

No part of the candidate's evidence in this exemplar material may be presented in an external assessment for the purpose of gaining an NZQA qualification or award.



Mana Tohu Mātauranga o Aotearoa  
New Zealand Qualifications Authority

## Level 1 Visual Arts 2025

91914 Explore Visual Arts processes and conventions to inform own art making

# EXEMPLAR

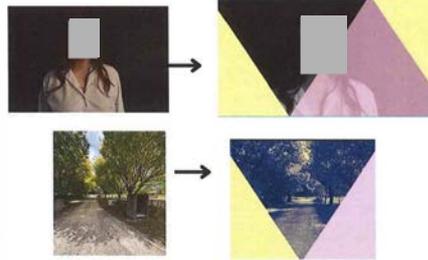
Achievement

TOTAL **A**



In this artwork it adds interest and balance by adding all of images and combining them with a solid colours blue, green and brown. The geometric shapes and the colours of this art work it makes it a eye catching peice.

### Geometric collage



### colour pallette

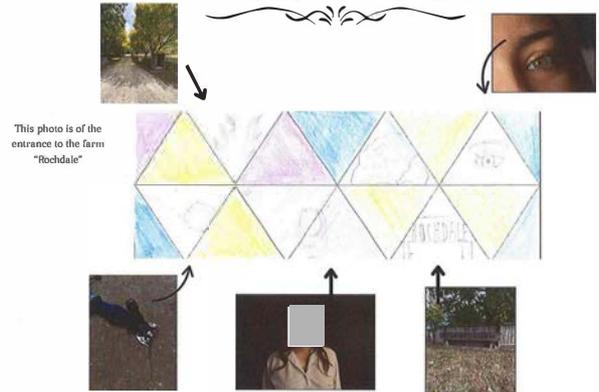


In this image I have added the half tone filter it to give more of an effect and to make it stand out more.



This shows the different filters I used on the image and the effect it had on the before and after.

### Compisitional sketch/imagery



This photo is of the entrance to the farm "Rochdale"

This image I added signifys where I live

### Final peice



## photomontage- workbook page 1



Artist model research by Stacey Kaye

### Why have I selected this artwork?

I have selected this art because it sparks creativity and imagination by blending reality and fantasy. It grabs attention with the real of these

### Real or unreal?

In this image it has been made to look unreal with the image of water splashing out from the painting, fish jumping out, the boy wearing wetsuit and scuba goggles. The have blended the wall with two contrasts smooth and textured to make the scene look real.

### My Narative

"My narative is the connection between home, family, and nature. I placed my dad with his farm dogs at the beach to show how the places and people that shape me can exist together in one scene. It blends rural life with the calmness of the ocean, symbolising balance. Growing up on a farm has taught me about hard work, resilience, and the importance of animals, so including the dogs alongside my dad reflects that part of my life and identity."

### Atmosphere

This picture gives a surreal and aquoatic feel like it's out of a dream. The surroundings are happy, colourful and imaginative.

### Describe the composition

The texture of the water coming out of the painting

The setting is an old, textured room with a rough brick wall

### Sketch up



**Activity**  
Beach  
Farm

**Enviroment/place**  
Beach/porangahau

### Narative

### Objects

Motorbike  
Plane  
Sand  
Water  
Rock

### Mood/Astmophere

Happy  
Suttle  
Sunset

### Model

Myself  
Dad  
Dogs

# photomontage- workbook page 2



This is my background



Layers



I split the dogs and my dad to make it look like two different things



This is my dad on the farm



I used the plane out of this image



I made the cows smaller and placed them at the back of the sand on the beach to make it look more realistic

## Work in progress



In these two images you can see i change the brightness constaste of them

## Image resolution

### Why is resolution imporatna?

it determines the quality, detail and clarity of the image and its display.

### What does DPI stand for?

Dots per inch

### What resolution is needed for printing?

300 DPI or greater

### How can you find out what resolution your images are?

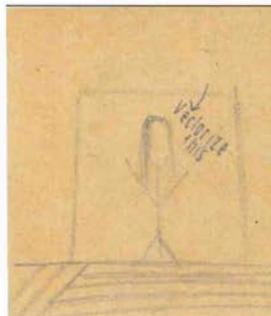
On photoshop you go on to image, then image size and then you can see the resolution. On a normal photo on mac open the photo with preview, then tools and show with preview. Or you can also right click then properties.

