

# AOTEAROA ARTIST

## THE NEW ZEALAND ARTISTS MAGAZINE

Series 10 Volume 1 Issue No. 55  
December 2022 / January 2023  
DIGITAL COPY

**INTERNATIONAL ARTIST**  
Russ Chester

### DEMONSTRATION

Where the Magic happens  
by Evan Woodruffe

### FEATURES

Alina in Paris  
Jay-Kay Art

**ARTISTS FORUM**  
Dougie Chowns  
Sketchbook, Part 46

**FOCUS ON**  
Rhonda Campbell



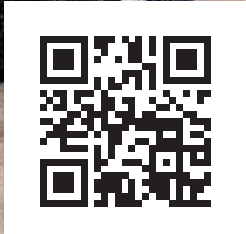
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### FEATURED INSIDE:

- Andrea Robinson • Deborah Taylor •
- Kaleb Smith • Lacey Middleton •
- Michaela Voigt • Roxanne Milson •





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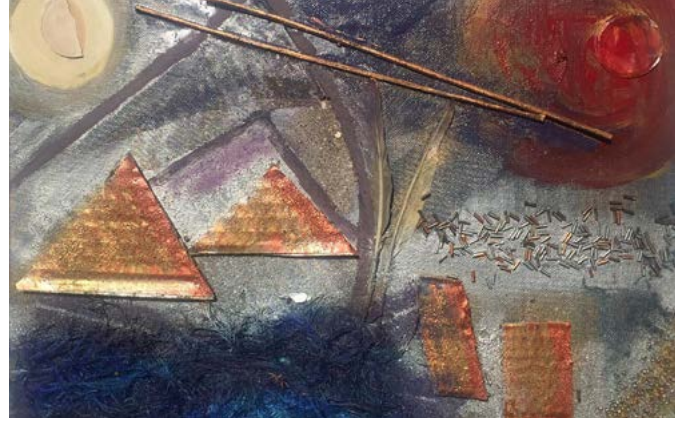
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## Contributing Writers



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



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**SAMUEL EARP**  
CONTRIBUTING WRITER  
Samuel Earp is a traditional realism artist who paints landscapes in oils. Born on the island of Guernsey in 1979 he grew up in the South West of England where he did a lot of drawing and painting from an early age. He moved to New Zealand in 2009.

On the cover: 'The Catch' –  
Andrea Robinson  
PG 5

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# ANDREA ROBINSON

***Drawn to painting native birds and flowers from a young age, Andrea Robinson's first sale was as a teenager when a friend bought one of her drawings for a few dollars. "I started to sell my drawings and designs on pillowcases, tablecloths, and tee-shirts. As an adult I continued to paint and draw around my office job and family. I started selling professionally in 2015 and I now sell my artwork through galleries and art shows." [Featured in The New Zealand Artist Magazine before, in 2017](#), Andrea has caught up with us and tells us where she is now.***



***'Ruru' - 455 x 610mm. Oil on canvas***

Creating artwork is as important to me as the air that I breathe. It is the language I use to tell my story, to celebrate nature, and to raise awareness of environmental issues. This has always been my biggest motivating factor.

Three exhibitions I am particularly proud of include exhibiting work in The Garzoni Challenge, curated by the Uffizi Gallery in Italy; receiving two excellence awards through Manhattan Arts International, New York, and receiving a Special Recognition Award in ['All Women' Art Exhibition 2022](#), in Santa Fe.

My inspiration comes from the natural environment. I love all forms of nature – birds, wildlife, trees, wetlands, and the ocean. This drives my desire to paint. My artworks are formed from my imagination where I inject humour, playfulness, and underlying narratives. I often combine whimsy, humour and irony to amuse and challenge viewers to have cultural conversations on our impact on the environment.

Colour plays a powerful role in my work, and I use both analogous and complementary colours as a means of expression. My aim is to create artworks that uplift viewers and express happiness and joy, and my desire is to put a smile to the face of viewers.

I find the old Dutch masters and Impressionists inspiring for their techniques of accurate rendering and impressionistic colour. I also love many contemporary artists, and in particular, I love the floral paintings of Daniel Keys for their depth, colour and looseness.

My biggest obstacle has been a lack of time to put into my art career. Life throws curve-balls and mine is that I am



**'The Catch'** - 460 x 600mm. Oil on canvas. Cover pic

financially responsible for my family due to circumstances beyond my control. However, there are always silver linings. My situation has made me more focussed and driven, and has given me empathy for others who have to deal with difficult situations in life. My work is richer for the experiences I have had.

I listen to music on Spotify. I love a variety of genres, but sometimes I just like to open up my window and listen to nature. It really depends on what I'm doing and how much concentration I need.

I spend my spare time with family and enjoy getting out into nature and walking, sketching and photographing. I often just walk in nature – away from the noise to relax and fill my senses. This allows me to fully appreciate my surroundings and observe details that sometimes get missed.

When I am painting, I start with thumbnail sketches of my ideas. Once



**'Spring Abundance'** - 255 x 200mm. Oil on canvas



**'Praying for Time' - 455 x 910mm. Oil on canvas**

chosen, the sketch is drawn loosely onto a sheet the same size as my painting. Sometimes however, I will create directly onto the canvas allowing the ideas to develop on canvas. Then I start putting down base colours and tone, layering with detail, and pushing other areas back in terms of colour and tone, adjusting the painting as I go until I have a finished product.

Memberships can be really beneficial. All of the memberships I have connect me with other artists, buyers, curators and can provide support in terms of workshops, networking, and learning. Currently I belong to the [Manhattan Arts International, New York, Artists Showcase Gallery](#); New Zealand Academy of Fine Art, Wellington; Ocean Artists Society, California; Friend of [The Healing Power of ART & ARTISTS organisation, New York](#); Artist member of [The Healing Power of ART & ARTISTS gallery, New York](#).

I have some advice based on my own experiences: Be careful of on-line queries. There are a lot of scammers out there. Research art galleries and make sure you work together well – from how they hang and look after your work, to what commission they take and how they market your work

Be true to yourself, and don't feel that you have to paint in a style similar to someone else. If you feel you don't have a style, keep creating, as it will find you eventually. Research other artists on how they started. This can help you decide how you wish to proceed and where you can start selling. If you're not selling, don't worry. The art world is hard. There are too many artists competing for sales and the market has always been difficult. It is especially difficult at the time of writing with the pandemic and businesses closing. If it is your passion, don't give up. Keep up what you are doing, and the rest will work itself out in time.

I currently have work in the Academy Gallery Shop, New Zealand Academy of Fine Arts, Wellington, [Mitchell Studios](#), Khandallah, Wellington, Alfred Memelink



**'Rhapsody in Blue' - 405mm round. Oil on canvas**



**'Flight: wherever Max went, he went with all his heart'** - 300 x 405mm. Oil on canvas

Artspace Gallery, Petone, Wellington, [4Artsake Gallery](#),  
Ohope Beach, Ohakana Island 3121, [Saatchi Online Art  
Gallery](#), USA and [Singularart](#), Paris, France.

