

AOTEAROA ARTIST

THE NEW ZEALAND ARTISTS MAGAZINE

Series 8 Volume 6 Issue No. 48
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Bush Brush Art
by John Dumergue

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DOUGIE CHOWNS
SKETCHBOOK, PART 39

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Perfect Paper

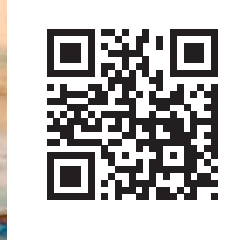
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- Kirsten McIntosh • Liz Payne •
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**On the cover: 'Heron, Wharf - Perth, Australia' - Liz Payne
PG 17.**

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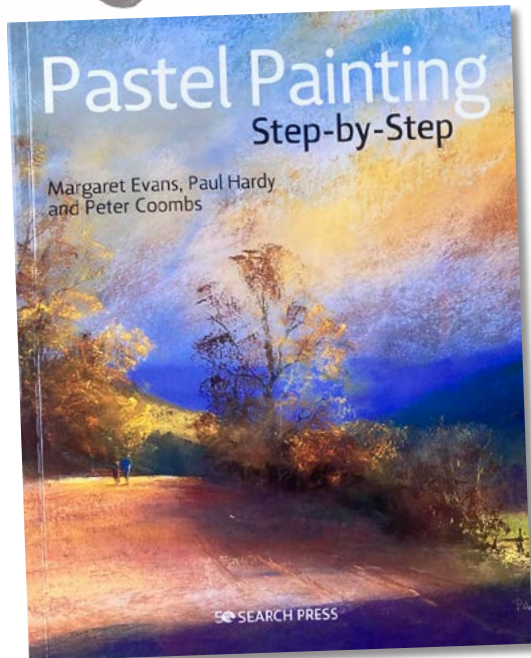
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PASTEL PAINTING Step-by-Step

By Margaret Evans, Paul Hardy and Peter Coombs

This is a practical and comprehensive guide for all soft pastel painting enthusiasts, from the beginner to the experienced artist

This book uses material from the following titles in the Step-by-Step Leisure Arts series: *Painting with Pastels* by Peter Coombs, *Landscapes in Pastel* by Paul Hardy, *Flowers in Pastel* by Margaret Evans and *Light in Pastel* by Paul Hardy.

Starting with advice on materials, it moves on to pastel basics such as blending, adding tone and using a limited palette. There are sections on landscape painting featuring advice on composition and painting trees and water, capturing light in pastels with tips on colour mixing, and finally flower painting, with additional information on adding water to pastels. Throughout the book, the art of painting in pastels is taught through 13 beautiful, easy to follow step-by-step projects, and each section is accompanied by a selection of inspirational paintings by the three featured artists, in a rich variety of styles and soul in its eyes.

"The book brings together the work of Margaret Evans, Paul Hardy and Peter Coombs to help you to master the pastel medium. The three artists bring a good balance of work to the book, with Peter Coombs and Paul Hardy covering landscapes and townscapes, while Margaret Evans concentrates on flowers. Sections on using a limited palette, composition, colour mixing and colours for painting flowers, are interspersed with 13 demonstrations accompanied by good, clear step-by-step photographs." - Leisure Painter

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Kirsten McIntosh Art –

Kirsten lives and breathes her art, and the results speak volumes: “I always advise people to just keep going with your art if you love it. Live it and breathe it. See the beauty and keep going through the ugly stage; persevere.”



Summer Scene from Raglan School Camp - 765 x 765mm. Oil on canvas

I didn't have any formal art training until I got going. Being a full time Mum, I was home and thought that I should paint some paintings for my baby's bedroom walls and I really liked the result. I eventually plucked up the courage to do some art classes, just classes with good artists in the area.

I also started watching YouTube videos and then I went to every available art class that I could. I realised that my work was consistently turning out okay. I thought my art could be a way to make some money, whilst still being a stay-at-home Mum - and I went from there. I live and breathe it. Honestly,



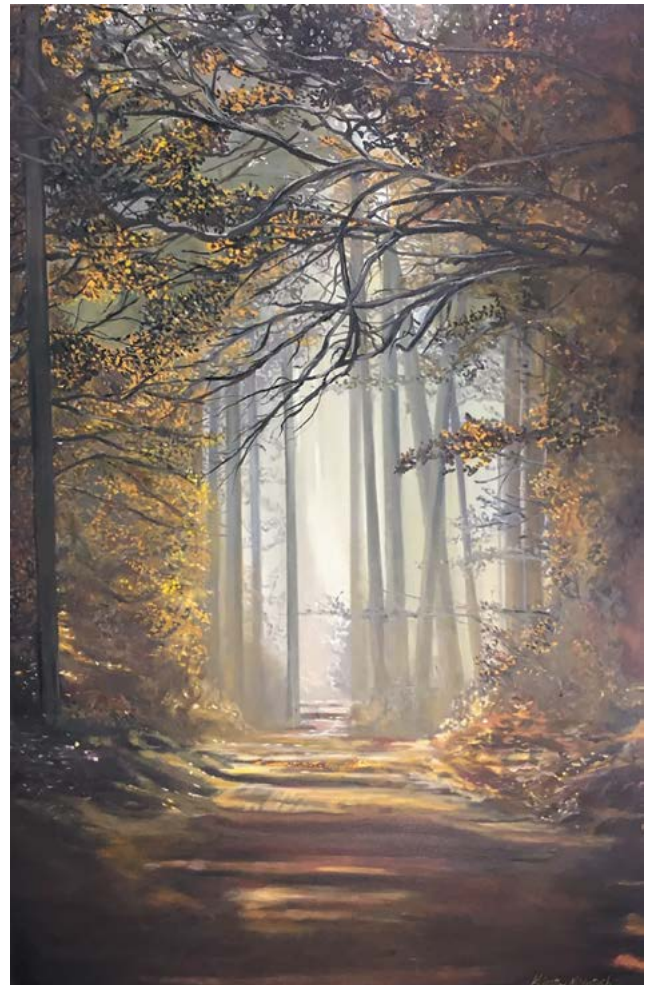
Idyllic - Rotoehu - 765 x 765mm. Oil on canvas



Pohutukawa over Rangitoto - 910 x 610mm. Oil on canvas



**Waikato Hills
- 700mm. Oil
on canvas**



**Washed with Sunlight - Redwood Forest - 610 x 910mm.
Oil on canvas**

to get to sleep I visualise the next steps that I will take with my current painting!

Nowadays I find inspiration from the landscapes close to my home or places where we holiday – mostly New Zealand scenes. I love the fact that you start with a blank canvas. For a long time I had so many half-finished pieces, but as my confidence grew it gave me the courage to complete paintings 100%. So that feeling of accomplishment is fantastic. I do feel that a lot of people go through life and don't see the beauty that is all around us so I would like for them to take time and appreciate it a little more.

Right now, I'm working on five commissions that are at various stages. There are another four or five exhibitions that I may submit work into – and then I'll focus on tidying up any

older works to sell to start the year with a clear studio. I currently have work with Mobile Art Gallery in Auckland, Bunny Art Online and The Welcome Swallow Gallery in Hamilton. I also have work on Society6 and Saatchi Art. I know that a few of my works have gone overseas but often we are not told who/where it is going. When I was with Etsy I sold quite a bit to American clients.

I would like to move into a style that creates a bit more meaning for people. I especially love doing commissions as they are so emotive to the client. I would like to do some more florals and move into abstract portraiture.



**Waihi
Pohutukawa -
700mm. Oil on
canvas**



**Lake
Edge
- Rotorua -
700mm. Oil on
canvas**



Lost in the Moment - Hamilton Gardens - 610 x 910mm. Oil on canvas

Regarding my career, I hope that in about five years' time I would have tried all of the different styles of painting that I love, be making a good income and be recognised as a leading landscape artist. Long term, I would like to be in some top galleries in New Zealand and internationally; and to have completed some solo exhibitions.

As a kid I got books out of the library on Picasso. Later, when I first had an inkling to paint, I got given a calendar of Monet paintings and so I started to paint one of those and it got me hooked.

I have wanted to give up a hundred times, but I feel that my work is good enough to continue. There is always that disbelief in your abilities. I hope that I will always paint or work in a creative atmosphere. Actually, I am very proud of the commissions that I have produced that have really moved people emotionally because then I know that I have done a good job. I also enjoy exhibiting where I know the commission goes towards charities – everyone is winning!

You always have to keep going with your art. I think a lot of artists give up at the hard (ugly) stage – but perseverance will pay off. There are so many stages to an art piece – I always say it is like pulling the beauty of the piece out of the canvas, layer by layer it starts to emerge, and every brush stroke brings it more to life.

I am a member of the Cambridge Art Society. I initially joined so that I could find out about classes and exhibitions in the local area. Now I am a committee member – it is my way of catching up with fellow artists. At first being a member helped me get started; but it is the camaraderie that the society gives me that keeps me involved.

Originally, I painted in acrylic because I painted in the house, and acrylic has less fumes (especially with regard to the kids) and is easy and quick clean up. I then went back to oils and haven't returned. When I



Light on the Dunes - 765 x 765mm. Oil on canvas

paint, I purchase the professional canvas and put an acrylic wash over the whole surface (similar in tone to the dominant colour in the piece). I wait for that to dry and then lightly sand for any imperfections. I next use a stronger wash to draw the composition of the piece - checking to make sure it is accurate and that it all sits correctly. Once I am happy with the composition, I do an underpainting in acrylic, which is quick drying and rapidly allows one to get some layers onto the canvas.

I always start painting from the furthest point away - usually the sky - and then I'll move closer, layering the different backgrounds whilst meticulously moving closer to the foreground. I do this until all of the canvas surface has a layer of oil on it. I usually give this an opportunity to dry and

then start again (and always from the furthest point away from the viewer) working forwards towards the foreground. There are usually four or five layers in each piece. I use liquin to speed up the drying process and once this is all touch dry (as usually I'm under tight timelines) I will put on two layers of sealant. For the oil paints I use Windsor & Newton and for the sealant I use Gamvar.

I do love resin for the shine and contemporary feel it gives a piece - but it is so messy and can be quite difficult at times. I also love Klimt paintings with that touch of gold - and nowadays I sign my paintings with gold pen.

If you would like to check out more of Kirsten's work, have a look at her website <https://www.kirstenmcintoshart.com> 



By Evan Woodruffe

Peter Painter Picked a Piece of Perfect Paper

Art papers can be disorienting: there are so many of them and they look pretty much the same, yet all are different. Each paper has its own characteristics, especially so with those intended for artworks. Each paper is better suited to some materials and techniques than others, and of course is manufactured to suit a particular price group.



Fabriano in Italy is Europe's oldest paper mill, established in 1264. Their new range of pads is named "1264" to celebrate this, and these distinctive pads offer an entry level value to Fabriano's renown quality papers. The 1264 range

covers today's popular painting and drawing techniques, and provides good examples to talk through aspects of these and other artist papers.



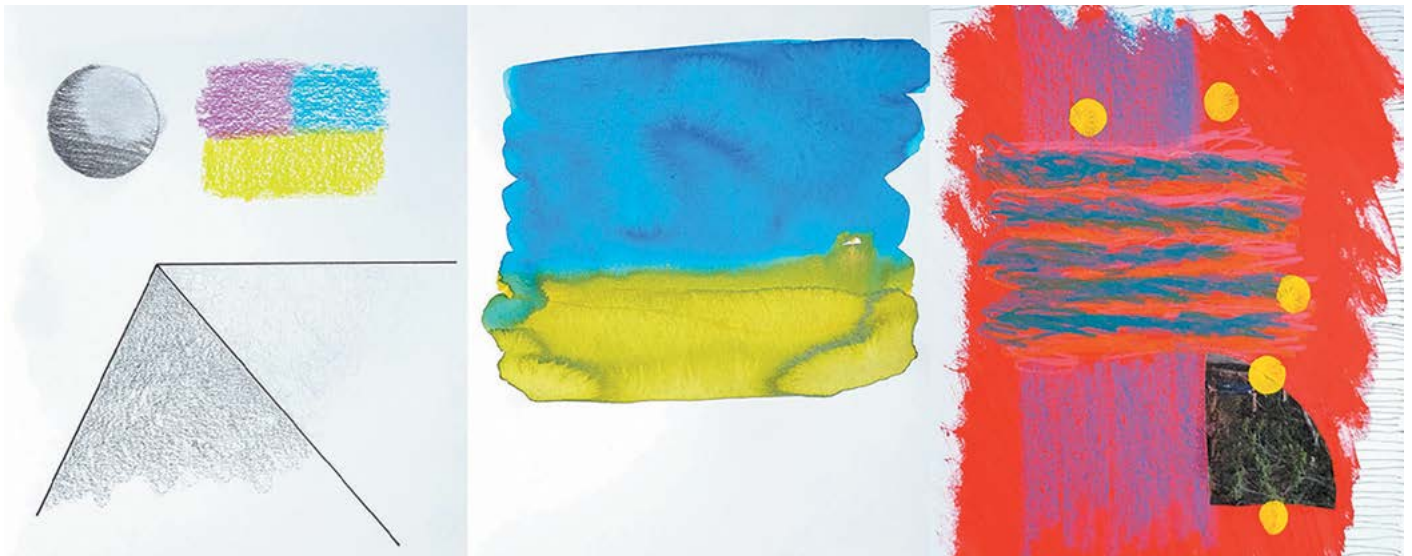
The Fabriano 1264 range have an ISO9706 certificate, so have a high resistance to ageing when kept in correct conditions. This is important for artworks that are precious to us or that are being sold – we have all seen how old newspapers discolour and embrittle, and we don't want our art to do the same! Of course, even the best paper kept in a damp garage will quickly deteriorate; best to keep it protected from moisture and silverfish. Most of the 1264

papers are made from "wood-free pulp" sourced from FSC sources. Wood-free refers to the pure cellulose that is separated from the acidic lignate compounds in timber. All good quality yet good priced papers are made entirely or predominantly from wood-free pulp. The 1264 spiral-bound pads also feature a micro-perforation, so you can easily remove the successful works from the binding.



Lightweight papers are all that's needed for sketching – the 1264 Sketch Pad is a 90gsm weight (90 grams per square metre) with a very fine tooth for all dry media. While a 90gsm paper is fine for pencil and charcoal (above left), it will buckle with wet application of, for example watercolour (above

middle). However, drier paints such as gouache can work exceptionally well on lightweight papers, like on this new 80gsm Hemp Paper from Hahnemühle (above right). Hemp Paper is made with 60% hemp and 40% cotton, making it a very hardwearing surface.



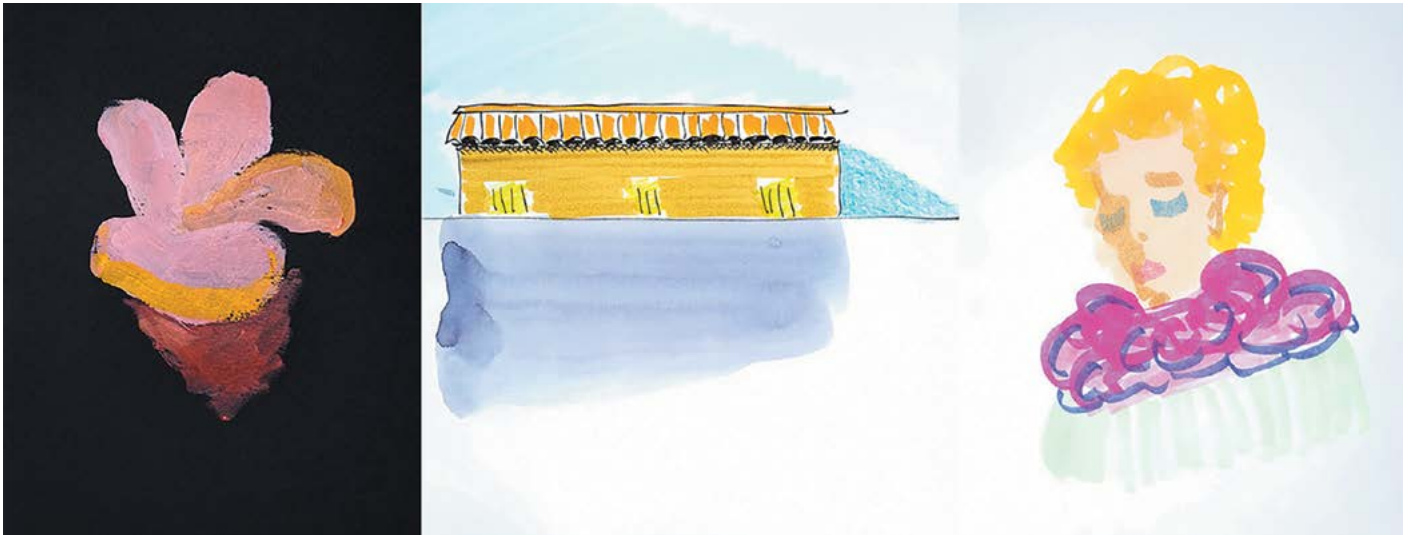
For more vigorous drawing techniques, heavier more durable papers are used. The 180gsm 1264 Drawing Pad has a more pronounced texture than the Sketch, so can catch more dry media for building density of tone and colour, while the silky surface allows for fine details (above left). This paper is very durable, so can withstand a lot of erasing. If working back into the surface of the drawing is your thing, the 250gsm Stella from Hahnemühle is perhaps the most resistant of all, with artists working back into it with fine "wet

& dry" without furring the surface! Most drawing papers are not made for wet media, which can appear blotchy (above middle), as there is little "sizing" in the paper. Size is a gelatin that's added to paper to control how paint is absorbed. If you want to mix up your dry and wet media, best to get an all-round paper, like the 300gsm 1264 Mix-Media Pad (above right), featuring a special sizing designed to take a wide range of materials.



