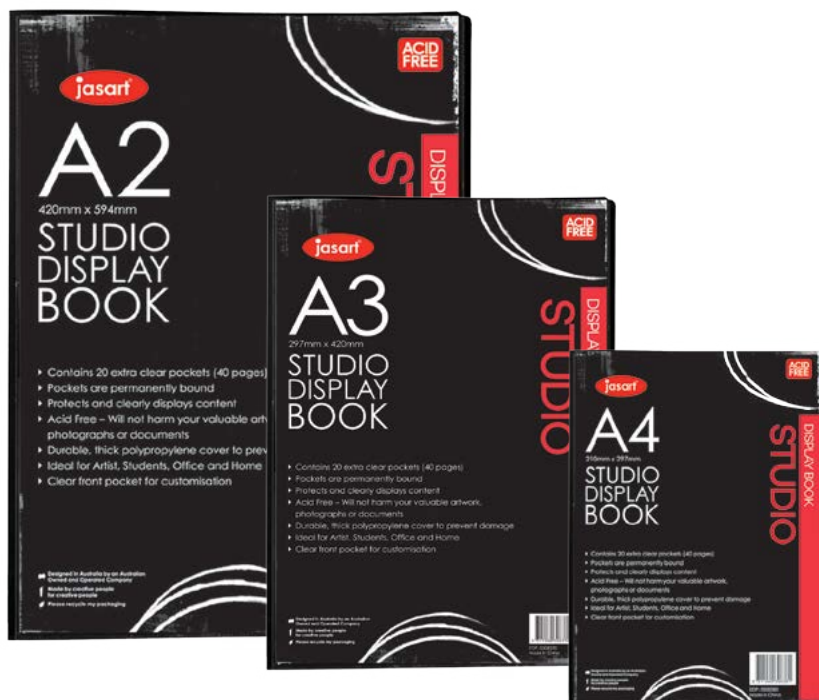
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