My work has sold in Germany, England, Australia, Hong  
Kong, Canada, USA, and New Zealand.

**"I love painting birds, being playful, and  
having a little fun with my narratives. I  
seek to give personalities and a voice that  
connects viewers on an emotional level."**



**'First Glimpse'** - 255 x 200mm. Oil on canvas



**'Berry Appealing'** - 610 x 460mm. Oil on canvas

# RHONDA CAMPBELL ARTIST

By John Dumergue



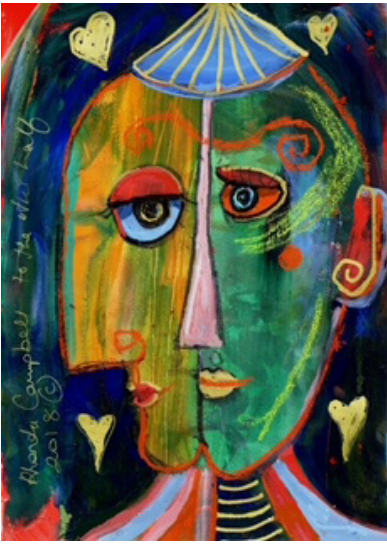
***When Visiting Rhonda Campbell in her own home, you are guaranteed to have a very interesting conversation with her. But you could be excused for a sudden lack of concentration if you happen to glance at art work on her walls. Her work is so outstanding it is easy to see why her art is so popular.***



***Rhonda Campbell outside the Classic Villa with manager Peter Morrison.***

**T**o write an article about Rhonda, it is not only a pleasure but also a privilege. I have always maintained that to understand the mind of an artist, you have to have the mind of an artist. She uses the alphabet of colour to create her own language of art.

Rhonda is influenced by past masters such as Matisse, Picasso, Chagall and others. Sometimes her work has these various styles mixed together coupled with her own imagination, that leads to a final work of great creativity.



**Other Half**



**Bill Clinton playing saxophone**



**ABOVE: Latest work by Rhonda**  
**RIGHT: John Dumergue shares his art with Rhonda in her home**

After a career in advertising design she took up painting ten years later. She studied Art History and also studied Portraiture in the UK. This resulted in many awards including some internationally. With talent like that and having had a career in design these attributes along with an eye for detail have contributed to her success. She is also a jazz singer, with a unique voice and her style I would describe as smooth and smokey.

Before the devastating Christchurch earthquakes Rhonda was working as a full time artist in the Christchurch Art Centre for twenty three years, selling her art to thousands of people from all around the world. One of her most exciting times was when members of the Clinton family from the USA visited her and purchased art work.

Rhonda told me she was on her way to Hanmer the day after and received a phone call asking her to return to the gallery as the Clintons were there with others who had travelled with them. On her return she sold everything that was on display.

As a gratitude for their purchases Rhonda gave them a print of a cat she painted to give to Hillary and Bill Clinton President of the USA. The cat was similar to their own one. Bill was so delighted with the gift he wrote a personal thank you letter to Rhonda. The Clinton family made several visits over a fifteen year period that resulted in a total of four letters from Bill, two of them from the White House in New York. As Bill was a saxophone player, Rhonda did a wonderful painting of him with this instrument, that Bill was delighted with.

After the earthquakes Rhonda took up residency at The Classic Villa on Worcester Boulevard in Christchurch for eight years.

Her memory of travel experiences result in landscape paintings, but her passion is more for figurative works. Her impressionist style that comes through is done in a very free flowing way.

The Logos Gallery in Christchurch displays Rhonda's work, and are having an exhibition soon. Rhonda also has a studio at her home now. Clients are paying up to \$8000 for originals and from \$500 depending on the size for a limited edition Giclée print. She has sold quite a few paintings above \$9000.

I am now the proud owner of a cat print the same that

Hillary and Bill Clinton own. I swapped two of my rose sculptures for it with Rhonda. A nice way to do business. Logos Gallery contact phone (03) 960-2203 For an appointment with Rhonda, email rhondacpaintings@yahoo.com or visit her web site: [www.rhondacampbell.com](http://www.rhondacampbell.com)



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# SALE



By Evan Woodruffe

***Direct conversations with art material manufacturers are an important part of how Gordon Harris delivers quality experiences to artists. The partnerships create clear product information and technical support specifically in the language and format New Zealand artists require. Graeme Harris and I work closely to provide this material information to artists through website, staff training, workshops, one-to-one discussions, and editorials such as this.***

I have been working directly with Schmincke Finest Artists Colours for over 35 years, and over 30 years with da Vinci Artists Brushes, so it was a pleasure and an honour to be appointed one of six Brand Ambassadors worldwide for these reputable German companies last year. In August I was able to visit once again, to promote the products I'd been collaborating with them over Lockdown, and to see what new inventions they're cooking up. I wasn't disappointed! A third-generation family business, da Vinci are in Nürnberg, where they produce nearly three million brushes per year. Around a third of these are handmade by just 35 highly skilled brush makers, including those using fibres that are affected by static electricity, wavy fibres, special shapes and extra-large brushes. The other two million are made using two unique and extremely precise automated systems, developed by da Vinci to offer high performance brushes with a less expensive method.

Last year, I designed a new brush for da Vinci as part of their Artist Collection Editions. The shape is an extra-long, less thick filbert made from new generation blended fibres, for applying acrylic and oilcolour in generous portions yet accurately and with fine detail. I wanted a brush that even

with a full loading of colour, would deliver paint into tight areas with high accuracy, due to the combination of sharp tip, long length, and strong synthetic fibres. Leading on from this, da Vinci filmed me using a variety of brushes with acrylic paints, explaining the different abilities of each to affect the result. Watch out for the video coming soon to YouTube.

I was particularly taken with their new Colineo synthetic sable brush range. For over a decade, da Vinci have been researching a way to produce a synthetic brush with similar qualities to the revered Kolinsky Sable natural hair, which has become eye-wateringly expensive and very difficult to obtain. The unique structure of natural sable has been difficult to imitate, yet through combination of various fibres, some wavy, some straight, tapered and pointed, in different lengths and thicknesses, the new Colineo performs as closely as possible to true sable. However, Colineo also opens up new mark-making opportunities for acrylic painters, as its synthetic composition is well suited to fluid acrylic and inks, which will quickly damage natural hair. Colineo is vegan, and much less expensive, allowing painters to take up large sizes without a trip to the bank.



I took the train up to Dusseldorf to meet with Schmincke. Schmincke has a very special relationship with Aotearoa New Zealand: my father introduced their products here in the mid-1980s after meeting Peter Hesse, descendant of the original owners, and sharing a mutual affinity for highest quality artist materials. There have been many visits back and forth, and the close relationship is continued today.