# Vector + Photo - Workbook Page

## Raster VS vector

Raster graphics are made of tiny pixels so they can lose quality and become blurry if you zoom in or enlarge them too much examples include photos and images edited in Photoshop. Vector graphics, on the other hand, are made using mathematical paths and shapes, which means they stay sharp and clear no matter how big or small you make them.

### sketch up



With the layers through the project I had to ass a new one each time for me to be able to do the art work



This is main photo I used



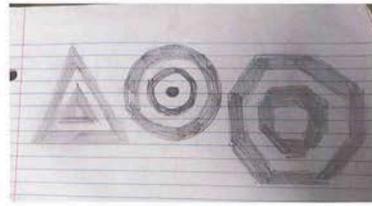
## Final artwork



# geometric Montage



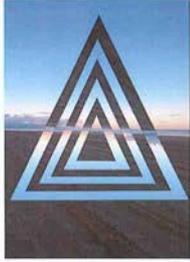
Original photo



Planning sketches



Made 3 blank triangle by using the triangle, creating them as one shape and then removing the front image



Final artwork

other artworks I created



Layers



In the image i flipped 3 of them and li ed them up to the water

I also experimented with the image's location, as certain settings showed many people upside down in the triangles, which I didn't particularly like.

# Double page spread (DPS)



- negative space
- Full bleed image



- Full bleed image
- Justified text
- pull quote



- shape
- image clipped to shape
- text to image



- Pull quote
- capacity
- margin
- negatvie space



- Custom text box
- shape
- heading



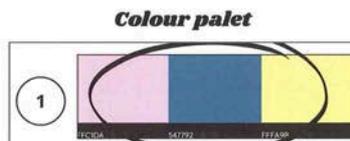
- Subheading
- overlapping



## Title, subheading and pull quote

Rising Star  
The New Face of Art You Need to Know  
"Strength doesn't come from what you can do. It comes from overcoming the things you once thought you couldn't."

## Images used



Creating shapes using the pencil tool to clip an image to

# Double page spread (DPS) 2

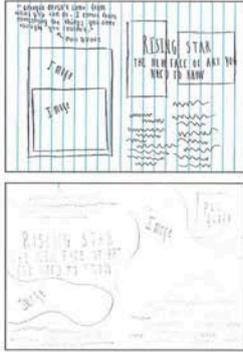
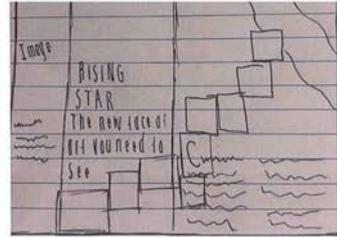


**Standfirst / Subheading** → Smaller introduction text beneath the headline, gives context to the article.  
**Imagery integrated into layout** → Illustration of man and phone blends into text flow.



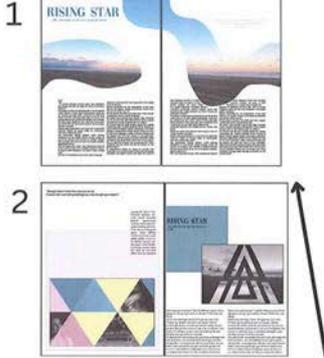
**Full-bleed image** → The large yellow-toned photograph fills almost the entire page.  
**Negative space** → The white space at the top provides balance and avoids clutter.

Sketch for final concept



Double page sketch ups

## Finished concepts



altering the paragraph structure style, I thought the first one looked crisper and more formal, especially with the margin line. It also complemented the design better.



Using a margin to ensure that everything is in line with each other through out the art work concept.

## Annotations overall

I created three design concepts in InDesign by experimenting with layouts, fonts, and colours. Each concept explored a different style, from clean and simple to bold and creative. This process helped me compare ideas and see how design choices change the overall look and impact.