Watercolours need special paper: heavier weights of 200gsm+ and with special sizing to control the flow and absorption of the diluted colours. The Fabriano 1264 range offers a 300gsm Watercolour Pad with a Cold Press surface (above left). Cold Press means a medium surface, and watercolour papers are often also available as a smooth Hot Press, and Rough. It's probably a little too textured for most drawing techniques (above middle). The 1264 Watercolour Pad is made with 25% cotton, which gives more wet-strength

than wood-free pulp. The best watercolour papers, such as The Collection from Hahnemühle (above right) are made from 100% cotton (also called rag) and special surface sizing that allows for more sophisticated techniques and brilliant colours. The deckle-edge seen on the left of the painting means the paper is made on one of just a handful of mould-made paper making machines in the world, and signifies the highest quality.



Drawing and painting on a coloured background can be very effective, providing the mid-tones already and doing away with the "fright of the white" paper. Hahnemühle offer a number of sketchbooks in tints, and the 1264 range has the 200gsm Black Pad (above left). Working on the deepest possible tone really lifts opaque colours, as the contrast is boosted to maximum, and pastel artists will love the fine grain of this pad. One of the smoothest papers is called Bristol, and is used for illustration techniques with ink, pencil, markers and sometimes watercolour. For super fine drawing and unique watercolour techniques, the Hahnemühle 310gsm Bristol is the smoothest and most workable. The 1264 Bristol (above middle) is a 200gsm paper well suited to technical drawings. For the increasingly popular drawing

with marker pens, a special marker paper such as the 70gsm 1264 Marker Pad provides a texture-free surface for the nibs to glide over, less absorption for longer blending times, and a coating on the reverse of the sheet so no ink bleeds through to the next sheet – especially important for alcohol-based markers, (above right).

So, you can see how distinctive each of these papers are, and how they are matched to a particular style of drawing or painting. New ranges such as the Fabriano 1264, and Hahnemühle Natural Line and The Collection are developed together with new trends in art making, and offer surfaces on which our materials perform differently and look fresh. With so many sheets of white that seem similar but work uniquely, it's all about picking your perfect paper. [N](#)



Bush Brush Art

By John A Dumergue

You may wonder how the 1936 Olympics in Berlin, Timaru Boys High School, and Bush Brush Art, are connected - time to join the dots.

Jack Lovelock representing New Zealand in Berlin won gold in his running event, on the podium he was also given a small oak sapling in a pot as seen in the photo shown.

As he was returning to England he asked someone else who was returning back to New Zealand to take the oak sapling with them. The little plant was not in a good state back here and the Christchurch Botanical Gardens looked after it's recovery.

Lovelock, a former pupil of Timaru Boys High School donated the tree to the school along with all his running medals. The tree still stands there today as a mighty oak, quite majestic in it's well chosen location. There is also a bronze statue of Lovelock on the school frontage.

One of my Grandsons was a pupil there also. Years ago when I visited the school to see the statue and the oak tree there were acorns on the ground at that time of the year, so I picked up a couple and put them in my pocket.

After planting the acorns it was exciting when one of them



Jack Lovelock statue Timaru Boys High School

started to grow. It has been in new pots for about the last twelve years but an arborist advised me it's growth is determined by the pot size, - I named it Jack.

I did a painting titled Jack's leaves, then discovered about Bush Brush Art. This is where you



Jack Lovelock with his sapling oak at 1936 Berlin Olympics



Plant material gathered for Bush Art



Brush I made using an Oak stick and a garden plant - Tie used was from same plant



Autumn leaves and acorns from Lovelock Oak and leaves from 'Jack' Oak



Lovelock Oak at Timaru Boys High School



'Jack' grown from an acorn from the Lovelock oak

use parts of plants and paint or ink and pressed on to paper and use a twig as a brush to paint branches. A normal paint brush is not used, although I did use one for some back ground block colours.

I collected autumn leaves from Jack and other various plants from my neighborhood and made a trip to Timaru Autumn 2021 for leaves etc from the old oak. There is a huge difference in leaf size from both trees that shows the age difference. Then I produced some Bush Brush Art. I would describe the procedure as messy, but fun. Making a paint brush using an oak twig and the actual brush made and tied on with plant material from my own garden was very satisfying.

When my Grand children visit they usually ask: 'How's Jack?' because they have grown up at the same time and watched his progress with interest. But now I don't want to plant Jack out as our garden is too small, so it looks like a larger pot is the answer placed on the concrete.

As a runner, I have an attachment with this oak, and it's history I have outlined.

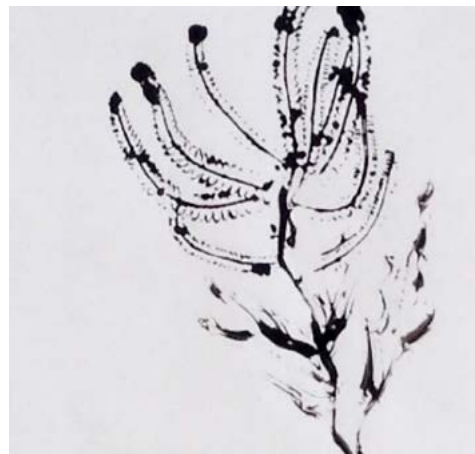
I named our oak Jack after Jack Lovelock, and because Jack to me is a good strong name, like the tree itself. After all they have felled mature oak trees to be used for the replacement spire on the Notre Dame Cathedral in Paris after the fire. N



LEFT: Leaf from Lovelock Oak, coated in acrylic paint and pressed onto card and missed areas covered in red pen



Image of broad leaves printed on paper using printing ink



Plant image printed on paper using printing ink



John Dumergue receiving a medal in the First Australian Masters Games Hobart 1987



Jack's leaves acrylic on canvas



Lovelock Oak leaf printed on paper, then two more processes with other colours



Lovelock Oak leaf printed on paper with two background colours

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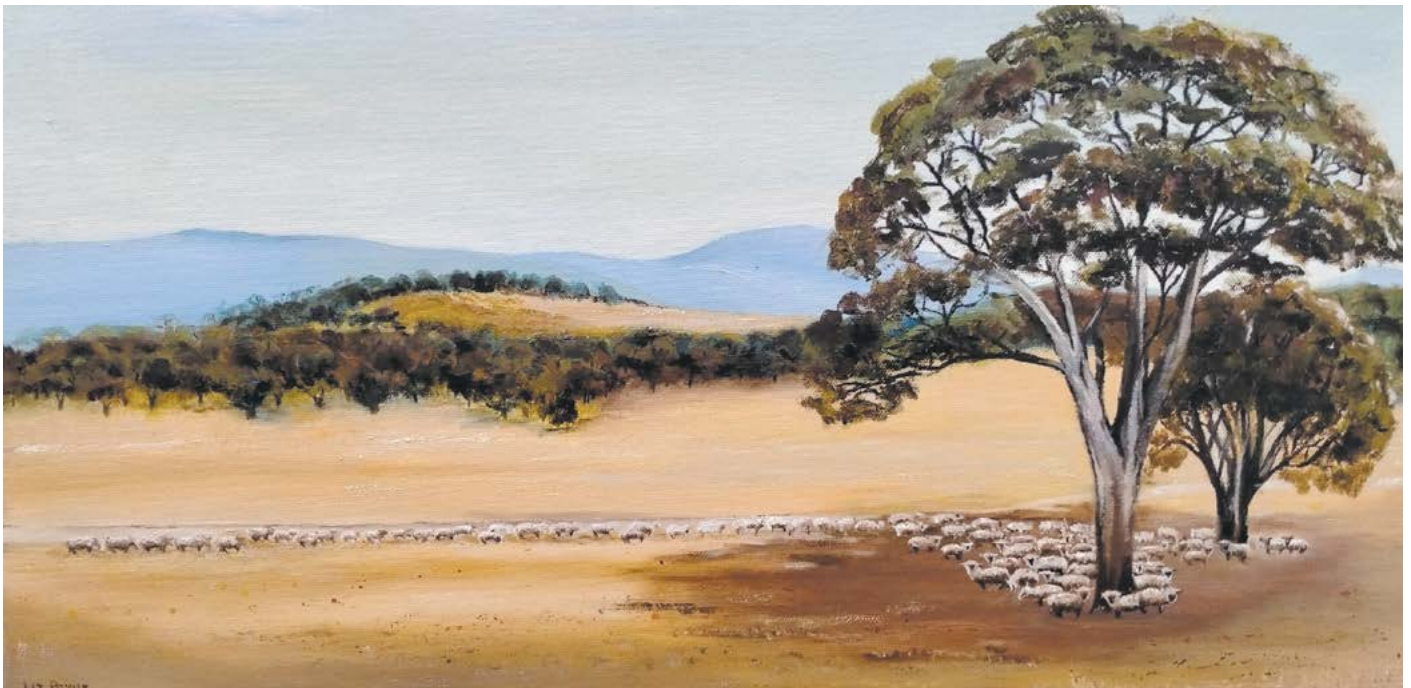
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Time, concentration, organisation and capital investment in materials. Liz Payne is delighted to dedicate all of the above to her demanding mistress, that of being an artist. Having studied with several tutors such as those from the Uxbridge Arts centre in Howick, Auckland - amongst others - including Amber Brook, Alvin Zhong (portraits) and Merv Appleton (landscape impressionist), she is thoroughly enjoying her retirement in this pursuit.



'Midday sun, seeking shelter' - 400 x 200mm. Oil on canvas

We asked Liz where she finds her inspiration: "I love a stormy sky, the colour and mood, the intense green of the sun shining through on the grass in contrast to the dark skies. The movement of sand and water as well as the vibrant colour of birds and their bright, inquisitive eyes."

Certain artists who have produced books also inspire Liz, "Raymond Ching's birds; Australian artist Kasey Sealing's impressionist landscapes. I sometimes watch the English presentations of Portrait Artist of the Year, and Landscape Artist of the Year. I don't always agree with the judges, but there is a wealth of talent on display.

"I am fortunate to be in my 70s, of sound health in mind

and body. What gets me is I never realised, after all those years, that I had any talent at all. Art was not a career that my family would have chosen for me, and indeed they made no provision for me to study art. I was urged into a financial and accounting career. I'm retired now, and realise there is so much to enjoy in creating, and not much time left. I am eager to do as much as I can while I can."

She has learned much in the last five years. "There are many pitfalls and learning curves; the choice of mediums - cheaper products as opposed to higher quality products and the constraints of my budget, painting from a photograph or from memory, copying other artists for learning purposes

or trying my own way from the get go. I realised I have to find my own niche and then be prepared to change my outlook and find my own style.

"In the next five years I think it would be very interesting to look back and view how my work has evolved during the passing years, and how the continued learning has influenced me. At this time, I believe I will move more into an impressionistic style, but who knows? Watch this space . . ."

Currently Liz is a committee member of the Howick Art Group, and was vice president in 2020. She also serves with the Green Gables cottage display on weekends and with various other outdoor displays. She has found these organisations very supportive and enjoys interacting with the talented members and absorbing the variety of genres.

As regards a preferred subject, Liz explains, "I am interested in birds and landscapes in particular - usually with some buildings involved, the sea, the cliffs. I take many photos of a subject to achieve a mood, capture the light or explore a balance.

"I have discovered a love of oil paint. I have tried acrylic, and found a brilliance of colour, but find oils have a greater depth and subtlety. I prefer to work with already mixed colours. I know most artists like to mix their own colours, but I enjoy professionally mixed colours. I have also learned that good quality brushes are essential."

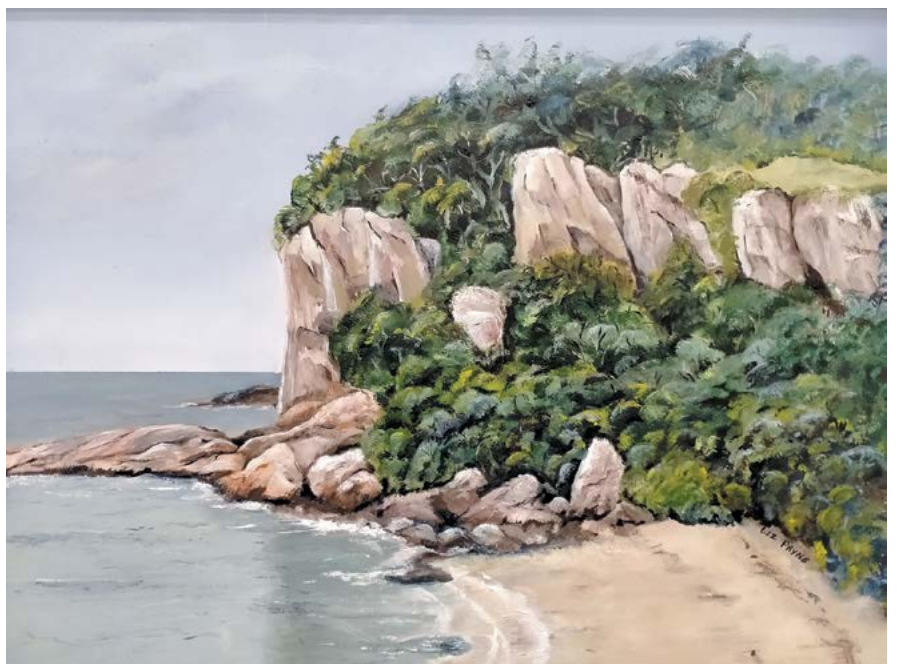
To give us an idea of how she works from start to finish, Liz explains: "I place huge importance on the initial sketch - or rather, a sequence of sketches. First I plan the layout and the composition. If the original planning is not good, the end result will not work. I complete a series of sketches and then prepare a board or canvas. I apply three or four coats of gesso, the last with a hint of the predominant background colour. Once this is dry, I map out the darker areas. The beauty of oil paints is the ability to smooth over and manipulate the mapping. In fact, it's preferable to use several layers of paint. Using Liquin as a medium encourages a smooth finish and enables the paint to work smoothly. I take my time, I do not rush. Some of the old masters would use up to 15 coats or so, if necessary, but I haven't reached that many yet."

When Liz is working, she enjoys listening to the radio, light classical or Coast or Breeze radio. What she loves most about her painting is the pure satisfaction of a good result. "Not all results are exactly as planned,

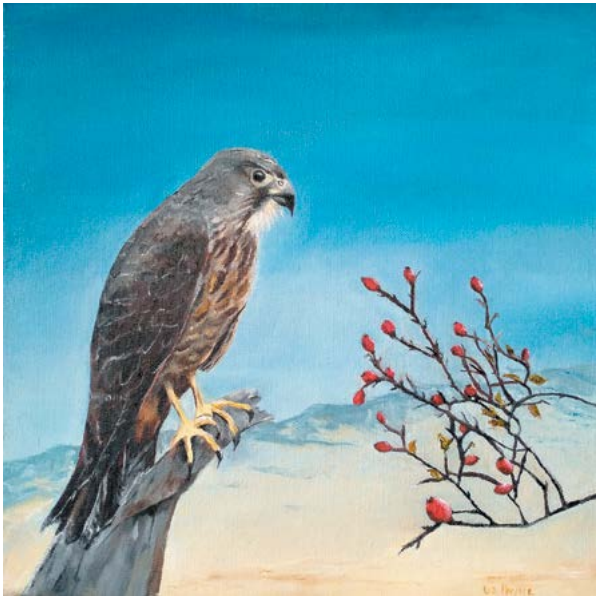
AOTEAROA ARTIST - October November 2021



'Heron, Wharf - Perth, Australia' - 300 x 400mm. Oil on board . Cover pic



'Coromandel Coast' - 300 x 400mm. Oil on board



'Karerea, NZ Native Falcon' - 300 x 300mm. Oil on Canvas



'Rippon Lea Gardens, Melbourne' - 350 x 350mm. Oil on board



'Kakapo - NZ Parrot' - 300 x 300mm. Oil on Canvas



'Walk in the woods' - 590 x 380mm. Oil on canvas



'Bucklands Beach, after the storm' - 590 x 380mm. Oil on board

but most are satisfying. I have a studio just for me, my work on the walls, my brushes, my oils. I am thoroughly enjoying having the time and space, after years of being a mother and a business partner."