Over Lockdown, I had collaborated with Schmincke on the Horadam Watercolour Ultimate Mixing Set, and I finally got to play with it. Most paint sets contain standard selections to cover standard colour mixing theory; I wanted a set that would reflect Schmincke's leading position in pigment technology, featuring some of their extraordinary colours yet still functioning as a mixing set. I selected six colours and left space for a further six, allowing artists to experience and experiment with the selection and further customize the set to their requirements. The Ultimate Mixing Set is due in New

Zealand in December, and you can watch a video we made on YouTube here

<https://www.youtube.com/watch?v=5N-sYgqdPi0&t=73s>

What I really look forward to on my visits to Schmincke is a trip to their Lab, where the colour chemists are making magic happen. There I got to play with Schmincke's major new 2023 product release, which I can't mention until February but can say it has been exceptionally well thought out and a delight to use! There were also new colours being developed from unusual sources, which I can't discuss either, but can talk about how some of them are offered...

To showcase unique colours without having to produce a new range of paints every year, Schmincke have created Limited Edition colours. These celebrate new pigments, such as YInMn Blue, a colour invented in 2009 from super-heated Yttrium, Indium and Manganese (hence the name). While not occupying a unique colour space, YInMn is the only fully



opaque blue pigment. It took over ten years for the colour to be fully tested by the EPA (USA) as safe for use, and will take longer before it becomes affordable enough to enter standard paint ranges, and so appears from Schmincke as a Limited Edition.

Limited Edition also salutes traditional pigments no longer available. For instance, Schmincke obtained the final commercial production of genuine Lapis Lazuli, the original pigment used for Ultramarine. When Ultramarine was synthesized at the beginning of the 19th Century, the colour went from a cost close to that of gold to one of the

most affordable. Synthetic Ultramarine is strong in chroma and tinting strength, and easy to use, while Lapis Lazuli Ultramarine demanded skill to be used effectively, yet was valued for its soft, subtle tones. The last of this expensive pigment was used for Limited Edition Mussini Resin-oilcolour and Horadam Watercolour.

Limited Edition satisfies contemporary colour trends too, enabling Schmincke to move quickly to match the resurgent popularity of watercolour and retro return of fluorescents with Akademie Aquarell Neon colours.

Sustainability is central to an unusual and on-going series



of Random Grey colours from Schmincke. Taking the leftovers from the costly hand production of Schmincke Pastels, which are almost 100% pure pigment, and passing them through an edge mill, Random Grey is made. Due to this process, each year will turn up a different grey, based on the varied colour production of Pastel. Last year's Random Grey Norma Professional Oilcolour had a cool, greenish tone, while this year Random Grey was made into a Horadam Watercolour that granulates into blue and orange greys.

Having once again seen first-hand the developments and

spoken with the people mixing tradition and technology so seamlessly, I am back in Aotearoa New Zealand better equipped to provide accurate technical advice to artists here. With every artist using their materials in slightly (and often radically) different ways, it can sometimes be a real test to offer the right advice for a desired outcome or solutions for encountered problems, but I enjoy working both behind the scenes to train staff and write blogs, and directly with artists through demonstrations and discussion, so that we all get the best out of our creative time as possible.





# RUSS CHESTER

By Tim Saunders



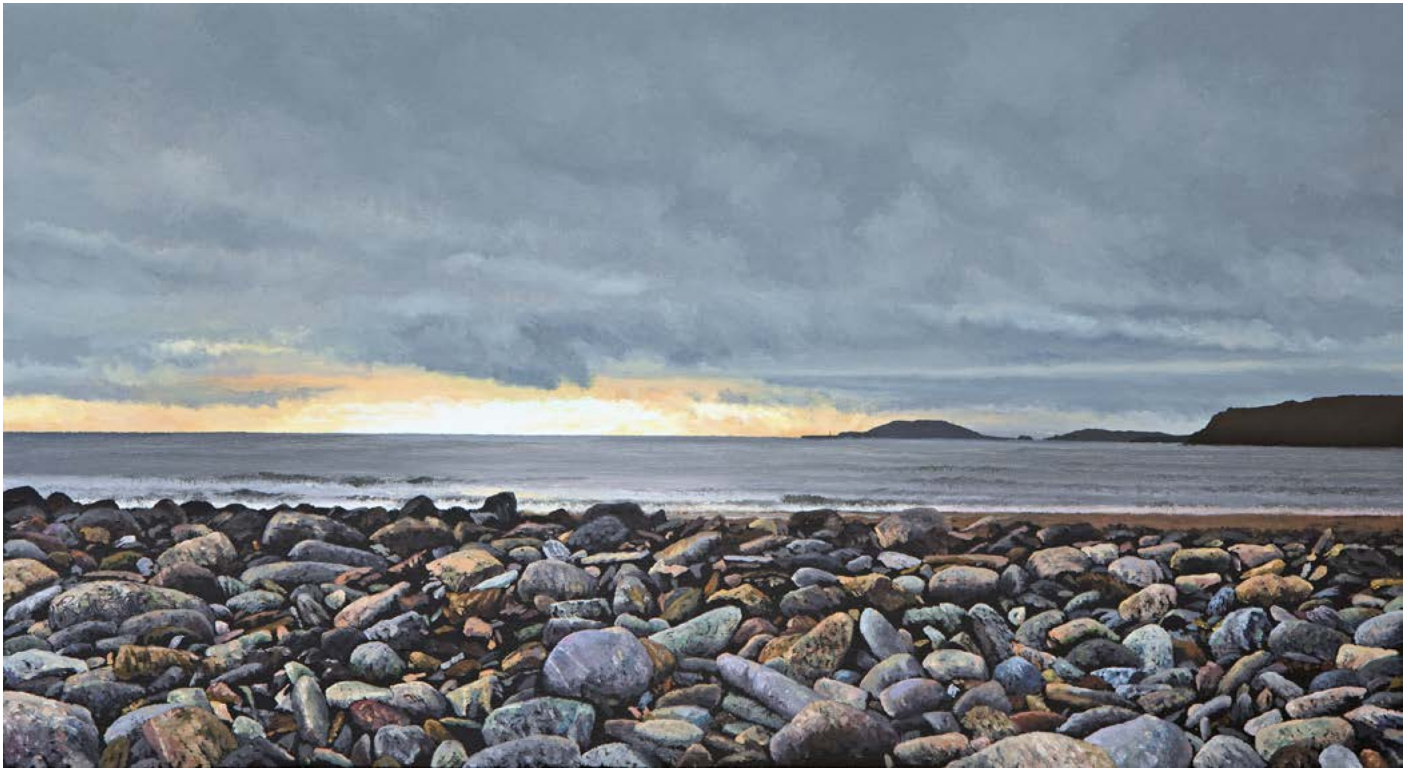
***Sheep shearing doesn't rank highly among the topics that typically capture an artist's attention. But it caught Russ Chester's eye. The artist, who relocated from the north of England to Wales, has produced a series of paintings celebrating the craft.***