# Turangawaewae Zine

## Site investigation



## Artist model



## Whakatauki that reflects my personal relationship my site



## Projections

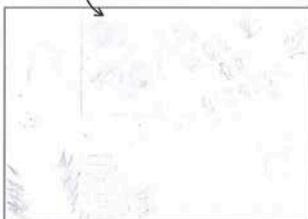


These are my projection pictures that I took in the studio room. I created the background on photoshop. These pictures could look good if they got put into black and white then got made as a background.



Photos taken

## Sketch up



## Final



# Achievement

**Subject:** Visual Arts

**Standard:** 91914

## Marker commentary

This portfolio was placed in the lower range of Achievement. It explores photography, magazine layout, and digital art processes such as vector tracing and geometric manipulation.

The candidate demonstrated manipulation of processes, media, and techniques appropriate to Level 6 of the New Zealand Curriculum, evident in the geometric montage (page 5 of the portfolio) and the double-page spread outcomes on the last page.

There is some evidence of a development process, provided through initial concept sketches for certain processes (vector image, double-page spreads); however, ideas are limited.

For a more secure Achievement, the portfolio would need more evidence of:

- thinking and decision-making, such as showing different configurations of each outcome as choices were being made
- additional sketched concepts created before producing studies or resolved works to demonstrate further development
- moving beyond artist emulation (pages 5 and 7) to allow for development of original ideas in response to an intention
- ensuring the eight-page allocation is used efficiently to demonstrate exploration; for example, pages 2 and 6 could have been compressed to allow space for more evidence of making or to enlarge other elements (such as the zine planning document) for visibility.

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# EXEMPLAR

Achievement

TOTAL **A**

Subjects

Fields  
Farm houses  
Sheds  
Rolling Hills  
Live stock

Cultural Significance

Local Identity  
Colonial History  
Maori tradition

Environment

Sustainability  
conservation  
connection to nature

Life style

Farming  
Community life  
Seasonal Activities



Colours

Greens  
Ochres  
Blues  
Earthy

textures

Grassy textures - rolling hills  
Wood grain - farm house  
Furry Textures - Live stock  
Metal - Shed

Perspectives

Personal connections  
Family History  
Historical views  
Symbolic

Locations

Northland countryside  
Farm houses  
Paddocks  
Bushland

Artist influences

Dick Frizzell  
Rita Angus  
Peter Lambert  
Allister McDonald  
Helen Olliver  
Marion Atken  
Wendy Hadworth



Materials + Process

Layering  
Collage  
textural  
Photography  
Drawing from observation  
Paint  
Monoprints

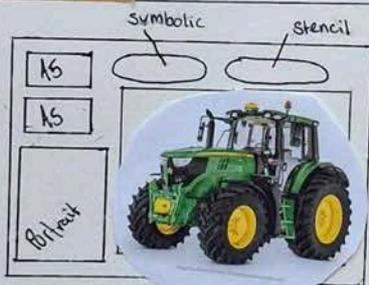


Locations

Northland

Mood + Atmosphere

Serene  
Rhythmic  
Dreamlike  
Hardship  
connection to the land



5 Credits  
7 Pieces total



Rural  
Landscape

Peter Lambert

Wendy Wadworth

- Born in Blenheim, New Zealand in 1956 and raised on a high country farm.

- Studied Graphic Design Christchurch technical institute.

- in 1983 she began painting full time and exhibiting.



Colour swatch



Wendy Wadworth paintings are very moody and uses a lot of Black a forwards of swiping with the paint brush. She also uses a lot of dark colours in her paintings which has made me realise that her painting technique is likely to be tenebrism.