Outside of the studio Liz enjoys yoga every day, perhaps only 30 minutes or so, and yoga classes once a week. Still working as a part time director in the company she and her husband own, doing the

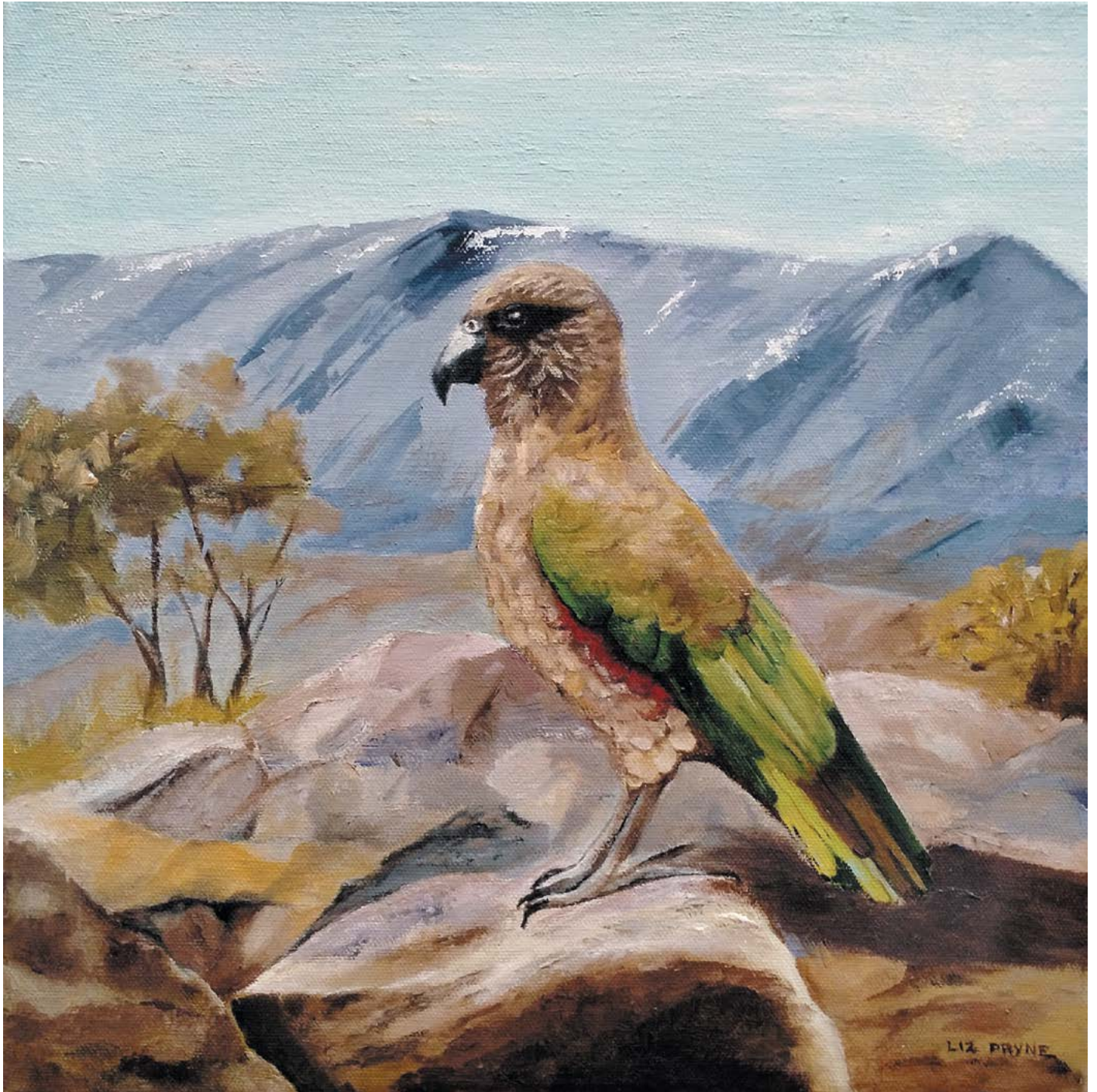
finances and the admin, she recalls fondly the travels they have been on in the past, prowling around the ruins in Athens and visiting galleries in Paris.

For new artists, Liz says, "Be gentle on yourself. Not every painting will be a masterpiece. Enjoy the journey and take some courses, learn from others."

Liz takes every opportunity she can to hang her work on a wall, even at home. She displays and sells at school fundraising events and at present has work hanging in Green Gables Cottage in Howick. COVID permitting, she will be exhibiting in the Baradene Art Show in the future and participating in the next Easter Show. She has work in New Zealand and Australia. [N](#)



RIGHT: 'Gannet colony, Muriwai Beach' - 400 x 300mm. Oil on board



'Kea, NZ Native' - 300 x 300mm. Oil on Canvas.

Artists Forum

Sketch Club

Interpreting the WHY of art - what makes you tick?



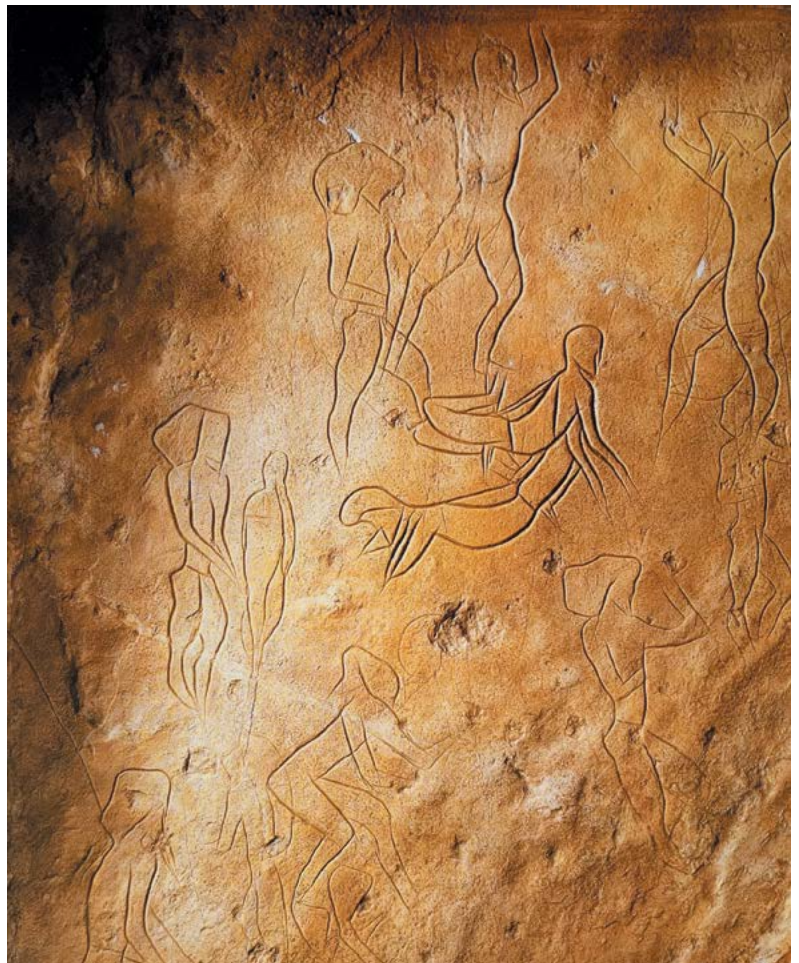
By Dougie Chowns

Lockdown, alone and isolated for two months has allowed me many art updates. I have had time to ponder, to read, to watch many YouTube superbly produced art programmes. Some even amateur and questionably poor, not good, so beware! Anyone can put out their opinion and although passionate they may be far from accurate. Watch all but be prepared to disagree, compare opinions and look hard if possible at originals or good reproductions, ask questions but expect many conflicting replies.

This week a U3A group visited me. They wanted to know what made me tick - what did I mean by social realism and why did I ritually sacrifice ten large pastel coloured life size artworks, what was it all about. Why would I, a quite well accomplished artist, do such a thing?

To have opportunity to explain in my own lifetime is quite something - thank you group. I am gratified to be asked if you could have a second session. Of course - to talk my concerns, my loves and fears through my art is what I am about, I don't do this for fun or for a self indulgence. When I get it right its great, but when I get it wrong I work until I get it right! Arte is not a shallow pastime, hobby or stunt. The Arts are understood as images, performance, sound (not just music) theatre and dance, and Poetry. To imagine a group of young men walking behind their tutor each separately connected by a golden chain to the masters tongue is intriguing, a poetic dance and an amazing idea. An occasion, a memory or desire may be set fast for all time as a graphic.

With time to read a wonderful Art book my wife Meg gave me many years ago, I am equally fascinated by a 11000 year old limestone cave engraving. Discovered in 1952 in Addaura Sicily and quite small, only nine inches wide, it is full of movement. I am reminded of years ago sketching a dance class in Mill Valley San Fransisco. Those dancers provided my image to capture - not however like the person who engraved this deep



underground, in darkness in an impossible place - the dance meticulously accurate and for good reason. It's about survival and procreation I believe. Sir George James Frazer in his thesis 'The Golden Bough', banned by many, would recognise and tell us exactly what is going on here - and why.

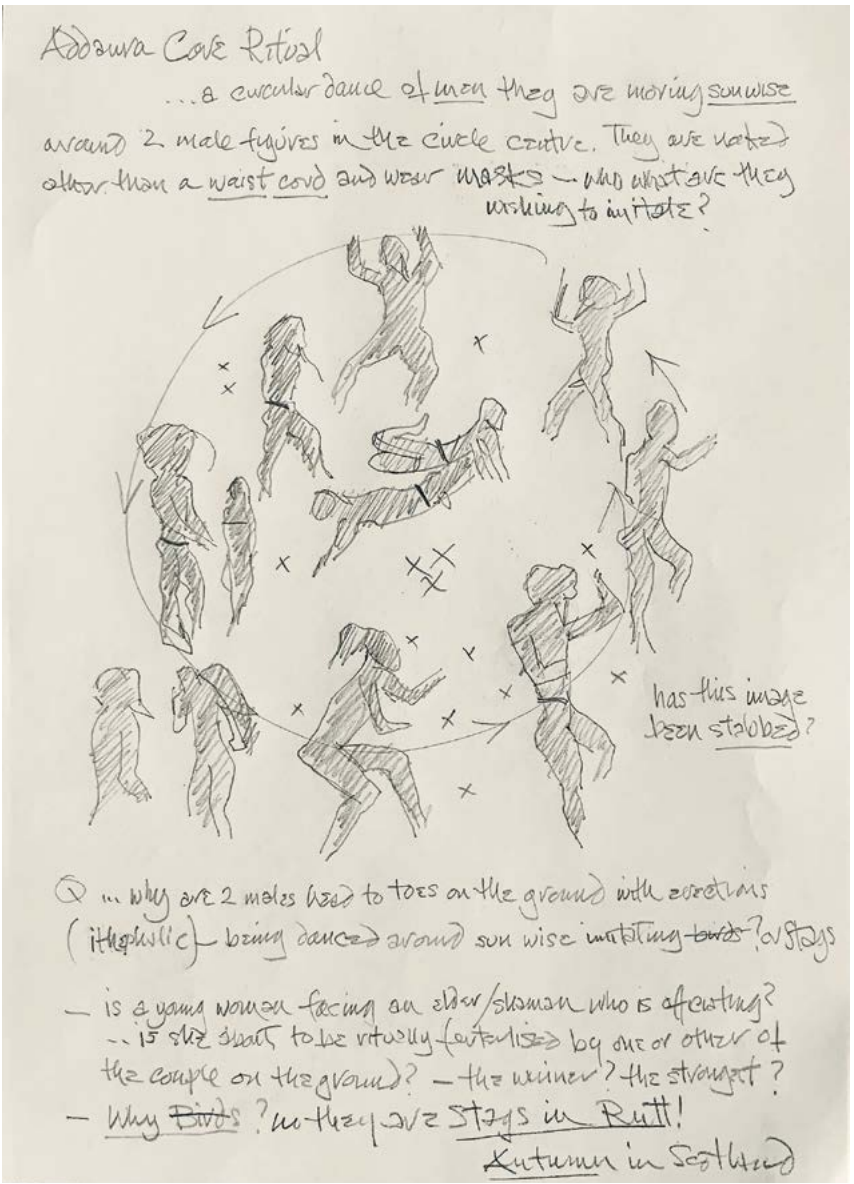
I was a Scottish dancer, I am a Celt, I grew up with standing stones Wiltshire burial mounds, barrows and folklore. I enjoy that clues of history often exist in myth. The art of storytelling and the graphic representation or image plus sound become as one in theatre but also in ritual.

Obviously this is a ritual dance, but why? We know how the incised marks on the cave wall were made, they are quite deep but understandably crude, made with at best, a mammoth tooth fragment or a stags tine. Deep underground in pitch black - it is an astounding example of an artist being involved in image, touch, sight, sound and dance, not as we paint or draw but as a magician or Shaman. This is not an amusement, not art the way we tend to think. This is as serious as life and death.

Why were these figures carved at all, why was it so important to record this actual event in such a difficult and obscure place. Why are they wearing masks, I suspect Stags heads, the antlers their arms as I have danced myself in a eight-some reel, a Scottish tradition seen at any Highland Ball. But this time the dance is for real, eight male dancers, two in the middle fighting like stags to the death - is this the earliest representation of a fertility dance? A copy of the stag at rut? The myth makes that deity the Stag Hern. All highland dancers honour him. The sound? Their voices imitating the stags roar, or more likely twittering birds in a mating dance. Six ithyphallic males, a young girl in the care of a shaman priest quietly waiting her mate after killing his opponent? A dance, interestingly widershins - or sun wise - east to west and as old as mankind - to survive I think - to procreate. Sun and moon are here also, the tides and mensuration. The eight fold year and likely the timing - the Spring Solstice - the first planting.

What sound did they dance to, their arms high above their twirling bodies, naked but for a ceremonial waist string? 3000 years before the birth of Jesus Christ, a ritual acknowledgement of what must be performed, sacrifice to ensure rebirth? Lastly was the image ritually stabbed with spears? Not an act of violence - today, 21st September, is the Spring Equinox in New Zealand. The tides, Sun and moon, the first sewing of plants, real powerful quite amazing art at work.

Birdmen high on the spectacular rock,
AOTEAROA ARTIST - October November 2021



between sea and sky - not Stags? What do you think? The story is the same. What is important to you in your day to day? What moves you to put pencil or brush to paper?

Your art has limitless possibilities! ■

Lucia Laubscher

Lucia Laubscher was born in South Africa and carved an impressive career there around her painting. She immigrated to New Zealand in 2017, and battled with the adjustment of living in a new country with a different culture and set of rules. She started building her career from scratch again and has done exceptionally well in those four years. She tells us her story



'Waka' - 2.4m x 1.2m. Mural panel for class room entrance at Glen Eden Intermediate School



'Pukeko and Tui' - 2.4m x 1.2m. Acrylic paint on wood panel for Kenderdine Park Care Home and Hospital

When I was five years old, my first grade teacher looked at a cartoon elephant I drew and exclaimed "You are an artist!" This stuck with me throughout my life and my love for creating grew stronger with every passing year. When I was 12 years old my parents ordered me my first oil painting kit in the mail and it arrived with four small canvasses and instructions on how to paint four different artworks – trees, buildings, still-life etc. I enjoyed drawing and experimenting with paint and have always been creative and would find myself doodling all the time.

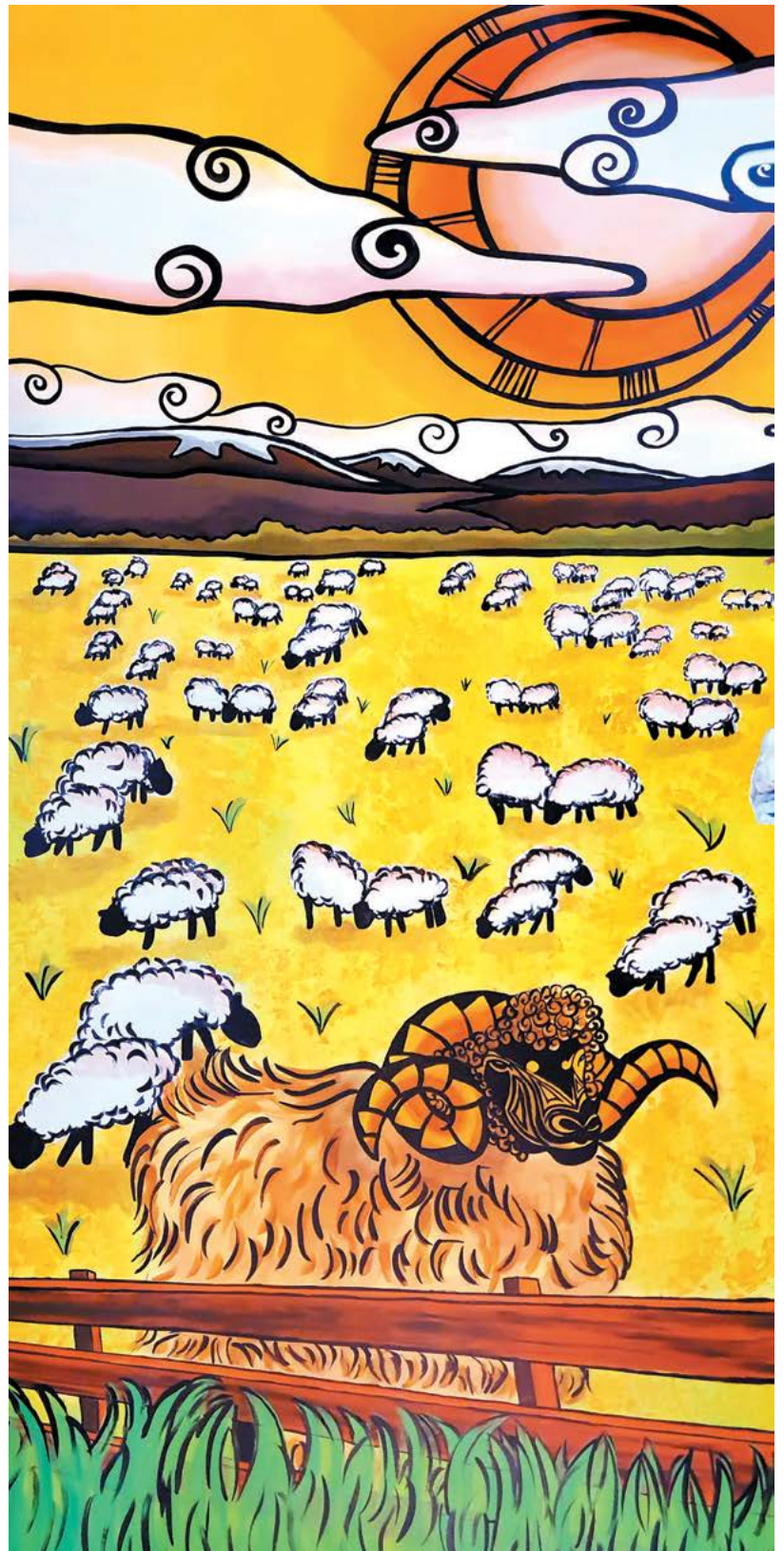
After finishing high school I went on to enrol in a Fine Arts course and started painting in hotels and casinos, doing Special FX painting rather than murals. After a while I started doing murals for bed and breakfasts, private homes and restaurants. After the birth of my first daughter painting took a back seat and I focussed on photography for about a decade. Then, after moving to New Zealand in 2017 I started doing murals for my daughters' school and from there word of mouth travelled around and I got another couple of commissions from other schools.

I joined an online platform for artists and received more commissions for murals from there. I then received a couple of requests from acquaintances for digital art works for their businesses, friends and relatives and now I am permanently busy creating art on request. My most recent project was creating a digital artwork to be put onto one of the Auckland Transport Trains, helping to spread the message of [HEADS UP, EARS OUT, TRAINS ABOUT](#), focussing on railway safety.