*Captions in Gaelic*

**“W**hen I first moved to Wales I got involved with shearing on the farm where I was living,” recalls the successful oil painter. “I was gathering and wrapping the wool - I didn't actually do the shearing because it takes quite a lot of skill to do that. It's a yearly event. New Zealanders and Māori's used to come over. It was a good cultural exchange. Local shearers used to have a circuit where they would start off in Wales, then go to Canada and on to New Zealand, returning to Wales. They would just do a circuit round the world, shearing. You would see these guys stripped to the waist absolutely dripping in sweat and crikey they'd get through some sheep. They'd have a counter that they'd click when they'd done one. Half the time they were just wrestling



**176 crib Goch mist**



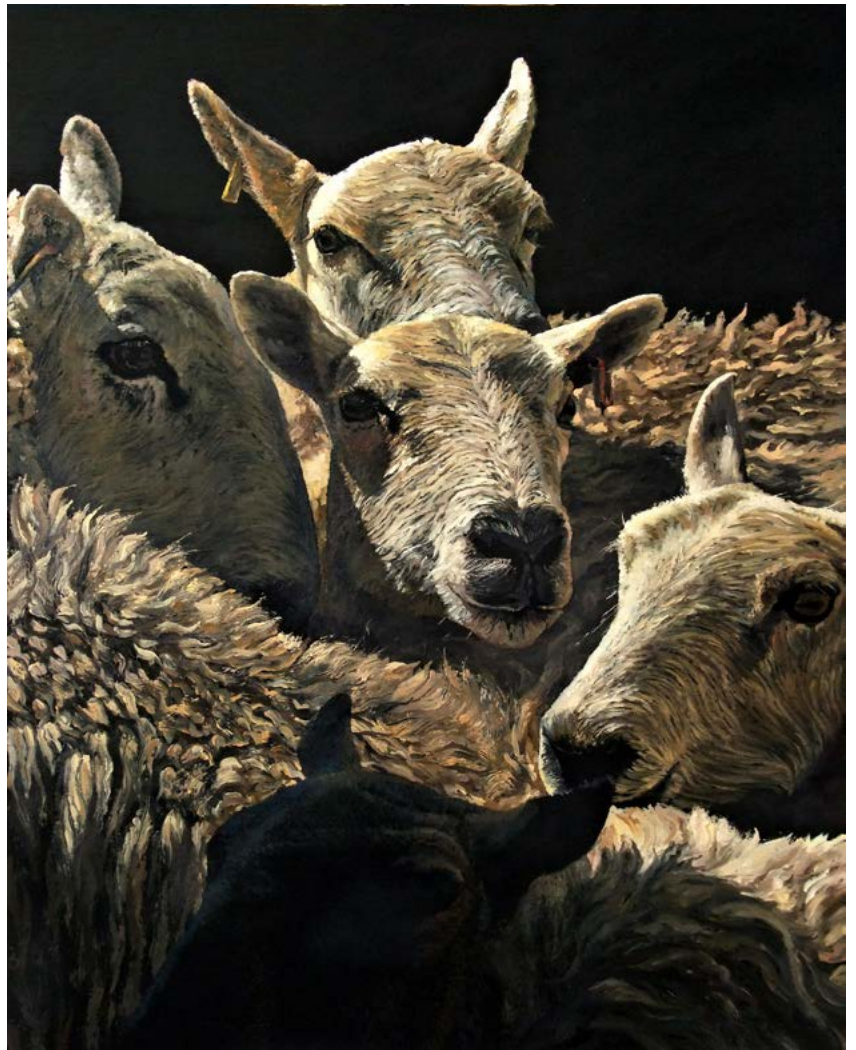
**137 porth neigwl i ynys enlli 12 x 22 inches**

sheep. The sheep weren't taking too kindly to it especially when there were rams."

Russ studied art and photography before establishing himself as a successful fine artist. "Both go hand in hand. I'm not the best photographer in the world but I need that photograph to work from," he says. "I look at a landscape, sit there with my camera and know exactly what I'm looking for even before I get it onto my computer at home. When working with commissions I need to get out, take the photo and send it to the customer to get a yay or a nay. My computer and my camera are as important to me as my brushes.

I don't have a fantastically expensive camera, only a bridge camera – you can't remove the lens – that looks like a digital SLR to all intents and purposes – very basic, just on automatic settings. It does the job."

Russ first picked up a camera in the 1970s. "It was an instant Polaroid – I got one for Christmas. When I went to art college we were introduced to proper cameras and the dark room. I was never a big fan of sending photos off to the chemist to get them developed. You might have one good one out of 36. That's the great thing about digital; you can look at them all and bin all the ones you don't like. The ones I do like I can enhance them, turn them into something that I never really had at the time. I'm not a photographer, it's a tool in my box. Very often I will walk round a landscape and know what I'm looking for. I don't get the perfect picture. I take photos of everything



**227 cyn cneifio before shearing**

I need to look at; shadow, light. I bring them home and then create a picture that I'm interested in painting.

"Once I get a photograph of a landscape onto my computer I can zoom in, crop it, change lighting, and basically create an image that I'm interested in painting. I can enlarge it, see the colours, see the detail. I don't paint the detail as such, focussing on technique and texture and I try to put as much of that in as possible."

A painting will take Russ an average of 16 to 50 hours. "It's not practical in any sense to sit out in the landscape for that length of time especially winter scenes so I don't do plein air anymore."

Russ's mood determines what he paints. "Sometimes I feel that I need a bit of a challenge. I look at a certain image on my computer and think I don't want to paint that and then I'll

keep looking at it over a period of many months when it will finally grab my attention and in the end I have to paint it."

Russ has painted subjects ranging from derelict buildings through to mountains. "I've been looking at the landscape for



**097 cneifio shearing rams No2 13 x 19 inches**



**232 cneifio shearing Cwm Mawr 13 x 09 inches**



**232 cneifio shearing Cwm Mawr 13 x 09 inches**

the past 30 years, I know the light, I know the weather, I know the rain and the cold, anything that grabs my attention I will turn my hand to."

Russ has been interested in art, since he was small. "I would lie on the sitting room floor, drawing or painting," he recalls. "It's always been in me. It never occurred to me to become an artist because it was always just a hobby, something that I did for pure enjoyment."

But all that started to change when in 2014 he had the idea of trying to put his work in galleries, "maybe selling a bit here and there, nothing serious". Four years later he was given the chance of putting 20 paintings in a gallery in Anglesey and he sold 17. I thought 'wow'. The gallery thought it successful enough that they gave me another exhibition."

Buoyed with this confidence, in 2019 Russ began to concentrate solely on his painting. "Back then I had a target of having an exhibition two years later so I was working towards

that. Then I was offered another exhibition in another gallery in 2022. Then Covid struck."

For the past three years Russ has been really struggling not to sell his work directly to customers so that he could hold it back for his galleries. "That's really difficult to do but I fulfilled my brief, got 100 paintings to the two galleries."

He paints for no longer than four hours at a time. "My patience is exhausted, I'm exhausted and I have to go and have a lie down for an hour afterwards! I know that if I continue, I'll wreck what I'm painting. The amount of thought I'm putting into my work does tire me out. Pure concentration is exhausting; I'm thinking about each bit of paint and mixing it. I don't have tubes and tubes of paint and work from four basic colours plus white and black. I'm always thinking about colours."