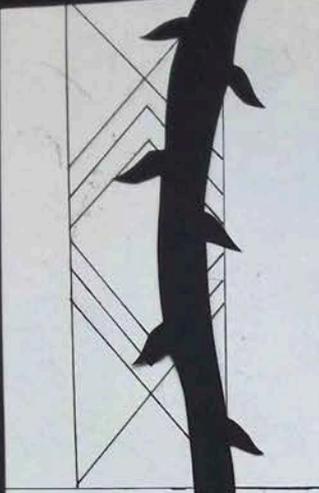
photo



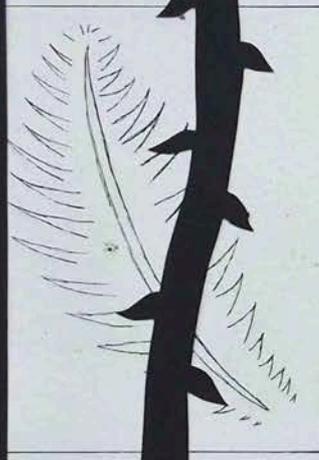
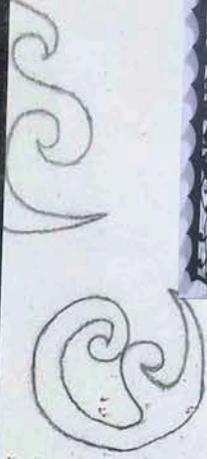
for this painting here for the grass I watered down the black a lot then patted it on a piece of paper to get the look in the photo

Long Hutchinson is New Zealand  
uses various styles that

Māori artist  
reference her culture.



Geometric

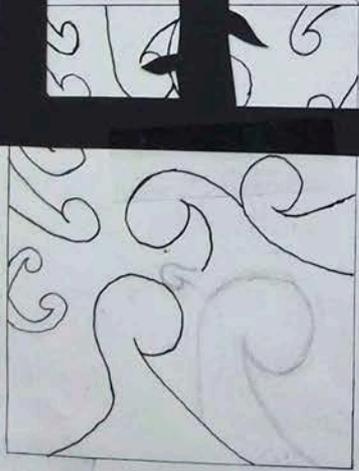


Organic

In the context of Māori art and culture, geometric patterns, including carvings, and tattooing, are known as tāhū. These patterns represent various meanings, including genealogy, and are used in many traditional houses (whare nui).

The fern symbolizes the Māori people, elegant strength, and enduring - haka.

The Koru symbolizes new life, growth, and regeneration, and is a significant Māori symbol.



Traditional



# Vanessa Edwards

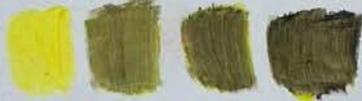
Vanessa Edwards works primarily in printmaking, though her interest in weaving is often carried through into her practice. In some work, this is expressed in the use of practice. In some works, this is expressed in the use of woven surfaces.



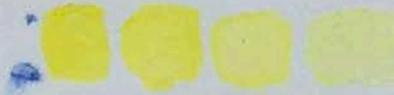
Blue + dot of Black



Blue + dot of white



Yellow + dot of Black



Yellow + dot of white



## Sgraffitta

To do the Sgraffitta Art, I first used red, green, and yellow Rescales to lay down, in some places. After that I put a thin layer of black paint all over it then I let it dry. After its all dry I used a wooden sct to do some designs.



## Sue Pickering

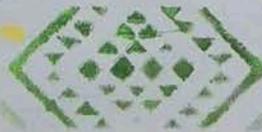
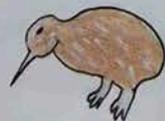
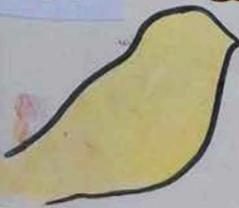
Sue Pickering is a mixed media artist. The beauty and complexity of everyday life inspire her to make fine art and applied art pieces using a range of media. Based in Bristol, UK, her work can be found at exhibitions and art trails and around the city.

Sue also uses a number of processes in each piece of work, including print, paint and collage. Colour, shape and texture are important features in all of her designs.



## My Gelli Prints

# Kiwiana Art



Kiwiana Art is a style of art that celebrates iconic and nostalgic elements of New Zealand culture, often focusing on everyday objects, symbols, and imagery that are unique Kiwi.



Shane Hansen Art reflects with Kiwiana art because he celebrates New Zealand's unique cultural identity through vibrant colors, modern Māori motifs in his art.



Greg Straight Art is heavily inspired by New Zealand's visual identity. He uses imagery from New Zealand's everyday life like old shops, dairies, and bakeries and reimagines them with a contemporary, often geometric and colourful style.

# Peter Lambert

Peter was born in Hawera, Aotearoa (New Zealand)

Peter has been living and working in coastal Taranaki for 40 years painting and printmaking.