Two examples of the Auckland Transport trains

AOTEAROA ARTIST - October November 2021



'Whenua' - 1.2m x 2.4m. Series of painting representing school houses for West Harbour School

My biggest motivating factor in my pursuance of a career in art was my mental and emotional state – I love painting and creating and find it quite therapeutic. After receiving enough commissions to cover six months' worth of bills, I resigned my day job to commence painting as a full time artist. I love being able to use my art to tell a story and spread positive messages.

Series of paintings representing school houses for West Harbour School



'Manutewhau' - 1.2m x 2.4m



'Rangi' - 1.2m x 2.4m



'Tiriwa' - 1.2m x 2.4m

Acrylic paint on wood panel for Kenderdine Park Care Home and Hospital



'Fantail' - 2.4m x 1.2m



'Kokapo' - 2.4mx1.2m

My inspiration comes from the visual telling of the stories of the people and cultures around me and the need to express my beliefs and experiences in a relatable and beautiful way.

A number of artists have inspired me, such as Picasso, Leonarda da Vinci, Andy Warhol, Gustav Klimt, Justin Boa, Erica Pearce and many others. However, I don't try to imitate others, just admire the way they took their art to the next level, winning the world over with their creativity and passions, their experimentation and drive to create.

The ability to create daily is the best part of my career. Painting and playing with colour, capturing others' memories or creating something to beautify a space, I enjoy the playfulness and the therapeutic essence of creating something out of nothing. I enjoy being able to communicate without words...

In time I hope to become well established as an artist, continuing to paint daily and inspiring my daughters to follow

their own dreams, knowing that they can use their God-given talents to spread a message of hope, love, peace and beauty.

Currently I am busy creating some mural panels for Kenderdine Park Hospital and Care Home. These works portray a variety of different native birds and plants from around NZ to add some colour and life to the surroundings of the garden so the residents have something colourful and familiar to look out on instead of just a wooden fence.

How do I work from start to finish? Well, it depends on the project. I generally receive an artist brief as I mostly work on commission, and then I do a bit of research around the subjects I would want to include in my artwork. After this I decide on the composition of the artwork, arranging subjects accordingly and deciding on best colour scheme. I usually create a draft sketch of the desired artwork with pencil and transfer it onto my computer to create a digital colour version before sending



'Head Space' - Digital artwork




'Head Space II' - Digital artwork

the draft off to clients for their feedback. After receiving confirmation from a client, I then create the artwork either digitally, on canvas or as a mural.

When I work, I listen to various sermons, music or audiobooks – anything from folk music or suspense, fantasy or romance novels. In my spare time I enjoy cooking healthy meals for my

family, watching movies or playing card or board games with my four daughters and husband.

For new artists, I say: Persevere!! Keep drawing, painting and creating. Challenge yourself with new subjects or techniques, follow other artists for inspiration and don't under value yourself, but be willing to work your way up. 

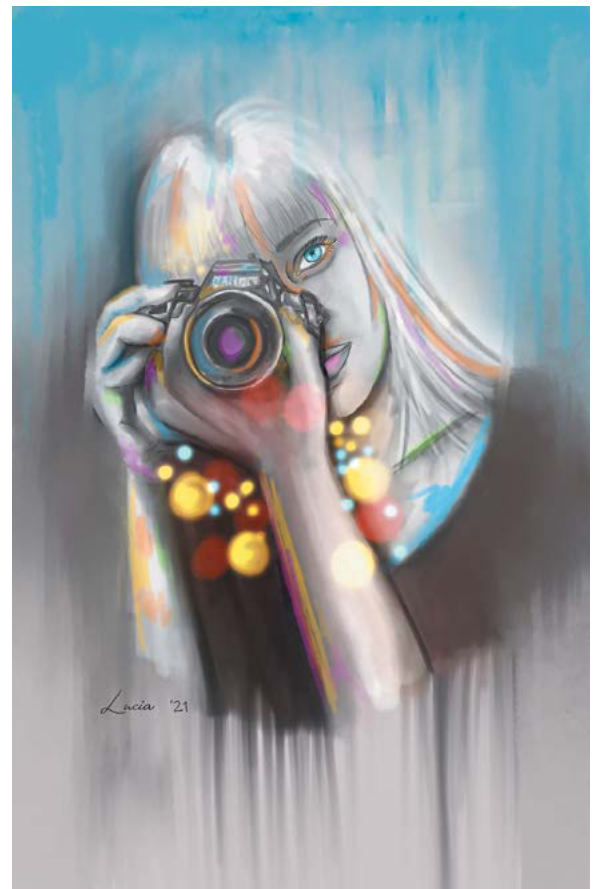
Acrylic paint on wood panel for Kenderdine Park Care Home and Hospital



'Blue Butterfly' - 2.4m x 1.2m



'Huia' - 2.4m x 1.2m



Photographers portrait - Digital artwork, printed on a 60cm x 90cm canvas

ART MATTERS



With Ira Mitchell

YES you can!

What does it take to make a living as an artist? Or, do you actually make a living making art? These are questions I am regularly asked and the answer is yes; with loads of hard work and self-belief, anything is possible.

Artist Vacancy is not a listing you will see in the jobs section of your local newspaper, much to the disappointment of many a fine arts graduate with their very expensive degree in hand. It's a career path you have to carve for yourself as everyone's journey is as unique as their art styles.

As an artist, I have been working for 12 years; and can confidently report that overnight success for me took about 10 years. And it's been a wonderful journey so far, with the

goal of being self-sufficient as a self-employed artist. What does it take to get there?

There is a debate around whether a degree is worth the money. In my experience, it gave me a depth of knowledge in the field of art history and philosophy; a world I know little of but soon came to feel part of. Investing in education is a commitment to your vocation, it's what you do next that really shapes your future. I highly recommend business training, there are loads of free courses, online, through your bank, IRD, and colleges. These set you up from the beginning with a firm grasp on what it takes to run a business, allowing a clear headspace to get on with creating and developing your craft.

Should art and business mix? Unless you have a sponsor to pay your bills as Van Gogh did, yes of course! Part of the joy of being a professional is sharing your creations with the world, having clients invest in your work, support your creativity, enjoy your work and allow you to carry on. In the beginning, I was shy about saying I was a professional artist, so many creatives are. Being self-deprecating is such a waste of time and energy, it's a path to nowhere. Clients who want to invest, see you as an expert in your field and want to hear about the work and the artist. When we speak negatively or minimise our art, it confuses them and they will gravitate to a more positive energy source. They are looking to invest with the knowledge this work is not only beautiful but will increase in value.

Start with a plan, so you are moving in a positive direction. Check out other artists you admire, check out their professional journey; take notes. Brainstorm, write down everything you want in your career. For myself, it was self-sufficiency, the amount of income that would require, travel and the places I want to go, the galleries to visit, art residencies and education goals. Remember to dream BIG! Your journey is completely up to you as a creative, and that's so exciting.

Art is a time of COVID. Initially lockdowns were a shock to the system, having to refund students fees, cancel exhibitions and travel. Then I thought, when the going gets tough, the tough get going and I shocked myself awake and took action. It was time to adapt and survive, learn how to earn online and keep my art moving. It's those moments you realise others will panic or freeze, you need to grab the opportunity






to pivot, learn and grow. Your world view is your reality and I have chosen a positive outlook, and it's given me a solid foundation to step up from.

How to find your voice and self-belief? I see so many artists grabbing at styles, looking outward for confirmation; rather than standing firm with their own work. Repetition of your style affirms you, it also shows others you are solid and worthy of investing in. For myself, hypnotherapy helped with self-belief; teaching me to stop negative voices in my head.

Not mixing with negative people, who those who will bleed your energy to prop up their issues. Surrounding yourself with a small group of supportive, like-minded people is more powerful than a thousand LIKES.

Enjoy your gift or creativity and put it into the world with love and positive energy. You have no control over how the world responds, but you do have control of your artistic journey. 

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SACRED GEOMETRY

Having always enjoyed working with her hands and anything to do with crafts, by the time Madison Rogers entered high school, she knew she wanted to pursue a career that would allow her to develop and explore her creative skills. With her favourite subject at school being metalwork, she investigated career options that would embrace both her artistic side and her love of working with metal.



Pink Orb Pendant, Oxidised Sterling Silver and Perspex on Rubber Cord



Green Orb Pendant, Oxidised Sterling Silver and Perspex on Rubber Cord

“It was around this time that I learned a friend of mine’s father was a jeweller and gem setter. This sounded like the perfect option for me and I pursued this with vigour.”

She went straight from high school to study at Hungry Creek Art and Craft School, graduating after four years with a Level 7 Advanced Diploma in Jewellery. “The biggest motivating factor for me to become a jeweller was the overwhelming need to create. To have the skills and knowledge to turn raw materials and a concept into a functional, wearable, beautiful piece of jewellery that is not only meaningful to me, but also becomes something special and cherished by others. I love contributing to the meaningful moments in people’s lives - engagements, weddings, birthdays, graduations or anniversaries etc.”

Madison is fascinated by sacred geometry, “the geometric shapes and patterns found all around us in nature, and the sense of unity this creates. I am drawn to the idea that when pared down to its simplest form, every natural thing is made up of a series of geometric shapes. Geometry and contrasting forms are ever present motifs within my work.”

Inspired by, and admiring many other jewellers, Madison says there are a few that come to mind. “Otto Kunzli for his ability to peel ideas and motifs back to their simplest forms while addressing heavy, and often confronting topics; Lisa West, for her incredible technical skills and surface applications to the nature inspired, labour intensive pieces she creates; the late Jose Bribiesca for his eye catching geometric aesthetic with the use of contrasting forms, materials and colours, and then there are jewellers such as Shane Hartdegen, Andrea Daily and Ben Flynn with whom I have had the pleasure of developing personal relationships, and who I admire and respect greatly. These are the influences that have brought me to where I am today.”

Madison would love to see her work having a notable



Discovered Gem Rings, Sterling Silver with Sapphires, Rubies and Garnets

presence within the New Zealand contemporary jewellery community and looks forward to stocking gallery shops throughout New Zealand and internationally.

The biggest obstacle she faces is balancing the time she has to be creative with her own work, and the need for financial stability in the form of steady income. "I know this is a challenge for many creatives and I think it reiterates the need for us to be shopping locally and supporting our Kiwi artists."

Lessons she has learned during her journey thus far include justifying the decisions she makes. "Why am I using this material? What am I aiming to achieve? Why have I chosen a high polish finish? How do I intend this piece to be worn? Learning to think critically not only adds depth to the work I do, but allows me to slow down and consider every option."

"So far my subject matter has been predominantly about contrast, using materials, form and positive/negative space. This is an area I feel drawn to and I intend to continue this line of aesthetic while introducing more conceptually challenging aspects in future works."

Initial concepts present Madison with a challenge. "Jumping off is often the hardest part of the making process but I try to combat this by having smaller side jobs to work on - pieces where my hands are still busy, but my mind is free to dream up new ideas. "Work makes work" - Shane Hartdegan's mantra, shared with me, rings very true."



Geometric Cluster Ring, Oxidised Sterling Silver



Fitted Half Eternity, 18ct Yellow Gold with Diamonds - Commission



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Double Band Solitaire, 9ct White and Red Gold with Spessartite Garnet - Commission. Sequence 1 and 2



Russian Wedder, 9ct Yellow, Red and White Gold - Commission

Her favourite piece of equipment is her jeweller's saw. "It's nothing flash or fancy, but the way it glides through the metal with such precision, as though it has become an extension of my hand never ceases to amaze me. It is arguably the most important tool in a jeweller's tool box, and although it has been through a lot over the past eight years, mine has always done the job well."

Predominantly working in gold, silver and with semi-precious and precious gemstones, she sometimes introduces alternative materials such as perspex or porcelain.

"Sometimes I jump in, manipulating and exploring a material until something interesting happens and a direction begins to form. If I am trying out new technical techniques, I often make practice components and pieces before moving to the final piece. With new contemporary pieces, I like to tuck them away and revisit them in a few weeks or months, to gain a



Discovered Gem Ring, Sterling Silver with Sapphires



Hollow Geometric Brooches, Oxidised Sterling Silver and Perspex




Double Band Solitaire, 9ct White and Red Gold with Spessartite Garnet - Comission. Sequence 3 and 4

new perspective and perhaps make adjustments before I pronounce them finished."

Between her day job as a production jeweller and working her own jewellery designs at home, she does find a little spare time and spends it with family and friends as well as volunteering for the non-profit organisation - Everybody Eats.

Continually learning and developing her skills, Madison hopes to get the opportunity to exhibit her work in Schmuck,

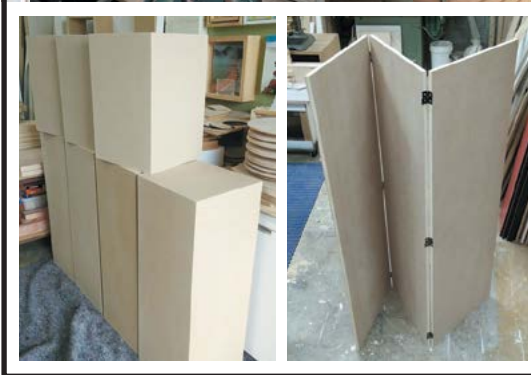
a world renowned Contemporary Jewellery exhibition in Munich, Germany. She would also like to complete her Masters Degree in Jewellery.

For new and aspiring jewellers, she has the following sage advice: "Do not stop when you get stuck. Persevere past the problem before putting the piece down for the day. If you end on a high note, you are far more likely to jump back into the work with a positive attitude." 



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Painting Skin Tones with Artisan Water Mixable Oil Colour



A Color Selection and Mixing Guide

The world is full of people with an unbelievable array of skin tones. For artists or students wishing to expand their practice into portraiture or study from the nude model, this variety is frequently a source of confusion that confounds their approach and leads to frustration - usually summed up in a single question: "How do you paint skin color?"



Artwork by Robert Rost

The bottom line is that no single color can be called "skin color." Perhaps a better place to start is by proposing and answering a different question, "WHO is it you wish to paint?" and then targeting your color

choices and mixing to represent that particular individual's skin palette. This sounds simple enough, but when faced with the rather large selection of colors available from most paint manufacturers, choosing colors and knowing how to effectively mix them to represent what you see can become a daunting task.

The Winsor & Newton Artisan Water Mixable oil range will be used to create a limited, core palette that can be adjusted to yield a wide range of skin tones.

Color Selection

When approaching the representation of human skin, it is best to focus on seeing skin tones in terms of relationships based in the following color attributes: temperature (warm versus cool), bias (which way a color leans on the color wheel), and value (light versus dark), rather than focusing on trying to isolate, mix, and match "named" colors.

The colors from the Winsor Newton Artisan line that we recommend as a versatile limited mixing palette for skin tones include Cadmium Red Light and Cadmium Red Medium, Yellow Ochre, French Ultramarine, Titanium White, and Ivory Black. Within the red family, we recommend including both the cooler, darker Cadmium Red Medium and the warmer, lighter Cadmium Red Light because using each of these two variations will give you more control over mixing lighter versus darker skin tones.

Mixing Instructions and Charts

Our mixing instructions will guide you through using the recommended limited palette to mix four basic, local skin tones: Fair, Tan, Brown and Dark. These four local skin tones are designed to represent an individual's overall skin tone, irrespective of light and shadow or light source.

We have additionally provided instructions for lightening the local skin tones and for mixing warm and cool shadow variations.



Cadmium Red Light



Cadmium Red Medium



Yellow Ochre



French Ultramarine



Titanium White



Ivory Black



Because it can be hard to achieve exact measurements of paint, especially when working within the flow of the studio, we've given measurements in terms of "parts" to define the proportional mixing ratios. This will allow you to determine the size of the "parts" based on your own hand/eye, and also on how much paint you need to mix up for your working purposes. Start by figuring out what your essential "part" size is, and then eyeball what two parts, half a part, etc. might look like, comparatively.

Don't worry if things are not completely exact and remember that these instructions should be thought of as starting points only. Also, please note that the colors represented in this guide may not precisely match those you have created before you. Any of the mixing ratios can be adjusted to serve your specific needs.