Russ doesn't use acrylics at all; they're too fast drying. "I like the richness of oil painting which also allows me to make mistakes and I just scrape it off. I try not to make mistakes these days."

He uses Winsor & Newton – "nothing too expensive but good quality" and he doesn't paint on canvas. "I use quite an aggressive technique called sgraffito that sees me actually scratch through the paint. I nearly ripped through a canvas one day and I thought I can't go on like this. I don't like the strange consistent texture on a canvas behind the painting, which I feel can detract from it so I paint on wood panel - marine ply. I go to the local builder's merchant. I collect images for paintings and decide beforehand what size I'm going to do them. The merchant will cut the sheets into sizes I require."



**134 coetir woodland No3 10 x 08 inches**

If the sun is shining Russ is painting; he has to paint in natural light for the best results. "I paint on a stool that has a big spring in the base – my father-in-law who was a dental technician, gave it to me. When I lean over, the stool leans with me."

During 2022 Russ has had two large solo exhibitions where the majority of his work has sold, which has been a pleasant surprise for him during the cost-of-living crisis which is gripping the United Kingdom and other parts of the world.

[Russ Chester Art Celf - home](#)

# Artists Forum



By Dougie Chowns

## Sketch Club

### MAKING A FIRST MARK...

***It is said that a lonely boy herding his goats picked up a piece of chalk or a burnt stick from his fire and draw a goat on a rock ? Why did he do that? ....Could it be that he was first emotionally moved by his eye, to feel a love, a need to capture that image of one of his goats that he knew so well that caused his hand to come alive? and then to make a mark where no mark had been before?***

***The Church had need of people with eye hand ability who could make pictures because pictures speak louder than a Priests words and pictures quickly bring to life the holy stories for ordinary illiterate sixteenth century people. A picture crosses all language barriers. I suggest that even today people in Latin countries, Spain Italy France and Latin America still exposed to this same art, have a better appreciation and understanding of traditional painting, subject colour and form simply because they are exposed in their daily lives to a long history of pictorial religion.***



***'Salome with Head of John the Baptist' - Titian - 1550***

**A**rtists and Football players in a way are much the same. There are those who play football and there are those who enjoy watching football. However they are quite different people and think quite differently about football as a sport. Wordsmiths and academics with no hands on football, or art skill even, make serious money writing about what they see on the pitch or wall. Writers, TV producers, the gallery shop and the coffee seller in the car park all trade in consequence. Very seldom do footballer's write about the moment they kicked a goal, their elation and joy - newsreel film of course shows that unguarded moment they experience as they play the game. You enjoy to draw and paint while others enjoy to look. Like the gallery, the café, the book store the 'art money industry' would not exist if it were not for the event, and importantly the performance, of the players. It is all about the hand and eye of the makers

of drawings and paintings, but why do they bother to do it? That interests me. What made Titian make marks on a rock that resembled his goat - why would he bother?

Your images are similarly caused by something you are moved emotionally to draw or paint. But we see many things we don't draw or paint, so is it that we have time and a need, maybe a need to be occupied to be doing something, or for some a latent skill itching to be let out. Many now famous artists started drawing while very young and interestingly, often ill, confined to bed or home - they were occupying themselves as was perhaps Titian on that lonely Italian hillside. I was in bed long hours myself as a child before the start of World War 11, before computers, TV or even sliced bread. Aunty Nurse in her white head square and cuffs lived in, so I must have been quite ill for a long period. Pencils and crayons, a sheet of paper or as I discovered fly leaf's of books



**Landscape with a Goat - Titian (ca. 1485/90? - 1576) Metropolitan Museum**

which fortunately still exist. Paper was scarce and only purple indelible pencils when licked, from my fathers office, were available to me.

As children we all have fun making pictures without the fear of making a poor drawing. All children have a go. Titian did no more - he had a go - it worked! He went on to become exceptional, never looking back, always with a drawing or painting at his fingertips. Likely you started, had fun, started well but lost or gave up making art as most do after age seven, to have it reappear in your teens, or even after many years as did Grandma Moses who started painting at age 78. She needed to occupy her time, she was old, ill and bored until she decided to show younger people how she and her neighbors and friends lived years before. Make pictures - she had a go! Not short of subjects, her memory good and the desire to share - she had a go! WOW! What was her very first mark at age 78 I wonder? A blank piece of paper or a white canvas can be scary at the best at times.

Do you remember your first drawing as a child, or again when an adult? The what and when, the very moment you were inspired to pick up a pencil or crayon and draw an image. What was that image? Were you like Titian the goatherd boy, moved by something you saw or loved? If you feel embarrassed to remember it was your cat or dog or a goat, don't be.

AOTEAROA ARTIST - December 22/January 23



**'After the Wedding' - Grandma Moses - 1942. Oil on Masonite**



**Photo of Grandma Moses - Getty Images**

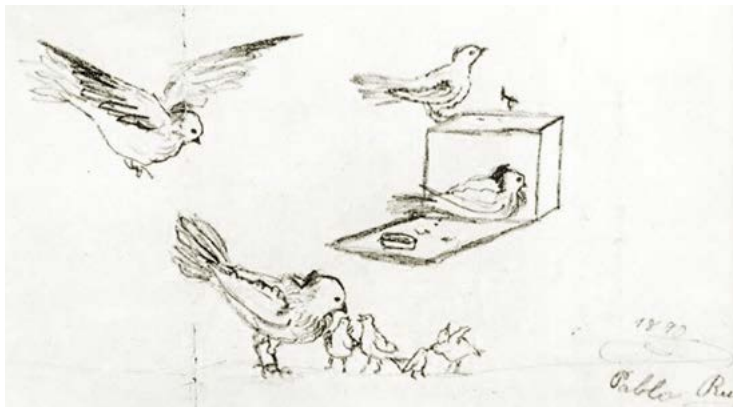
**Grandma Moses (left) painted scenes of rural life from earlier days, which she called 'old-timey' New England landscapes. Moses said that she would "get an inspiration and start painting; then I'll forget everything, everything except how things used to be and how to paint it so people will know how we used to live." From her works of art, she omitted features of modern life, such as tractors and telephone poles.**



'Pen sketch of hunter and dog' c.1880 - Henri Toulouse-Lautrec



'The dog - sketch of Touc' c.1880 - Toulouse-Lautrec



'Pigeons' - Pablo Picasso 1890



'Bullfight and Pigeons' - Pablo Picasso 1890

Henri de Toulouse-Lautrec, Picasso, Titian all started drawing animals and birds. What initially emotionally moved you?

All children love to draw, they love to scribble, to slosh paint unreservedly about and fill an empty space. A tutor friend suggested their aim is to destroy the empty white space by filling it with colour or doodles. Doodling, a subject for next time, is done by many while talking or listening which, if you think about it, is an amazing multi-tasking ability.