Colours used

Peter Lambert's painting technique is that his work shows his fondness of free blowing painted lines, the slight randomness and unpredictability of graffiti spray cans; the colour spilling over edges into other areas.



In this painting I had to use and mix a lot of greens because the photo I was using for ideas had a few different shades of green. I tried to blend them sort of together so it won't look like dots of different



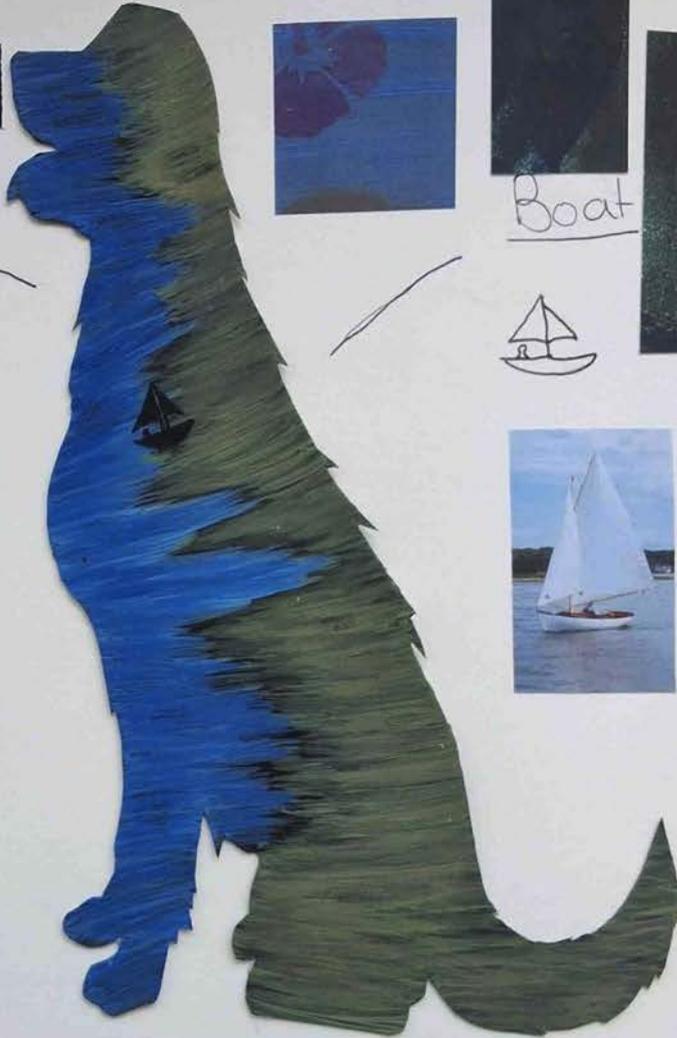
Colour swatch

# Penny Howard

I am doing a dog silhouette and inside I am painting the two oceans meeting point of the Atlantic and Indian Oceans at Cape Agulhas in South Africa.



Oceans Meeting



Boat



# Achievement

**Subject:** Visual Arts

**Standard:** 91914

## Marker commentary

This portfolio met Achievement expectations comfortably, with an appropriate amount of evidence for the 5-credit standard. The portfolio has a consistent density, and appropriate scaling is used across the eight pages. Use of media is in line with New Zealand Curriculum Level 6, evident in all painted studies, as well as sketched workbook processes.

There is some evidence of development processes, particularly on pages 5 and 8 where small transitions between compositions are visible. A conceptual idea begins to emerge through the introduction of additional geographic subject matter; however, the connection to the candidate and to previous work is not clearly established.

To be awarded Merit, the portfolio would need more evidence of:

- forming connections between visual enquiries; for example, applying painting styles from one sequence of inquiry into a further composition or combining approaches to create continuity
- development of media use in further studies; for example, trial paintings of the seascape on page 8 before committing to the more resolved study, or additional recording to allow for more sophisticated handling of the boat silhouette
- using the eight-page allocation more strategically; for example, page 1 contains adequate brainstorming and mood-board material to set the art-making intention; however, the Kiwiana research on page 6 does not contribute to the development of that intention, with this subject matter appearing only as a minor recording on the same page and is not integrated into any development processes.