LEFT: Artwork by Jimmy Leslie



**Fair Skin
Local Color**

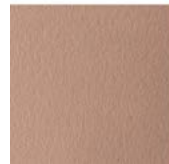
Color mix:
6 parts Titanium White
3 parts Cadmium Red Light
2 parts Yellow Ochre
½ part French Ultramarine



To lighten each subsequent mixture:
Add 2 parts Titanium White



Warm shadow mix:
4 parts Titanium White
2 parts Yellow Ochre
1 part Cadmium Red Light
1 part Ivory Black



Cool shadow mix:
4 parts Titanium White
3 parts French Ultramarine
2 parts Cadmium Red Medium
1 part Yellow Ochre



**Tan Skin
Local Color**

Color mix:
6 parts Titanium White
2 parts Cadmium Red Medium
3 parts Yellow Ochre
1 part French Ultramarine



To lighten each subsequent mixture:
Add 1 parts Titanium White and ½ part Yellow Ochre



Warm shadow mix:
3 parts Yellow Ochre
3 parts Cadmium Red Med.
2 parts French Ultramarine
1 part Titanium White



Cool shadow mix:
2 parts French Ultramarine
1 part Titanium White
1 part Cadmium Red Med.
1 part Yellow Ochre



**Brown Skin
Local Color**

Color mix:
4 parts Yellow Ochre
4 parts Cadmium Red Medium
2 parts Ivory Black
1 part Titanium White



Add 2 parts Titanium White, ½ part Yellow Ochre, and ½ part Cadmium Red Medium



Warm shadow mix:
4 parts Cadmium Red Med.
3 parts Ivory Black
2 parts Yellow Ochre



Cool shadow mix:
3 parts Cadmium Red Med.
2 parts Yellow Ochre
1 part Ivory Black
½ part Titanium White



**Dark Skin
Local Color**

Color mix:
3 parts Yellow Ochre
3 parts Cadmium Red Medium
2 parts Ivory Black
¼ part Titanium White



Add 4 parts Titanium White, 4 parts Yellow Ochre, ½ part Cadmium Red Medium, and ½ part Ivory Black

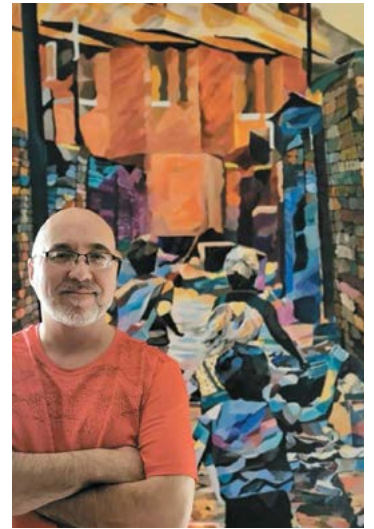


Warm shadow mix:
3 parts Cadmium Red Med.
3 parts Yellow Ochre
3 parts Ivory Black



Cool shadow mix:
3 parts Cadmium Red Med.
3 parts Ivory Black
1 part Yellow Ochre
1 part Titanium White

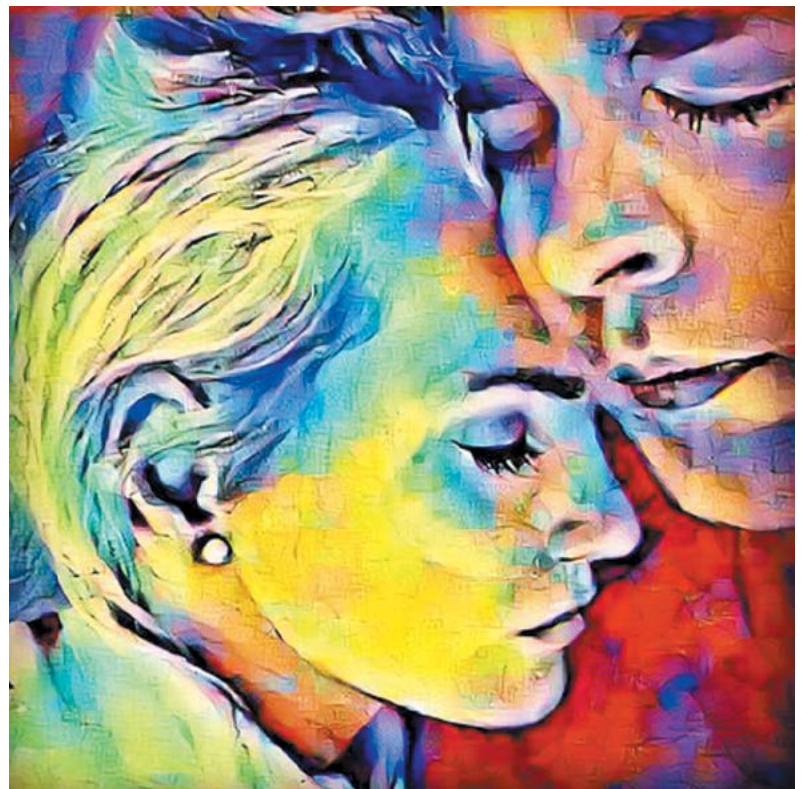
Marc currently lives in Christchurch and has never had any formal training in art. He says his major interest in art stemmed from secondary school in Scotland, when he was selected to represent his school in regional art programmes.



MARC MCKINLAY



'The Tall Boy' - 1400 x 450mm. Acrylics on Wood Board



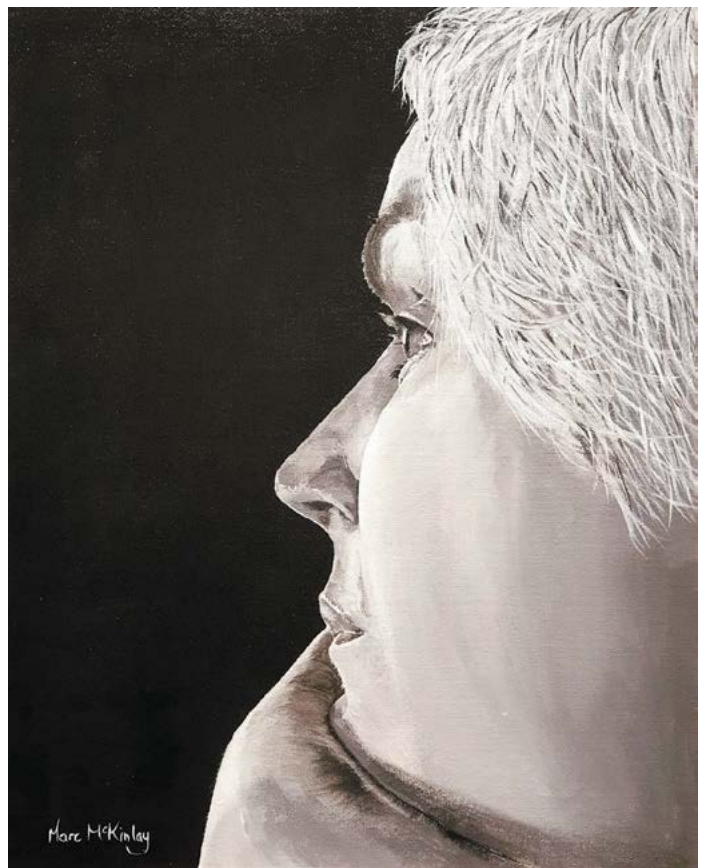
'Safe' - 760 x 760mm. Acrylics on Canvas



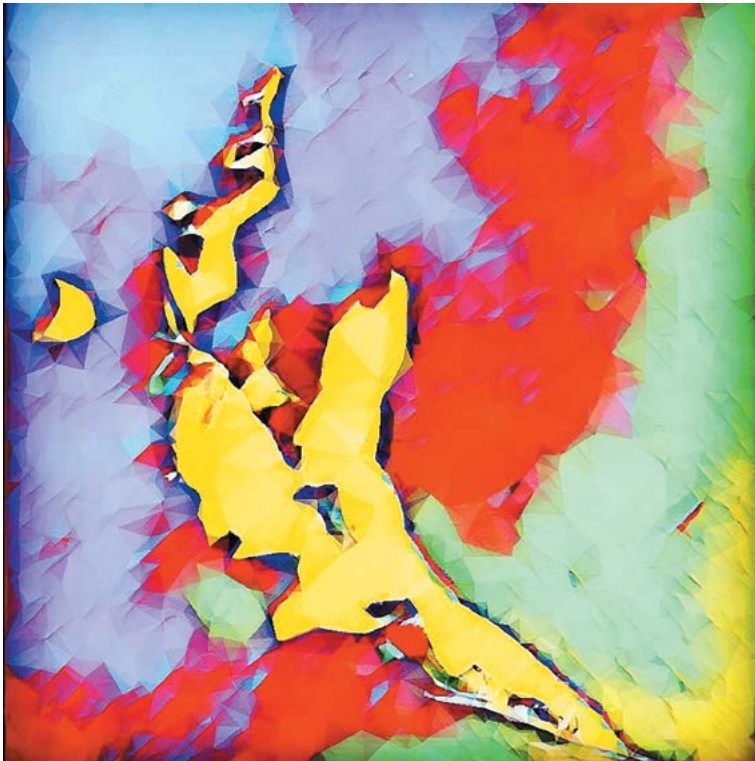
'Highland Coo' - 1200 x 850mm. Acrylics on Wood Board



'Just Daisy's' - 770 x 610mm. Acrylics on Canvas



'In Thought' - 600 x 450mm. Acrylics on Canvas panel



'Just him' - 760 x 760mm. Acrylics on Canvas



'NZ's Wild Colour' - 770 x 610mm. Acrylics on Canvas



'Screaming besties' - 760 x 760mm. Acrylics on Canvas

“I like to experiment with colour and find inspiration everywhere.

I don't focus on other artists' work but the vibrant art scene in Christchurch has inspired me to create more art in the last 24 months than I did over the last twenty years. Due to this, my art has evolved significantly in the past 18 months and I am now considered to have evolved a style.”

“Since being in New Zealand my portfolio has expanded and I feel a responsibility to increase my output. Unfortunately, I have very little daily capacity to concentrate on my art. I am, however; now better at focusing on my artwork. New art friends have added a dimension of daily inspiration that was previously missing in my life.”

A naturally 'tight' painter, he has been trying to loosen his style in the last few months. “I love colour! As long as colour is involved, I am happy. I go through stages of preference for mediums

and for the last few years acrylic paint has been my choice. Previous to that I worked extensively with oils and charcoal."

"I like to keep my painting simple and do not adopt any equipment other than an easel/table, paints and brushes. I know I spend too much time on my paintings and am very self-aware of my attention to detail. However, this is my style and anything that diverts from this makes me uncomfortable."

"What I have learned through the years and, is an essential lesson for those new to art, is to understand and appreciate that each person views art differently. It is important to realise that opinion can change according to mood and circumstance. Study all techniques and never be afraid to experiment. Most importantly don't create art to be commercially successful. Create what you want, and if it happens to sell, then great."

Outside the studio, Marc spends most of his time with his two young children. "The New Zealand art scene has given



'Lil Lily'
- 300mm.
Acrylics on
Canvas

me a renewed appreciation of the arts in general. Without this I would not be creating."

Marc has work in the UK, U.S.A, Columbia, Singapore and the Middle East. 



'Dream State' - 770 x 610mm. Acrylics on Canvas



'Focus' - 1020 x 1020mm. Acrylics on Canvas

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WAX ON, WAX OFF

Born in Sri Lanka, and the daughter of a well recognised newspaper artist, Monisha Gallage did a bachelor's degree in Fashion and LifeStyle design at the University of Moratuwa. During this course, she did a module of batik in 2012 and completed another course in batik at teachers training college in 2018. She has excelled in this laborious but rewarding discipline in art. We show you her work and let her tell us her story.



'Venus' - 1016 x 762mm

"Soon after I completed university, I started working in apparel manufacturing and worked as a junior fashion designer for several leading apparel manufacturing companies who provide design-to-delivery solutions for some of the world's most recognized brands such as Calvin Klein, Versace and Superdry Japan.

"This was a highly competitive and fast-moving environment which I didn't enjoy as much as I thought I would. I grew up in an arty background as my father was a well recognized newspaper artist in Sri Lanka. He also worked as an Art Advisor for the Ministry of Education and I had the opportunity to get his guidance towards art from an early age.

"Finally, I quit my job and secured a new job as an Art and Design teacher affiliated with the ministry of education. I always continued batik as a hobby and was able to create a very strong connection with my students conducting free after school batik workshops for elderly students who had interest in fashion and the apparel industry.

"I was born and raised in Sri Lanka, and was provided with a comprehensive training as an art educator by the Ministry of Education. Later I had more opportunities to learn about batik in the teacher training centre. Soon after I had to move to New Zealand permanently as my husband got a

job offer here. I had to start everything from scratch and slowly set up the facilities to start batik. Finding the right materials and tools was a bit of struggle at the beginning, as batik is not a commonly practiced art form in New Zealand, but I believe there's a great opportunity for me to start a batik culture in New Zealand. Now I am working as a full-time batik artist and really looking forward to starting batik workshops soon, so that I can start teaching this beautiful art to future generations.

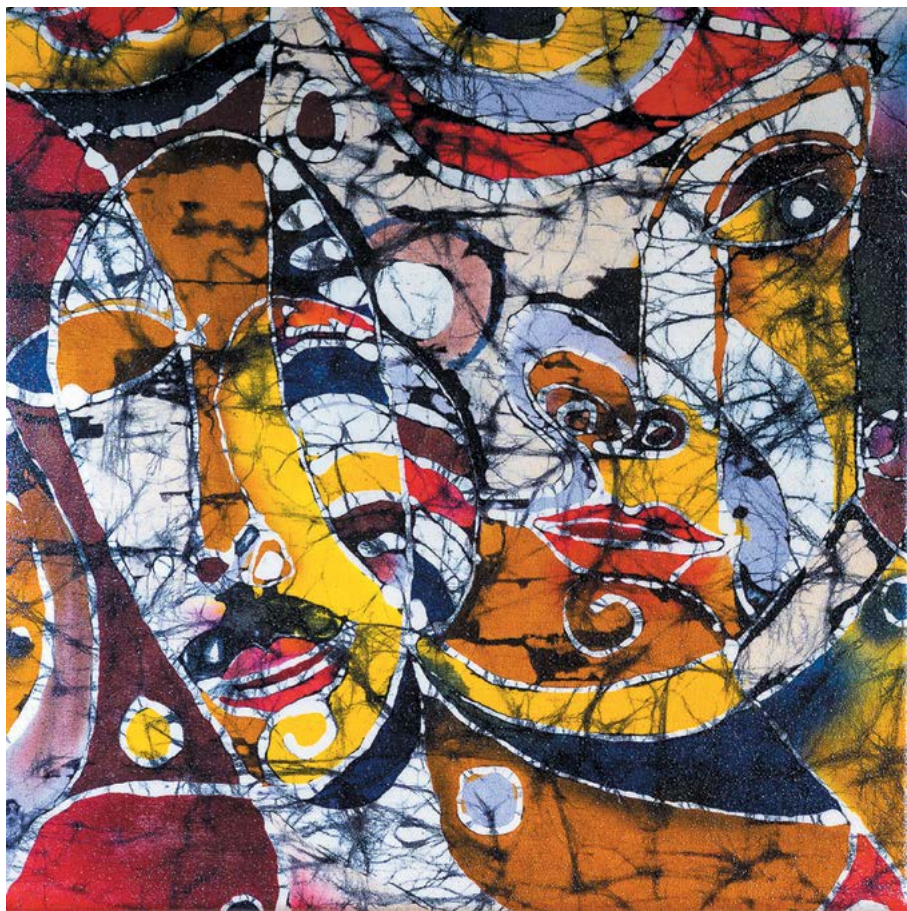
"The main reason I choose to pursue a career as an artist is the freedom it gives me to bring out my creativity and develop self-awareness in a therapeutic way. The laborious and slow process calms and challenges me to reach the desired outcome.

"My greatest source of inspiration comes from nature, people, and animals. I love to experiment and try something new every day. Batik is such a complex subject which gives me the opportunity to improve every day. Another thing which drives me as a batik artist is the process itself and how a plain piece of fabric comes to life as an art work with vivid dyes and a mixture of wax. In most of the other art forms you paint over the surface but when you do batik, dyes go right into the fibres and give that beautiful glow when light goes through it. I find it fascinating.

"The batik artists who have inspired me include Marina Elphick, Rosi Robinson, Thetis Blacker and Eric Suriyasena. Traditional artists who have inspired me include Vincent van Gogh and Johannes Vermeer."

Currently Monisha is a member of Kumeu Arts, Waitakere Arts, and the Estuary Arts Centre and says, "Art centres are a great way to connect with people and showcase my work. I really enjoy being a part of those art centres which have enabled me to meet other artists in the area and get inspired, expanding my knowledge and sharing the experiences with different artists."

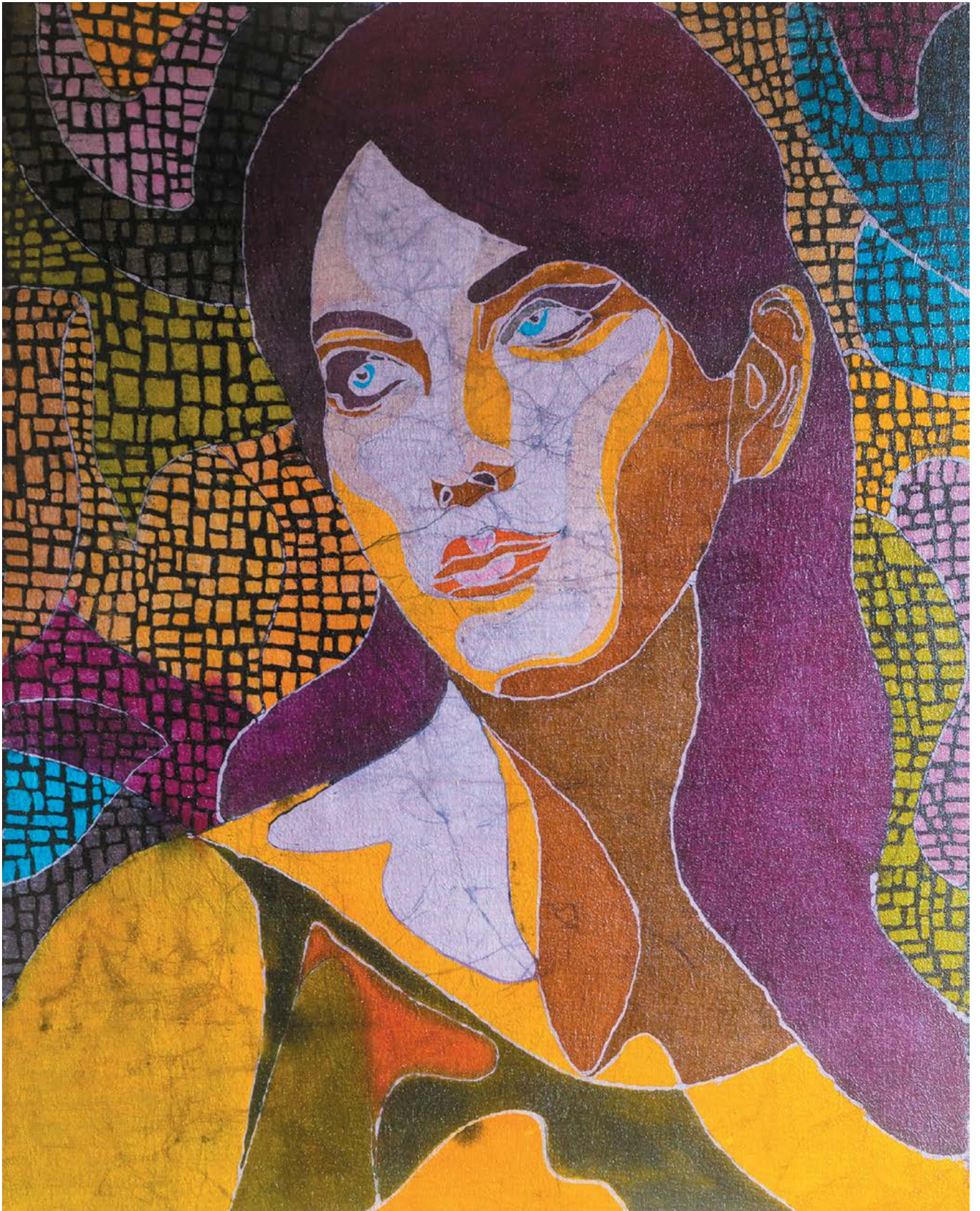
Batik has always been her first choice of medium, but she uses digital sketching and watercolour sketching as a part of the process. "When you're doing batik, you have to work back to front in a way and chances of correcting a mistake are very limited. It's always good



'You & Me' - 305 x 305mm



'World pain' - 508 x 508mm



'Theodor' - 762 x 610mm

to visualise what you're aiming for in the beginning, therefore I work quite a lot with digital illustrations and watercolour as supportive mediums. My favourite piece of equipment is a

Canting tool also known as a Tjanting Tool, which is a pen-like tool used to apply liquid hot wax to fabric."