An imaginative dreamer as a child I escaped into Henry Justice Fords illustrations in my Mothers Victorian Orange Fairy book. Only one of a massive series I recently discovered thanks to Google. The superb illustrations gave me instant backgrounds to stories in greedy detail that inspired and encouraged me as that sickly child often confined to bed. I enjoyed the detail of a medieval waist belt, a boot, the wolf's heads on the ships mainsail tie downs. Encouraged to amuse myself I drew and looked in wonder for hours at Justice Ford's detailed



The Orange Fairy Book

illustrations in that book. To create such minor detail in his figures and scenes, this illustrator must have had an amazing imagination. I thought about him, the man, what he was thinking as he drew, knowing he lived and taught art in my village only across the field, forty years before.

I became hooked - I still am! His drawing inspired me. His hand encouraged perhaps my developing imagination?

Imagination is closely linked to creativity, filling blank pieces of paper with marks or colour is a process of decisions. This here or that there. Interestingly we become quite specific about where and what a mark, dab or colour is wrong. Not so much when its OK. Funny that! With practice, confidence increases the image strong, fear overridden. [Watch Picasso drawing birds on glass](#). Your resulting images and the pleasure of achievement is no less and can be immense. That from nothing - you yourself have created a pleasing result as did Titian the shepherd boy, a childish drawing on a rock in five minutes started his arte for life and as a world treasure.

In wartime, Christmas lunch with my Grandparents was a much anticipated family get-together. They lived in two very unusual cottages knocked into one as a home. The two opposing stair cases would intrigue any child. On the edge of a tiny Kentish village close to Chatham the Naval port in England, my twenty three cousins and I lunched in the other front room with its own front door, below a painting of HMNZ Achilles under fire at the Battle of the River Plate. My Royal Marine Uncles were very special in war time for us children, even for those with Royal Navy, RAF and Army fathers then serving around the world.



**New Zealand's flag flies in the first Naval battle of the war- H.M.S. Achilles by skilful handline evades the shells of the Admiral Graf Spee**

That New Zealand was so far away and was commissioned, a Chatham ship, they became our wartime hero's with a family and the Chatham connection. Exciting stuff to draw or watercolour. As guest of Captain Parry and the crew, my Grandparents celebrated their Golden Wedding by a special short cruise. This for sure spiked my emotion and imagination. The painting above our heads thrilled me. Like Titian at the same age, I was motivated to have a go.

My first pencil and crayon drawings were about the life happening about me, an aircraft carrier under Tower bridge being attacked, a stereotype cartoon portrait of Hitler ... and a swastika - my world as were the events of the world of Titian the goatherd in his Italian landscape, aristocratic

Lautrec or Grandma Moses but to name a very few. I believe we are best motivated by that which we understand well, the familiar to our eye or imagination. Painting is only drawing with a brush.

Go for it - draw and paint what you see, your kids, the dog, hubby mowing the lawn or a still life from your garden - something, someone you care deeply about. Meanwhile its never too late to make a start. Grandma Moses started painting at age 78. Later at age 92 she wrote, "I was quite small, my father would get me and my brothers white paper by the sheet. He liked to see us draw pictures, it was a penny a sheet and lasted longer than candy."



**Anna Mary Robertson "Grandma" Moses (1860-1961) Thunderstorm, 1948. Oil on pressed wood**

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# DEBORAH TAYLOR



***Never having had any formal art training, Deborah Taylor attempted an online course a few years ago but found the deadlines and stress of it all too much as well as working full time. Other financial constraints had left her feeling inadequate and floundering and after being diagnosed with bipolar, she found art to be cathartic and a means with which to express herself. With a level 5 in Academic Writing, she also likes to write and compose poetry.***



***'Sun Storm' - 300 x 300mm. Pastel, acrylic and collage***



***'The Joker'  
- 630 x  
630mm.  
Spraypaint and  
acrylic***

**I** have always been interested in art since high school especially, my art teacher Mr Hebley was a great teacher. I did unfortunately muck around a lot and never passed art as a subject but I always kept on painting and creating art whenever I could. When my children were little I would always have art stuff set up for them to express themselves through drawing and painting or making salt dough craft. I started painting again when my children were older, as a hobby."

Her biggest motivational factor to pursue a career as an artist is that she wants to be able to paint full time. "I find it is great for health benefits and makes me feel like I can express myself fully without words and reasons."

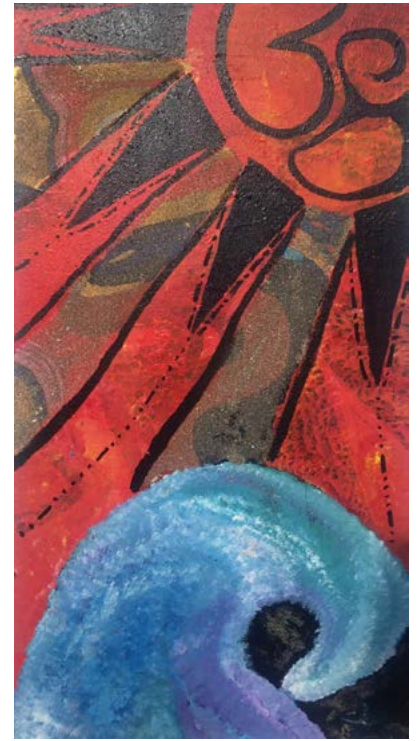
Deborah's inspiration comes from what she sees and feels. "Having bipolar I see and hear things that others do not, I used to be afraid of this but over the years I have



**'St Lois' - 700 x 560mm. Spraypaint and acrylic**



**'Shooting Planet' - 1030 x 500. Spraypaint and acrylic**



**'Whitianga' - 760 x 380mm. Spraypaint, acrylic and collage**

learnt to live with it and like to sometimes paint what I feel and see in another realm."

Never really been one for idols and admiring others, the artist that has stuck with her the most is Salvador Dali. "It's his random and weird concepts that I most relate to.