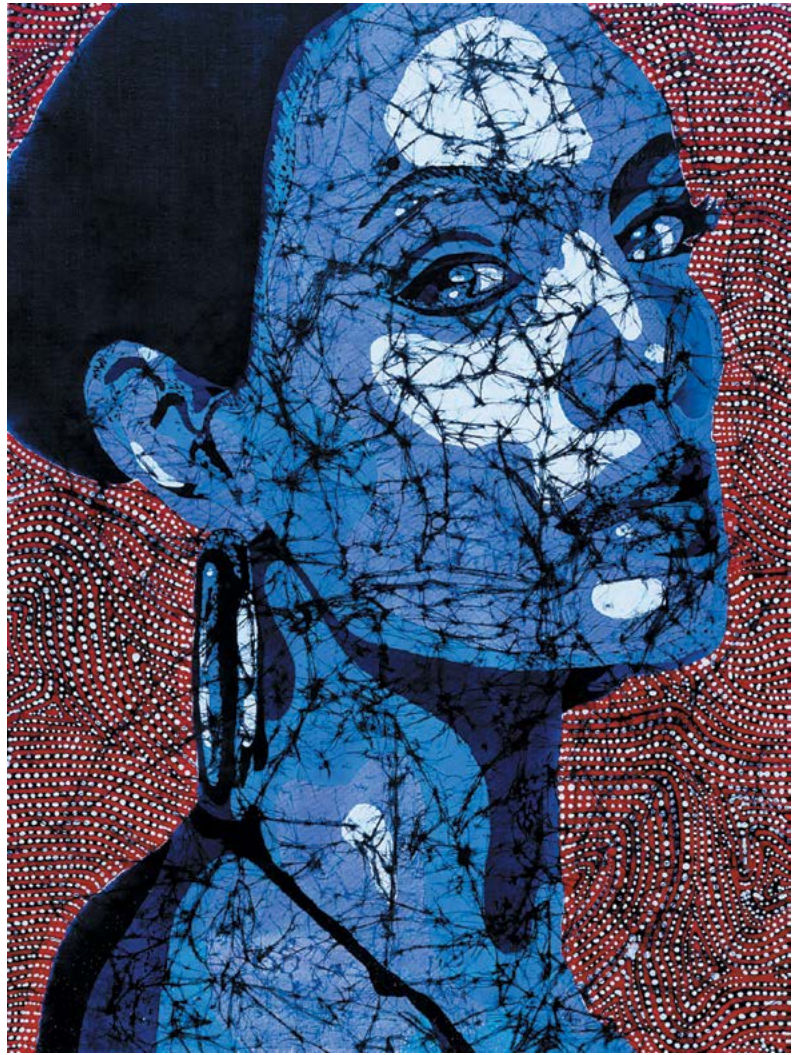
She explains the fascinating technique to us: "When I first

get an idea in my head, I start to sketch the idea on paper and do a simple watercolour sketch to get the overall idea. If I'm happy with the idea I do a digital illustration and plan the colour separation and the waxing order of each colour. In batik you have to wax and resist each colour before you move to the next darker colour. When I'm fully confident about all the steps I draw the illustration on the batik fabric and start dyeing from lighter colour to dark. But this process differs depending on the different art styles such as Javanese Batik and Western Batik or a mixture of few styles. Once the dyeing and waxing process is completed, the fabric is dipped into boiling water to take the wax off from the fabric. Finally the fabric is thoroughly washed several times to take all the waxy residue off and ironed before being stretched to a frame or used as is."

The ingredients she uses are • Fabric : Cotton, Pure Silk, Chiffon (natural fabrics are required as I'm using dyes suitable for natural fiber) • Dyes : Fiber Reactive dyes / Acid dyes • Soda ash: colour fixing agent • White vinegar • Beeswax • Paraffin Wax and • Pine Resin.

"Most of the time I like silence or some relaxing instrumental music. Batiking is like meditation and I quite enjoy the solitude and silence when I'm working on an artwork. Outside the studio I love travelling, touring to the places with natural beauty for leisure. Nature inspires me to be more creative.

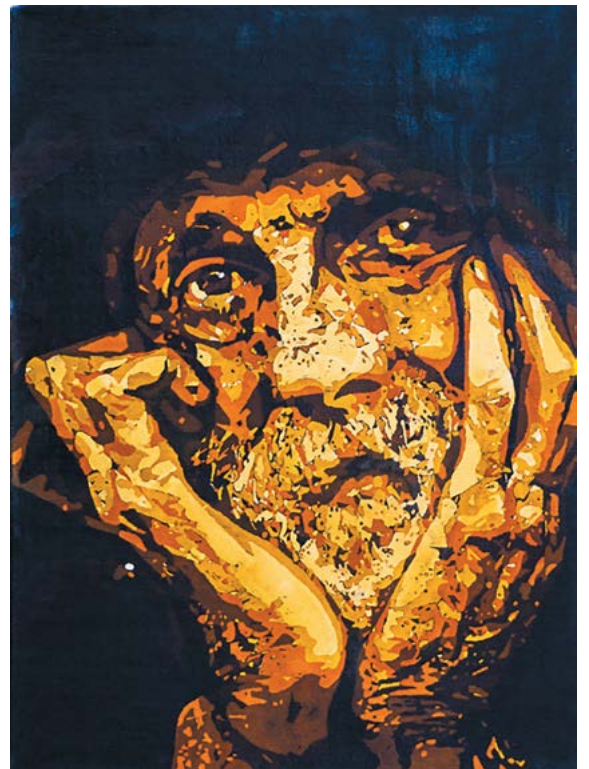
"For new artists I say work hard and always look for opportunities to develop." Currently Monisha is showing work at Kumeu Arts and the Art Lounge. N



'Eve' - 1016 x 762mm



'A Shattered moment' - 762 x 762mm



'Reflections' 1016 x 762mm

Outside In Art Exhibition

**Geoff Noble - Mayfair Kaikōura
Opens 1st October to 30th October 2021**

The Mayfair - Te Whare Toi ō Kaikōura is a brand-new award-winning architect designed Arts & Culture Centre that opened its doors in November 2020 and is launching its visiting artists programme with an impressive exhibition Outside In by Nelson based artist Geoff Noble, opening to the public on 1st October to 30th October 2021.

Geoff has strong connections with the Kaikōura Coast and his affinity with the region is channelled into a skilfully produced exhibition, mingling stylized realist images with traditional landscapes to capture his observations of the area. The essence is conveyed in bold, colourful paintings that indulge the eyes, wow the mind, and stir a feeling of nostalgia for all those who share an affinity with the region.

The purpose of this body of works is to bring the 'outside in', to highlight the environment that Geoff is so fond of by adding windows of many colours for the viewer to sense and savour the many moods that the Kaikōura Coast displays from dawn to dusk. This body of paintings are a progression from Geoff's last solo exhibition Synthesis, maintaining the atmospheric environments, yet moving further from figurative to natural land and seascapes.

You will feel the impact of the larger, striking paintings immediately, such as Out of the Blue with its sublime aqua



Mayfair. Acrylic on canvas

barrel and lush green of the land. In 'Weightless', arctic terns dance in the ocean air, followed by detailed smaller works that equally cascade Geoff's passion for the ocean and its surroundings on to the board.

Paintings like Freight Trains touch on the beauty of the area while introducing the base colour palette to the viewer. By the time you get to the Mount Fyffe painting Dawn Chorus, the palette has expanded and surprised you yet again, then flowing as you walk through the show to discover more involved and complex representations.

Tahi, a rendering of the two bridges at Iron Gate punches through the division of colour and mixes traditional hand painting with airbrush application, allowing the artist to highlight the visual content in textures.

With love for colour and process Geoff starts with a hint of



Weightless. 1500 x 1200mm. Acrylic on canvas



Out of the blue. 1200 x 1200mm. Acrylic on canvas



Dawn chorus (Mt Fyfe). Acrylic on canvas

the conservative, then pulls apart the realist tendencies and delves into a more involved pallet and application, breaking the traditional mould while maintaining a clear narrative in the compositions.

Geoff Noble works from his Studio in Tahunanui, Nelson, and has been travelling to the Kaikoura region for the past 20 years, having a close family connection there. With over 25 years of solid studio practice refining his process in Art, he also enjoys surfing, which in itself explains his very close connection to his theme and which locals will especially appreciate as they see their gems rendered by hand into works of art.

This is a wonderful opportunity to see a vibrant and striking body of new works, especially curated by Geoff Noble for exhibit at 'The Mayfair - Te Whare Toi o Kaikoura'.

For more information contact.

- Susie Baker, The Mayfair Arts Consultant, susie@themayfair.org.nz • ph: 02102432730
- Astrid Elle, Geoff Noble's Manager at, astrid.noble@yahoo.com • ph: 0275486575
- Geoff Noble at, tahunastudios@gmail.com • ph: 0211897073

For More details on The Mayfair's programme and the Exhibition

Facebook [@geoffnobleartist](https://www.facebook.com/geoffnobleartist), www.geoffnoble.co.nz, [instagram@tahunastudios](https://www.instagram.com/tahunastudios)
 Facebook [@MayfairKaikoura](https://www.facebook.com/MayfairKaikoura), www.themayfair.org.nz



Riversdale Arts Inc are a group of enthusiastic art lovers based in rural Southland, who annually produce a stunning Mixed Media Exhibition which runs over a 10 day period. The group aims to facilitate, promote, educate and foster support for the arts in all their various forms. The annual exhibition is an important part of achieving this goal. Each year, a visual feast of outstanding artwork is stylishly displayed to its best advantage, producing a sophisticated, classy exhibition to rival any in the larger centres. N

Riversdale Arts

School holiday ART workshop

Indian Tribal Art Workshop with Swetlana Patel
Tuesday 12th October AND Thursday 14th October 2pm-4pm
 Riversdale Arts Rooms, 83 Newcastle Street, Riversdale
 \$50 per child for both days – refreshments provided

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Creative Waikato
Toi Waikato



Waikato exhibition and virtual gallery celebrates unity

Eleven Waikato artists have created artworks that inspire conversation, inclusivity and unity



Dr Nālani Wilson-Hokowhitu is one of the contributing artists to the Kotahitanga United Through Creativity exhibition



Sandra Maree Jensen is one of the contributing artists to the Kotahitanga United Through Creativity exhibition

The Kotahitanga United Through Creativity exhibition opened this week at the University of Waikato’s Gallagher Academy of Performing Arts Gallery.

The exhibition is enhanced by an online gallery, kotahitangagallery.nz, which showcases the artworks alongside short documentary films about the artists and their creations.

Creative Waikato is the driving force behind the initiative which aims to engage, inform, and connect with people from across different cultures and communities.

The selected artists are Mila Renault, Hollie Tawhiao, Simone Ishinabe, Nick Johnston, Dr Nālani Wilson-Hokowhitu, Rachel Kiddie McClure, Jessica Moughan, Teuila Fatupaito, Ariana Sheehan, Jessie Leov and Sandra Maree Jensen.

The commissioned works all connect with the idea of kotahitanga, or unity, and span a range of artforms including painting, costume, performance, musical composition, raranga (weaving), drawing and sculpture.

Creative Waikato CEO Dr Jeremy Mayall says the collection features something for everyone and encourages people to view the online gallery or head along to the exhibition.

“This collection shares many different artforms, from many different artists, and there is sure to be something in here that sparks that magic for everyone.

“Take some time with the collection, experience the works, hear the stories, find the thing that brings you some joy, and celebrate it.”

Mayall says art and creativity allows us to find connections between people and places, show kindness to each other and celebrate the things that make us unique.

“Artists can serve as guides to help us view the world in different ways. In this exhibition, 11 local artists are celebrating inclusivity and sparking conversation through creativity.”

Kotahitanga United Through Creativity emerged in 2020 and resulted in 17 works being created and exhibited.

This year the project has continued with the support of Trust Waikato. The new set of works will join the growing collection that serves to build a sense of whanaungatanga, or connection.

Works by tamariki from around the region are also showcased in the exhibition – ignited by a school resource kit Creative Waikato developed following the first round of artworks created last year.

The Kotahitanga United Through Creativity physical exhibition will remain open until 11 February 2022 and can be viewed from 9am to 4pm, Monday to Friday. [N](#)



Creative Waikato seeking insights into arts, culture and creative sector

Creative Waikato is calling for people who work in the arts, culture or creative sector to share their insights through a survey, with participants in for a chance to win \$200



Results from the 12-question State of the Arts survey will help to form a picture of the confidence and health of the industry.

CEO Dr Jeremy Mayall says Creative Waikato is on a mission to strengthen its advocacy work - and the survey results will help. "We're asking for insights into your creative mahi so we can advocate and communicate effectively on behalf of the sector."

Everyone working in the arts, culture, heritage and creative industries is encouraged to complete the survey.

"Whether you're an artist or creative practitioner, or work in administration, management, production, curatorial or technical areas within the sector, we'd love to hear from you.

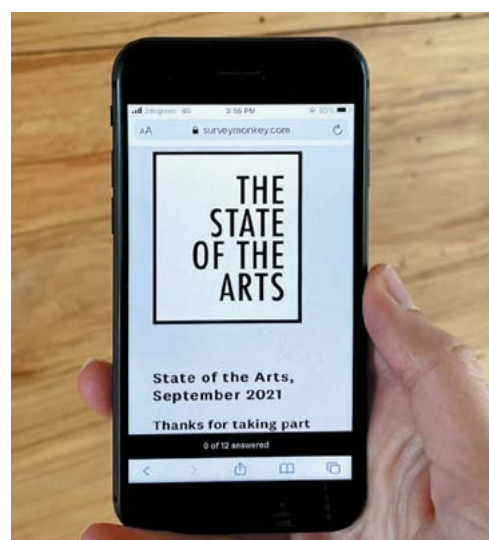
"Even if your creative work is only a part of your working life, your survey answers will help us get the insights for where things currently sit within our creative ecosystem.

"We encourage you to share the survey throughout your own networks and communities, so we can collect a diverse range of responses."

The State of the Arts survey is being run by Dovetail, an independent New Zealand research company. All responses are confidential and no identifying information will be released.

Creative Waikato is collaborating on the research with Toi o Taraika Arts Wellington, with the support of Wellington City Council (Pōneke), and Te Taumata Toi-a-Iwi (Tāmaki Makaurau).

Manatū Taonga, the Ministry for Culture and Heritage, is also supporting the survey to extend its reach to respondents throughout Aotearoa – and to build national reporting. [N](#)

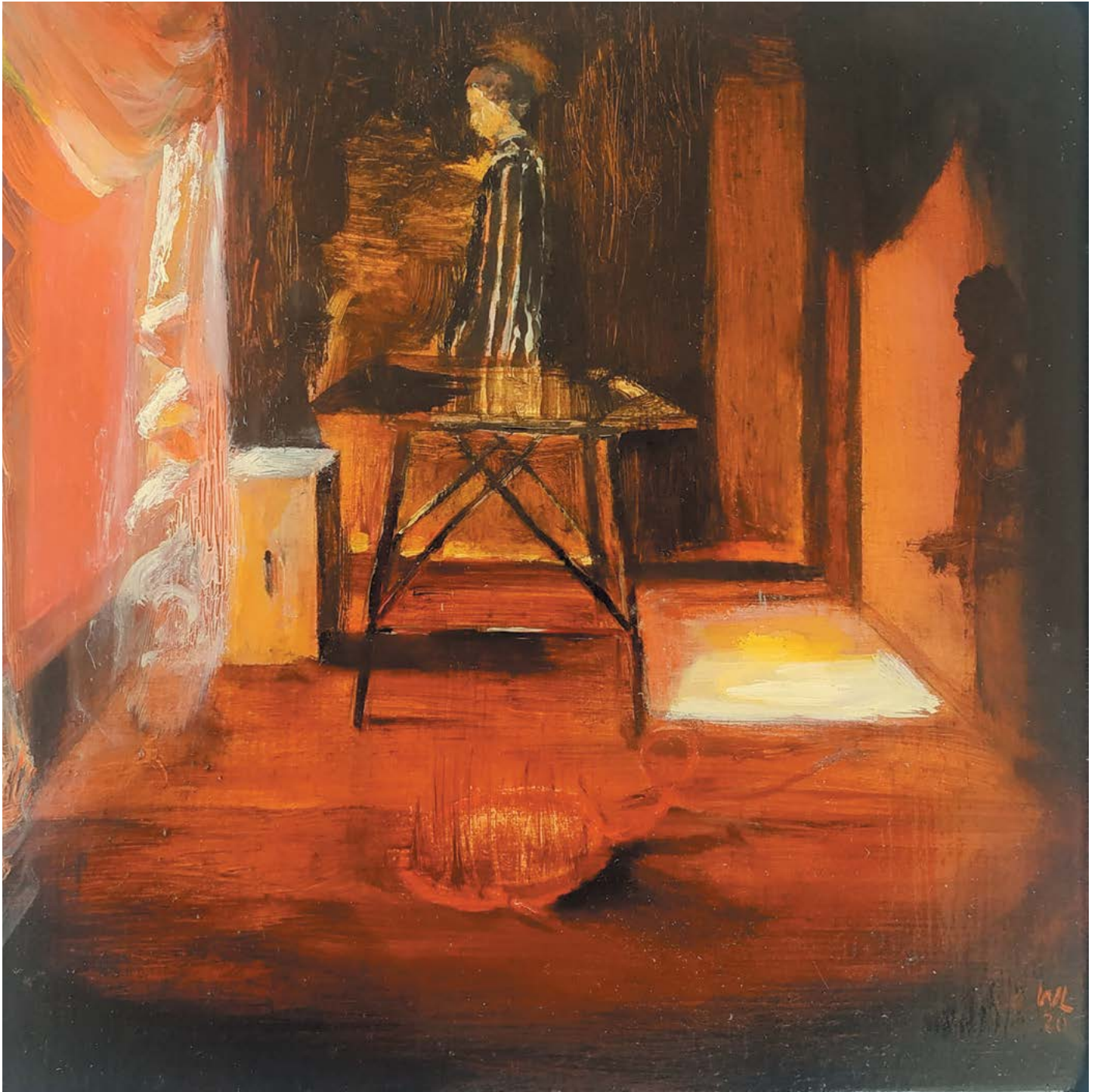


Head to the survey at
<https://www.surveymonkey.com/r/6MLV79B>

**The survey closes on Monday
 11 October.**

TASMAN NATIONAL ART AWARDS

Congratulations to this years Tasman National Art Awards



Supreme Award: Wendy Lineham, (Nelson), 'Sunday 3pm Lockdown 2020 NZ'

EXHIBITIONS & EVENTS



Merit Award: Jane Duncan (Upper Moutere), 'Still Point'



ABOVE:
Merit Award: Priscilla Clare (Arthur's Point), 'Greenstone II'



Merit award: Ruth Killoran (Christchurch), 'Tree Stories'



Portrait/People Award: Maia Hetariki (Nelson), 'Ruby'
This award winner is a 17yr old girl and the model is her friend



RIGHT: Merit Award: Sierra Roberts (Wanaka), 'Rosa with Peonies'



Watercolour Award: Siobhan Rosenthal (Auckland), 'The Picnic I'

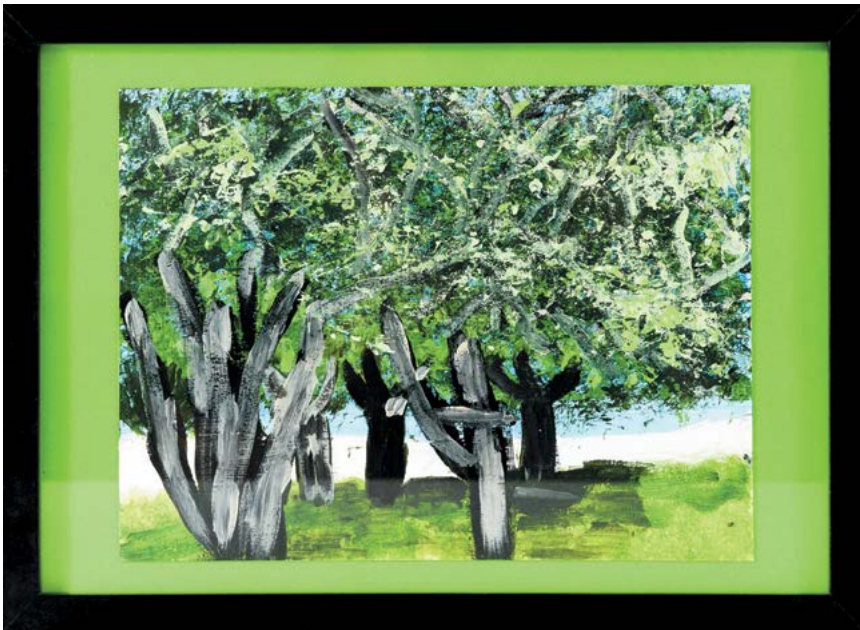


ART AWARDS

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IHC Art Awards 2021: Winners announced



Dannilee Kokiri – 'The Chakra Forest'

Dannilee Kokiri from Lower Hutt has won the IHC Art Awards for 2021 and a \$5,000 prize. Her painting, 'The Chakra Forest', was judged number one out of nearly 400 entries from artists with intellectual disabilities.

Fifteen-year-old Lily Reardon from Christchurch has won the Youth Award and \$1,500 for her pen drawing 'My Mind'. This is the first year the IHC Youth Award has been presented.

Matthew Tonkin from Auckland has won the L'affare People's Choice Award and a prize of \$2,000 for his screen print 'Aeroplane' after receiving more than 4,500 votes.

"This was another year of incredible art," says IHC's Janine Stewart. "I've been involved with the awards since their establishment in 2004 and every year there's something new with an increase in alternative mediums this time around."

The winners of the IHC Art Awards are selected by a judges panel of high-profile New Zealand artists.



This year's judges were Judy Darragh ONZM, Paul Hartigan and Otis Frizzell who completed the judging online due the nationwide lockdown. The L'affare People's Choice Award has been chosen by the public who were able to vote for their favourite artwork from thirty artworks put forward for the award.

The winners are:

- First Place Winner – Dannilee Kokiri from Lower Hutt for her acrylic painting 'The Chakra Forest' – \$5,000
- Second Place Winner – Deshan Walallavita from Hamilton for his acrylic painting 'Friesian Cow' – \$3,000

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EXHIBITIONS & EVENTS

- Third Place Winner – Emma White from Hamilton for her acrylic painting 'Portrait of Amy Winehouse' – \$2,000
- Youth Award Winner – Lily Reardon from Christchurch for her pen drawing 'My Mind' – \$1,500
- L'affare People's Choice – Matthew Tonkin from Auckland for his screen print 'Aeroplane' – \$2,000



Matthew Tonkin – 'Aeroplane'



Lily Reardon – 'My Mind'

The IHC Art Awards were first held in 2004 and remain an annual highlight as a showcase for the talent and achievements of people with intellectual disabilities. Entries are open to New Zealanders aged 13 or over with an intellectual disability regardless of whether they use IHC, IDEA Services or Choices NZ services.

The recent lockdown meant a gala awards ceremony, which was initially scheduled for the end of September to take place at Museum of New Zealand Te Papa Tongarewa, was unable to go ahead.

The Top 85 artworks are on show at the IHC Art Awards Pop-up Gallery at 69 Willis Street, Wellington, which is open to the public until 9 October. Many of the artworks will be auctioned via Trade Me from 30 September with 100% of the sale price

going directly to the artist themselves.

"IHC would like to say a huge thank you to our major sponsors – The Holdsworth Charitable Trust and William Robbins," says Janine Stewart.

"We'd also like to thank L'affare for sponsoring the L'affare People's Choice Award and all those who get online to vote or buy a piece of extraordinary art."

"Finally, thanks and congratulations to all the talented artists, and their supporters, from across the country who submitted artwork covering everything from sculptures, installations, and textile art, to painting and drawing." ■



Deshan Walallavita – 'Friesian Cow'



Emma White – 'Portrait of Amy Winehouse'



'BIG PIG Boost' Raises Whanganui Artist's Covid-Wearied Spirits

An artwork by emerging Whanganui printmaker Keeley Eastwood was selected to appear on a giant billboard in Grey Lynn, Auckland in mid-September. This was thanks to a campaign aimed at helping Kiwis get back on their feet through the Covid lockdown and alert level status

By Keeley Eastwood

Kunes On A Cloudy Day, the artist's first ever hand-coloured drypoint print, was featured on the billboard for several days as part of the national campaign by online market place Choice and Lumo Digital Outdoor. Lumo offered hundreds of Choice's marketplace of local entrepreneurs from around the country with complimentary creative services and digital billboard placements, providing a much-needed boost in visibility as business resumed.

Keeley, who has an online store with Choice (one of the platforms on which she sells her Kunes On A Cloudy Day art prints and cards, along with other artwork) says that, once she overcame her initial shock on discovering the giant billboard had gone live, she was excited:

"I'd applied after the opportunity was highlighted on the Choice Sellers Facebook Group I'm part of," she says. "But I didn't hear back for a while and I wasn't really expecting it to happen."

Keeley describes the opportunity as a welcome lift for her artistic spirits, since a Taranaki-based exhibition she'd just spent months working on had unfortunately launched only two days before the whole country was put in to Level Four lockdown.

Having been extended for a couple of weeks due to the lockdown time lost, the Expressive Impressions exhibition showed from August 20 – September 29 at Stratford's Fenton Street Arts Collective. The quirky art cafe is a hub for art, coffee and boutique gin lovers and is set in the century-old, Heritage-listed Egmont Chambers building.

The exhibition featured some of Keeley's latest animal-themed drypoint and collagraph prints, as well as works by Hawera artist Elizabeth Harrison. "We were exploring diverse printmaking techniques in our works featuring animals, trees, people and organic forms, which we'd scratched, scraped, carved, wiped and pressed into artworks," says Keeley.

These works included Keeley's new Quirky Lamoid collagraph prints, which she says she thoroughly enjoyed making at local printmaking sessions offered by Community Education Whanganui:

"These are my first go at collagraphs and I was quite pleased how they came out. I didn't find it as intense as the drypoint printmaking process and I had fun with them. I was surprised and delighted when



'Kunes on a cloudy day' - Keeley Eastwood

EXHIBITIONS & EVENTS



Keeley Eastwood hard at work



Working on 'Quirky Lamoid'



Completed: 'Quirky Lamoid 3/10'

this funny little lamoid-type character appeared like magic when I pulled off my first print."

Also shown for the first time at the exhibition were her latest drypoint prints featuring a certain Mr. Kune: "Mr. Kune is the protagonist in my second kunekune pig drypoint print series. He follows on from Kunes On A Cloudy Day, my first series – and one that many people seem to really engage with.

"These prints all form part of a wider kunekune pig series to which I'm planning on gradually adding more and more. Kunekune pigs have such loveable, sweet natures and engaging and characterful looks. I'm hooked!" Keeley says.

These artworks, along with more of Keeley's new work, will be on show at the upcoming Art Trail Manawatu event, which is set to take place on the weekend of 16–17 October.

Keeley and her partner (photographer Brad Mosen) are now busy making exhibition preparations, since their work's representation at Palmerston North's Square Shop at The Square Edge Community Arts Centre



'Let's be friends says Mr.Kune'

qualifies the Whanganui couple to take part.

"We've been on tenterhooks for a few weeks now, waiting to see if it will go ahead with the current alert level status, but we've just heard that it's all go at Level Two," Keeley says.

The couple, along with a host of other artists, will be exhibiting and selling their work at Palmerston North's Caccia Birch House, a Heritage-listed colonial homestead set in park-like gardens.

Keeley points out that, regardless of whether anything happens to prevent the physical event going ahead, an online gallery and sales inventory of

artworks will be available on The Square Edge Community Art Centre's website (communityarts.org.nz).

"It's great that the event's organisers have played it smart and thought ahead by ensuring the event and art sales can also take place online," Keeley says.

"Artists put a lot of time, effort and funds into preparing for these events (just as the event organisers themselves do) and, as many people from across all sectors will know by now, it's gutting when things have to be cancelled last minute. Ensuring that artists are still profiled and that their artworks are showcased and available for sale online – and marketed well – seems crucial."

Keeley also hopes to take part in Whanganui's Artists Open Studios event in March 2022. The last time she was set to take part in 2020 the event had to be cancelled due to the March-May 2020 lockdown.

Keeley highlights that, as one of New Zealand's key arts, culture and heritage destinations, Whanganui is a great place to be living and developing her art practice. ■

art trails



Meet local Artist's on your doorstep up close and Personal

By Alys Midgelow-Marsden

Come along to the Mahurangi Arts Trail this Labour weekend, 23, 24, and 25 October and the following weekend: 30 and 31 October and visit 40+ Artist's in their studio's and collective spaces.



An Artist's open Studio



Art Studio in a garage

This is a Free Family Friendly Event. The Mahurangi Arts Trail has local Artist from the Dome Valley, Puhoi, Mahurangi West, Warkworth, Snells Beach, Matakana, Omaha, Tawharanui and Leigh, plus Wellsford!

All you have to do is pick up a map from your favourite local business or i-site, or download a map from our facebook page or website: and start planning your private Arts Trail! Just follow the bunting!

<https://www.mahurangiartistnetwork.com/>

<https://www.facebook.com/MahurangiArtistsTrail/>

This is your chance to meet the artists – up close and personal! Have a chat – find out what inspires them and make them tick! Hear about their practice and gain a better appreciation for the art forms you admire. You will also get the chance to buy work from them direct. – Lucky You!

There is an eclectic range of Local Artists specialising in Painting, Printmaking, Glass, Sculpture, Textiles, Ceramic's, Jewellery, Drawing, Photography, Illustration, Fluid acrylic's, Watercolour, Silk, Leather and Mixed media to name a few. So many to choose from!

Plan your own personal Arts Trail and visit all the Artists who interest you or you admire or meet someone new. There is a chance to buy art, participate in art, watch demonstrations, have a go, and learn about various styles, processes, and techniques. So many different disciplines to choose from.

We hope you can make it and tell all your friends – make a day trip and plan your trail , explore all that the Mahurangi Region has to offer! We look forward to seeing you at the 3rd annual Mahurangi Artist's Studio Trail.

art trails

About Mahurangi artist's studio trail:

The Mahurangi Artist Network has organised this Free Annual - Mahurangi Arts Studio Trail (MAST) – now in its 3rd year with over 40 Artist's.

In addition to the Art's trail Open studio's, there will be demonstrations, a chance participate in art and group shows.

The event encourages the public to tour our local region visiting artist studios, to see and hear about their techniques, inspiration and their practice. This is done by downloading a

map from our facebook page or website, or from picking up a flyer with the trail map inside. (available in October)

The Mahurangi Artist's Studio Trail takes place over Labour weekend and the following annually, giving the members of the public a chance to tour through the whole trail and take in the creativity of our local Mahurangi Artists.

This is a great opportunity for the community to support our creative local Artists for this annual event.

Email: mahurangiartistnetwork@gmail.com 



Children participating in a collaborative art work 2019

MAHURANGI | 20
ARTIST'S STUDIO TRAIL | 21

40+ LOCAL ARTISTS

OCT 23, 24, 25TH & 30, 31ST



FREE!

 **MAHURANGI**
ARTIST NETWORK

GRAB A MAP AT YOUR LOCAL OR
DOWNLOAD FROM OUR WEBSITE



Summer Holiday, 230 x 305mm. Oil on board.

NICHOLAS HAYTER
Fine Art

Visit: www.nicholashayter.co.nz

art trails

Ditch work this Labour weekend; visit the Raglan Arts Weekend instead

It's 'down tools' this Labour Weekend, as visitors plan to ditch the garden jobs in favour of Raglan's inspiring arts trail, boasting 42 artists across a range of diverse and interesting media.



Karin Bettley's clay swan sculptures

The Raglan Arts Weekend, or 'RAW' as it is locally referred to, is now in its 12th year, and continues to attract the very best of local talent, including 13 new artists this time around. Visitors are usually spoilt for choice as they plan their self-guided routes using RAW's official maps and new visual web site, making it fun and easy to navigate the trail.

"It's an inspiring day out - getting a sneak peek into creative spaces and processes, meeting the artists behind the work, and exploring the area that has often strongly influenced the art on display," says RAW co-ordinator Nicky Brzeska. "For our regulars and locals it's always fascinating to see the shift in style of their favourite artists or to spot new trends and emerging talent. There is a huge amount of art snapped up over the three-day period, as well as time to enjoy being with whanau just doing something interesting."

RAW artists work in sculpture, painting, photography, metal work, encaustic, print making, illustration, pottery, weaving, textile art and designer jewellery. "The event is slowly starting to establish itself as a cut above your usual art trail and the senior talent that resides in our little community is mind-blowing," says Nicky.

If you're at a bit of a loss for where to start, or if you're keen to secure an artwork at a fraction of its usual price, head to the Preview Exhibition at the Old School. It's open daily from

the 1st to the 25th of October from 10am until 2pm. There are 84 artworks from participating RAW artists, and sales of all artworks help raise funds for RAW, which is a not-for-profit event.

"Visitors have a choice of buying a 300x300 for an amazing price of \$200, or an exclusive showcase artwork developed to the theme: 'And Then We Paused/ Reflections of a Covid World,'" Nicky explains.

At the Old School, visitors can also sample or buy a craft beer or locally foraged fruit wine spritzer from Workshop Brewing Co and grab a coffee or bite to eat. "The Little Food Fest is a great way to beat the queues in town and still have a yummy lunch right in the middle of all the action," she says.

RAW is moving from strength to strength with the advertising and grants that are backing the popular arts festival, including a grant for the second year running from the highly respected Chartwell Trust. This year, the team has developed a new "Raglan Arts Guide" booklet, launched a new web site and purchased professional branded artist signage with the funding.

The self-guided art trail will be held over Labour Weekend, 23 to 25 October 2021. Artist studios will be open from 10am until 5pm for visitors. The 'Raglan Arts Guide' brochures are



Hayley Hamilton is a painter of illustrative stories in Raglan

art trails



Jane Galloway with a range of her new abstract style paintings

available at various galleries, art establishments and cafes around the North Island, or locally from the iHub, Old School and businesses around town. For more information, visit the new RAW web site at www.raglanartsweekend.nz [N](#)



Raglan artist Tony Kingstone talks to buyers of her artwork at the Preview

Artist Locations Raglan Township

RAW is 23 to 25 October 2021, 10am until 5pm.
All studios are open for the three days, unless specified. At other times outside of RAW, please contact artists directly to arrange viewings. Please use GPS co-ordinates, these maps are a guideline only.