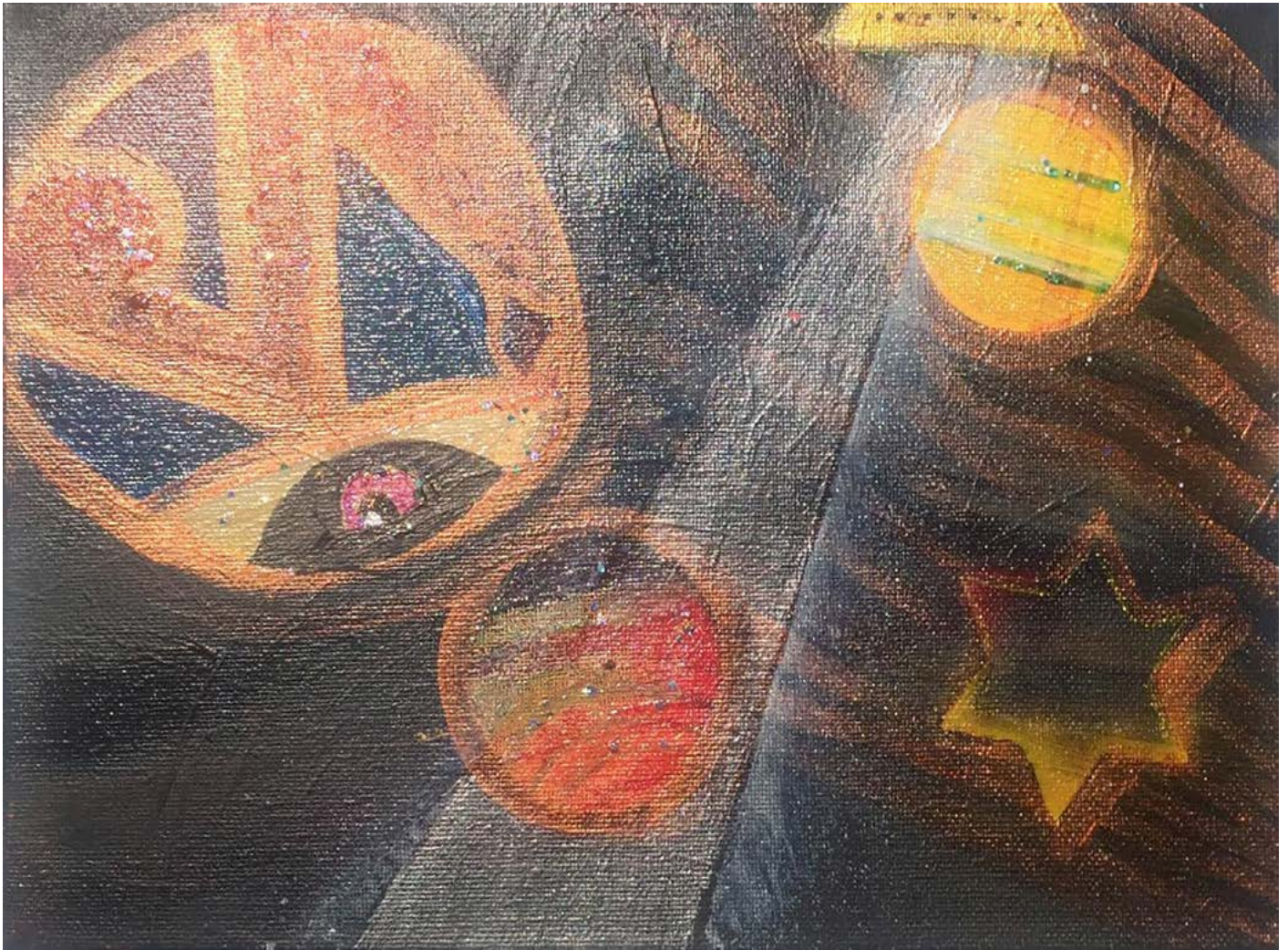
"I love being an artist as I can get my thoughts and feelings down on paper and canvas when I need to and it helps with my anxiety when things get overwhelming. I can get out of my head if need be."

She would one day like to have an art space in the city centre where artists with mental health, intellectual and physical disabilities can go to create and sell their artwork. "If you haven't got your foot in the door in the art scene then you have no chance to get noticed or share your work."

Currently working towards a 'Universe' project, she is practicing techniques and mediums before she goes ahead with painting it. "I love the universe and space and believe there are many facets about it that we are unaware of and I dream a lot about space."



**'World' - 800 x 800mm. Collage**



**'Search Light' - 240 x 330mm. Spraypaint, glitter acrylic, acrylic**

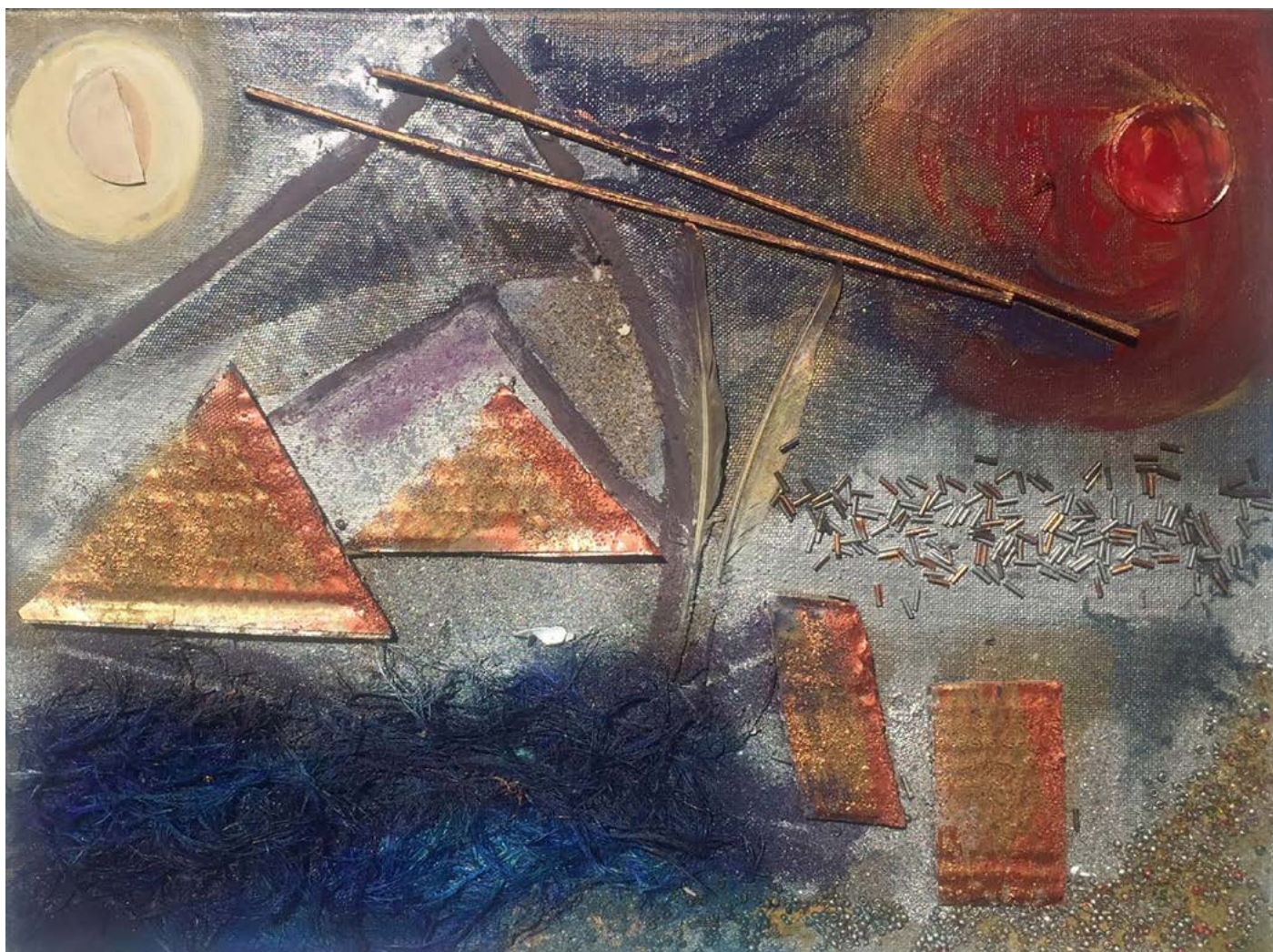


**'Space Race' - 300 x 103mm. Spraypaint and acrylic**

As all artists have felt from time to time, Deborah struggles with feeling not good enough. "I had a bad experience when I was first starting to get into art again with a local artist saying I should attend a place where life skills are taught and that they do some art for people with intellectual disabilities. I found that comment to be rather underhanded and very hurtful. Unfortunately it has always stuck with me and I find that it echoes in my head sometimes."