- 1. **Acidmine**
Workshop Brewing Company, 2 Park Drive
- 2. **Annick Faubert**
21 Cross Street
- 3. **A Seaside Attraction**
The Old Scout Hall, 49 Cliff Street
- 4. **Bing Ceramics**
14 Upper Wainui Road
- 5. **Brodie Reynolds**
Private Room, Rock-it Kitchen, 248 Wainui Rd
- 6. **Catherine Houston**
Supper Room, Raglan Town Hall, 41 Bow Street
- 7. **Catherine O'Kelly**
Supper Room, Raglan Town Hall, 41 Bow Street
- 8. **Chris Meek**
21 Cross Street
- 9. **Claudia Grutke**
428 Upper Wainui Road
- 10. **Dr Airbrush**
2 Te Mata Road
- 11. **Dyana Wells**
24 Lily Street
- 12. **Geraldine Burns**
St Peter's Anglican Church Hall, 48 Bow St
- 13. **Hammer'd**
The Karoro Room, Raglan Sunset Motel, 7 Bankart St
- 14. **Hayley Hamilton**
The Raglan Chronicle, Wainui Road
- 15. **Heart Beads & Elven Blades**
780 Greenslade Road
- 16. **Jane Galloway**
23 Nihimhi Avenue
- 17. **Jean Carbon**
492 Wainui Road
- 18. **Julian Godfery**
23 Nihimhi Avenue
- 19. **Karin Bettley**
21 Cross Street
- 20. **Marianne Aschenbrenner**
Supper Room, Raglan Town Hall, 41 Bow Street

RAW | 4

Artist Locations Wider Whaingaroa Area

RAW is 23 to 25 October 2021, 10am until 5pm.
All studios are open for the three days, unless specified. At other times outside of RAW, please contact artists directly to arrange viewings. Please use GPS co-ordinates, these maps are a guideline only.

From 36 to 10 : 4 min drive
From 10 to Raglan Township : 6 min drive
From Raglan Township to 24 : 10 min drive

- 21. **Marise Rarere**
Artists at Work, 5B Wainui Road, (behind Zimnia)
- 22. **Mary Spacapan**
Little Hill Studios, 49b Hills Road
- 23. **Ministry of Wood**
244b Te Mata Road
- 24. **Miranda J Caird**
25a Calvert Road, Whale Bay
- 25. **Paul Abbott Photography**
5c Harakeke Place
- 26. **Richard Page**
213 Te Ahiawa Road
- 27. **Rodrigo Hill**
1 Violet Street
- 28. **Rolling Leaf**
213 Maungatawhiri Road
- 29. **The Monster Company**
58 Wallis Street
- 30. **The Raglan Community Clay Shed**
Old School Arts Centre, 5 Stewart Street
- 31. **Ross Thornton Jones**
135 Riria Kereopa Memorial Drive
- 32. **Sam Mathers**
536 Wainui Road
- 33. **Sara Gulix**
Old School Arts Centre, 5 Stewart Street
- 34. **Sarah Steed Designs**
St Peter's Anglican Church Hall, 48 Bow Street
- 35. **Simon Blanchett**
Workshop Brewing Company, 2 Park Drive
- 36. **Tessa Skerman**
467B Te Mata Road
- 37. **Toni Kingstone**
The Kariori Room, Raglan Sunset Motel, 7 Bankart Street
- 38. **Tracie Heasman**
La Petite Galerie, 19c Bow Street
- 39. **Wanda Barker**
The Kariori Studios, 49b Hills Road
- 40. **Wendy Lemmon**
River, 5B Wallis Street
- 41. **Yaniv Janson**
Old School Arts Centre, 5 Stewart Street
- 42. **Youmans Studio**
Unit 5, 92 Wallis Street, The Wharf

RAW | 7

art trails

TARANAKI

ARTS TRAIL

**Friday, Saturday
and Sunday
29, 30, 31 October
and 5, 6, 7
November**

The countdown is on to the best self-drive, region wide arts trail in New Zealand this spring. Begin planning your route around our beautiful Maunga. All the information about the artists involved this year, and their work, is also on our website. www.taranakiartstrail.co.nz

Here are a few artists from the East and West areas but there are many more inspiring artists in each area for you to visit. [N](#)



Alice Cowdrey



Jan Huijbers



Richard Hide



Rob Wright



Teresa Goodin



Leigh Fairweather



Margaret Scott



Lindsay Mairdonald

News

Opening Date for Ravenscar House Museum

Designed by Patterson Associates, Ravenscar House Museum is the vision of Christchurch philanthropists Susan and the late Jim Wakefield who have gifted this new visitor attraction to the people of Christchurch and Canterbury through their Ravenscar Trust.

The House Museum at 52 Rolleston Avenue displays the Wakefield's art collection (the Ravenscar Trust

Collection) of paintings, decorative arts, furniture and antiquities. Works include paintings by Frances Hodgkins, Colin McCahon, Ralph Hotere and a wide

range of other beloved New Zealand artists.

The Wakefields began collecting art in the late 1980s. Their collection was displayed in a lavishly decorated and furnished home that they built on Whitewash Head in the coastal Christchurch suburb of Scarborough.

The couple planned to eventually gift that house and the collection to the people of Christchurch, but in 2011 the Canterbury earthquakes damaged their Scarborough home beyond repair and the land was red-zoned.

The Wakefields eventually settled on a new site for the rebuilt house. This

was gifted to the Museum for the project by the Christchurch City Council in 2015, following public consultation.

The House Museum comprises a foyer and four main rooms reminiscent of the principal rooms at the Scarborough House – the Dining Room, Bedroom, Living Room and Library – arranged around a central courtyard. A glazed gallery overlooks a Sculpture Terrace and the garden which has been designed by Auckland landscape architect, Suzanne Turley.

The precast concrete panels that make up the exterior walls are faced with crushed earthquake rubble – a mix of volcanic stone donated by the neighbouring Christchurch Arts Centre, brick from a demolished Christchurch house and Italian granite from the courtyard of the Scarborough house. The panels were made by Ashburton company Bradford Precast.

Work began on the house in February 2019 and, with construction complete, the Trust handed over ownership to Canterbury Museum in July 2021. The opening of the House Museum was planned for October but

was set back after the recent August/September COVID-19 lockdown delayed the fit out and installation of the collection.

Canterbury Museum will operate Ravenscar House Museum as a standalone, self-



The Long Horizon, Paul Dibble, 1993. Courtesy of Paul Dibble

financing visitor attraction. Revenue will be generated through ticket sales, merchandise and car parking.

Director Anthony Wright says, "The Museum has been involved in the Ravenscar project since 2013 so it's immensely satisfying to see Jim and Susan's vision finally coming to fruition.

"We are honoured to have been entrusted with the care of this stunning building on behalf of the people of Canterbury. We can't wait to open the doors so that people can see the Wakefields' wonderful collection in this extraordinary new visitor attraction. Bring on 8 November!"

Steve Wakefield, Chair of the Ravenscar Trust, says "We are delighted to be opening the doors to Ravenscar House for the people of Canterbury after 8 years of planning, design and construction. My parents' vision was that this place would not just be a gallery or a home for the artworks, but a building that was itself a work of art and that it would be admired for its design, and that was provocative and inspirational.

"Our team has truly delivered a stunning result and our family is very happy that we will soon be welcoming the public to Ravenscar House Museum to enjoy the best of New Zealand art and architecture." [N](#)



Ravenscar House Museum

ART PRODUCTS

NEW Fabriano 1264 Pads range

Fabriano 1264 offers seven paper qualities in distinctive branding to suit a wide range of drawing and painting applications. These papers are bound in generous volumes, providing excellent value per sheet, with a double metal spiral, except in the Marker and Bristol which are glued on the short side – also an option in the Sketch Pad. All spiral bound pads feature a micro-perforation, so sheets are easily and cleanly detached for presentation.

The 1264 Sketch Pad features 90gsm paper with a silky smooth feel and warm white tone. It can be used for all dry media, pens, markers, and has a good resistance to erasure.

The 1264 Drawing Pad features 180gsm bright white paper that is suitable for all drawing techniques, with a fine surface grain that holds good ink lines, and excellent resistance to erasure.

The 1264 Mix-Media Pad is a sturdy 300gsm paper specially sized to make it suitable for many drawing and painting techniques, including watercolour and acrylic painting and collage. It has a medium surface that holds good ink lines and is resistant to erasure.

The 1264 Watercolour Pad is a 300gsm paper made with 25% cotton for good wet-strength, and is a specially-sized Cold Press surface that keeps strong colour. It has a fair absorbency that is also durable, allowing for lifting and scrubbing techniques.

The 1264 Black Pad features a 200gsm deep black drawing paper with a lovely irregular texture that is perfect for coloured pencil, chalks, and pastel work. The deep black tone contrasts strongly with colour application to provide dramatic effects.

The 1264 Bristol Pad is a very smooth 200gsm paper that is perfect for illustration techniques and technical drawing. The smooth surface is ideal for fine detail work, and will take markers and ink exceptionally well.

The 1264 Marker Pad is a special, extra-smooth 70gsm paper that is recommended for all alcohol, solvent, and water-based marker techniques. It is sealed on the reverse to prevent bleed-through and give longer time for working the ink evenly across the surface.

Available from Gordon Harris. [N](#)



NEW Hahn Natural Line pads: Hemp and Agave

With the new paper innovations Agave and Hemp, Hahnemühle focuses more on resource-saving and environmentally friendly papers. All Natural Line papers are vegan, resistant to ageing and acid-free.

Due to the use of hemp fibre, the 80 gsm Hemp Sketch paper impresses with an excellent paper resistance. It is suitable for all dry techniques such as graphite, red chalk, coloured pencil and charcoal, and is characterised by an excellent erasability. Hemp Sketch is a first-class drawing paper that is unique due to its remarkable properties and its sustainability.

Agave Watercolour is characterised by its cold pressed and very homogeneous surface texture. The special surface of the 290 gsm paper allows brushes to slide over the surface easily and allows for brilliant colour gradients. By using sisal, a fast-growing and resource-saving raw material.

Available from Gordon Harris. [N](#)



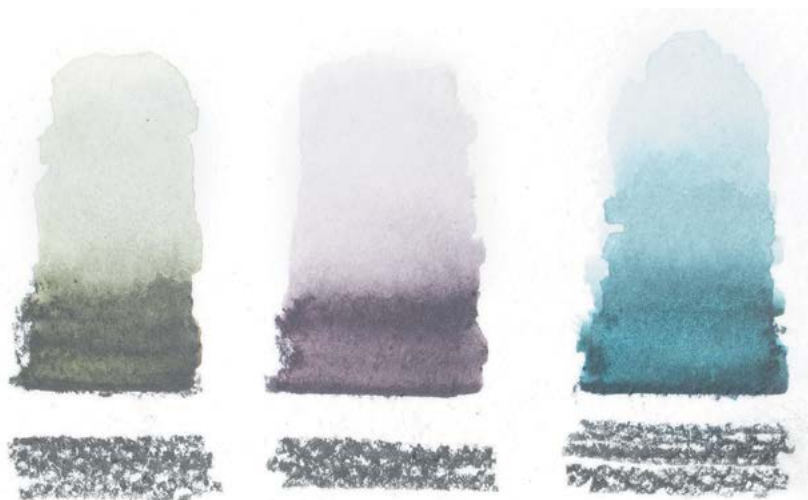
ART PRODUCTS

NEW Gedeco Bio Resins and Pebeo Fluid Pigments

Gedeco Bio-Based Crystal Resin is a 50% biosourced resin that offers a safer and more environmentally friendly alternative to standard resins. It's ideal for casting in moulds or framed media, inclusions and even as a protective varnish.

Gedeco Bio-Based Glazing Resin is a 40% biosourced resin and is transparent, glossy, bubble-free and easy to work with. The resin is ideal for glazing while giving textured finishes and magnifying glass effects to flat surfaces such as canvases and more. It has a semi-liquid texture and is thinner in consistency when compared to Gedeco Crystal Resin.

Pebeo Fluid Pigments are highly concentrated pigments that can be used for colouring Resins and oil-based / solvent-based products. They come in 12 colours including a gold and silver and can be mixed to create a wider range of colours and shades. [N](#)



NEW Cretacolor Aquagraph pencils

Cretacolor Aquagraph pencils are high quality water-soluble fine art graphite pencils with colour accent. Rich and soft stroke, for strong watercolour highlights in graphite drawings. The pencils come in 6 Aqua Graph colour's - red, blue, green, teal, brown and white which you can purchase in a set or separately. Available from Gordon Harris. [N](#)




ART PRODUCTS

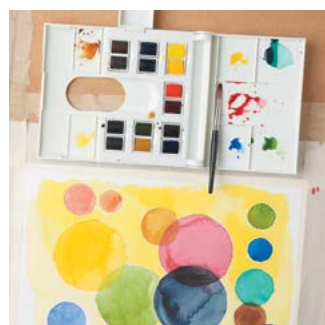
Winsor & Newton Professional Watercolour Sets

Professional Watercolour is made from the finest pigments available and produced to the highest quality artists' standards and specifications. These watercolours contain the maximum pigment content, offering the highest possible tinting strength.

Now available in a number of sets containing tubes and half pans.


- 5ml Tube Travel Tin 12
- Customisable Travel Tin 12
- Complete Travel Tin 24
- Field Set 15
- Field Pocket Set 14 

[Click here to learn more about Winsor & Newton Professional Watercolour.](#)



Winsor & Newton Cotman Watercolour Themed Pocket Box

Four pocket-sized watercolour curated sets available in Floral, Landscape, Portrait and Skyscape.

Winsor & Newton Cotman Watercolour Pocket Box Set includes a curated selection of 8 Half Pans selected by professional artists. Budget friendly, this economical set is great for beginners looking to start painting in watercolour. These colours are made with high quality fine art pigments, and are presented in a pocket size plastic box that also includes a travel brush and space for four additional half pans. 

[Click here to learn more about Winsor & Newton Cotman Watercolours.](#)



ART PRODUCTS

Winsor & Newton **New Introductory Sets**

Perfect for beginners, they are made with fine art pigments and offer high quality results in a more accessible range.



GALERIA ACRYLIC COLOUR

Ideal for beginner artists who want high quality results in a more accessible range. These paints are made with fine art pigments and the fluid texture provides quick, easy fast-drying coverage on almost every surface. Available in 12ml set 10



WINTON OIL COLOUR

Beautiful colours containing fine art pigments offering dependable quality. Perfect for first time artists wanting to learn the basics of oil painting. Available in 12ml set 10



COTMAN WATERCOLOUR

Accessible and formulated to create uniform consistency while being made with fine art pigments, making them perfect for new artists. Available in 5ml set 10 and 20



GOUACHE COLOUR

A versatile range of gouache paints providing uniform coverage for a vibrant, opaque matt finish. Available in 12ml set 10 [N](#)

Winsor & Newton Mahogany Easels

Now available in a beautiful mahogany finish.

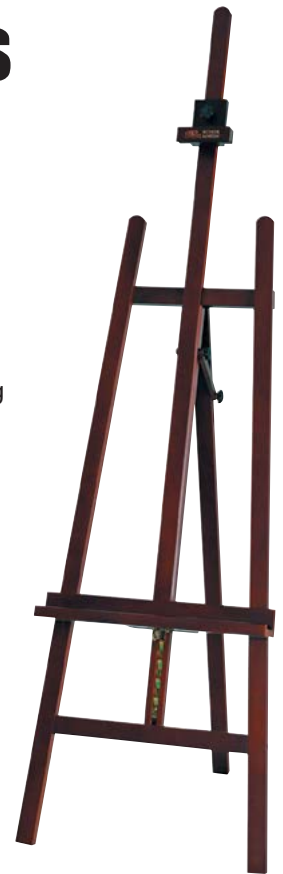
Hamilton Studio Mahogany Easel

- Designed for Watercolour, Pastel or Oil Painting.
- Tilts forward or backward
- Fully adjustable painting tray and retractable mast
- Folds flat for easy storage
- Assembly required
- Dimensions: 61cm x 65.5cm x 137-174cm
- Holds canvas up to 155cm



Mersey Studio A Frame Mahogany Easel

- Perfect for home and studio use
- Sturdy and robust A-frame design, metal ratchet allowing height adjustment
- Lightweight and easy to carry, folds flat for storage
- Dimensions: 54cm x 82cm x 159-224cm
- Holds canvas up to 126cm [N](#)



ART PRODUCTS

Liquitex Professional Acrylic Ink 30ml Set of 6 New Aqua Colours Set



Ultra-fluid acrylic with lightfast, artist-quality pigments. No dyes. No fade. Just pure, permanent colour. And like all acrylics, it dries quickly and permanently, with no smudging or bleeding when rewetted or layered.

This set contains six 30ml bottles, including Turquoise, Phthalocyanine Blue (Red Shade), Phthalocyanine Blue (Green Shade), Cerulean Blue Hue, Phthalocyanine Green (Blue Shade), and Turquoise Deep. [N](#)

Click here to learn more about Liquitex Acrylic Inks.



Jasart Voyager Watercolour Pocket Travel Brush Set

The Jasart Watercolour Pocket Travel Brush Set 5 is the ideal travel painting tool for watercolour artists who want to paint on the go, or beginners to watercolour painting who want to build their art supply kit.

This set features an elegant leather look case containing synthetic bristled round brushes and a short stylish metal handle. The case protects the brushes while in transit or when being stored. Each brush comes with a removable lid that clips securely onto the brush handle, so there's no danger of losing them while using your brushes.

This Jasart Watercolour Pocket Travel Brush Set 5 contains round bristles brushes in sizes #1, #2, #3, #4 and #5. These brushes are ideal for watercolour paint but are also suitable for use with acrylic and gouache paints. [N](#)