She has learned other lessons too, such as to use spray paint outside and with a mask on, not to take on other's criticism, to have faith in what she is doing and go for gold in everything she does. "People can be hurtful or ignorant and I am learning not to let that rub off on me."

"My preferred subject at this point in time is space and the universe, as it is never ending and



**'Egyptian Landscapes' - 400 x 300mm. Spraypaint, acrylic, pastel and collage**

because so much is yet to be discovered. It gives me a license to create my own universe."

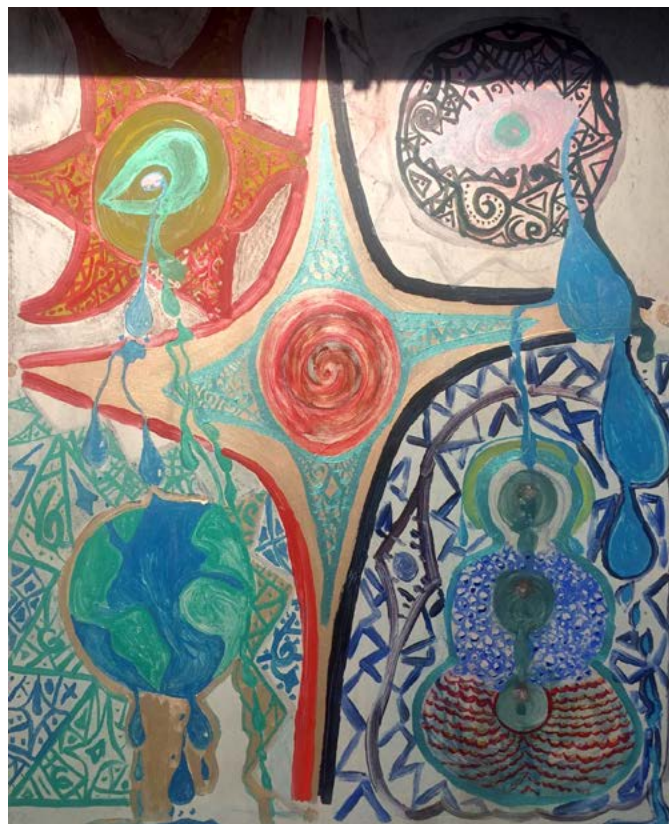
Her favourite medium is acrylic, as she finds it easy to work with and the colours are amazing. "My favourite piece of equipment is my easel, my late brother David gave it to me when I moved back to Napier - that was probably a catalyst really to start painting again as I had never had one before."

Her ideas come when she drafts a bit of an idea onto paper or on a space in the newspaper while chatting to friends online. "Sometimes I just get going on it and start throwing paint on the canvas. I don't usually draft up on the canvas, it's mostly free hand and usually my ideas change and swap out for other ideas as I am painting. The times I do plan, well those plans usually go right out the door. It is sometimes hard to know when I have finished a painting, my inner critique always wants more but there has to be an end point."

"I always listen to music when painting, usually techno or something fast paced. I sort of get into a trance or frenzy and just go for it. My outside hobbies are gardening, mostly when the sun shines. I lead a very introverted life and am very much a homebody, but I have a loving and supportive family. I have four grown children so feel very blessed."

For new artists, Deborah says just go for it. There is no such thing as bad art, just other people's bad perception of your art.

**'Dying World' - 1030x34.5 Spraypaint, acrylics and pastels**



# IT'S ARTY TIME

By John A Dumergue

***It seems rather strange that there is a connection between flour and balloons, but before your mind goes on a rudderless journey trying to work this out, the following information will ease your thinking.***



It started with an experiment in the 1800s by Michael Faraday who used flour to separate two sheets of rubber before sealing the edges and using hydrogen.

When I sourced this information there was something that immediately came to mind and that was using flour in an oven bag to prevent it from exploding. (Holes in the oven bag are also needed.) Flour it seems has had many uses over the years.



Before hydrogen was used in balloon flights, fire was used in the first flight in Paris in the 1700s. I bet they had safety issues using that method. Helium is used in foil balloons, these are popular after a baby is born, with either 'It's a Boy' or 'It's a Girl' printed on them. These balloons can last years compared to rubber balloons.

Many of us have seen the Banksy image of a girl with a red balloon, and also the red, more sinister balloon in the movie titled: - It, by Stephen King. The colour in this case to represent evil and death. Coloured balloons usually represent celebrations, and are a popular addition at birthday parties. Some parents put balloons at their property entrance for such an event.



There are also those who make animal shapes from those long balloons, but balloons are also used to create art by pressing an inflated balloon into paint. Some artists also use an inflated rubber glove. My first attempts were rather messy, but as they say practice makes perfect. For me, I will use the Chinese saying that 80% is perfect. I should mention here the Yin Yang symbol some people refer to as the one eyed fish, because of the white dot on black, and the black dot on white. One of the reasons for the dots is because nothing can be absolute. So there is comfort in that if you have messed up a painting.

After a party you can use the string from a balloon to create a painting also. This is referred to as a string pull, but for more details well: - that's another story.



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Poster image: 2021 Winner Gavin Chai, Howick

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# Bladesmith



***Kaleb Smith has had no formal training and is completely self-taught, drawing all his information from trial and error and also from the internet. "I'm a builder by trade and was just playing at making things, and then these things started selling faster than I could make them! I decided I may as well give it a shot and with the support of my partner, left my carpentry job and never looked back."***

The freedom to enjoy his hobbies and live a lifestyle worth living, rather than working himself into the ground doing a job he wasn't happy with, has made everything worthwhile.

He is not sure what drives his creative streak as an artist but likes just doing things and making things that are hard to achieve and hopefully haven't been done before.

"I'm inspired by a lot of historical unnamed pieces of work, namely arms and armour from antiquity, so specifically no real names of artists, more the art of the ages. However there are a few other Damascus steel artists I do admire like ABS Master smith Kyle Royer and Salem Straub to name a couple. They are world class in Damascus steel work and I aim to be on their level one day."

Kaleb loves the freedom to do as he pleases with his work. "I do my commissions ONLY with the artistic freedom I desire. I refuse to take on work where I have no say in the outcome or otherwise I feel it's hardly my work."

He would like to achieve a master level in the bladesmiths guild and attend the various blade shows around the world that are coveted events to bladesmiths such as himself. His future aspiration is to still be creating and having his work being sent to all corners of the world and into the hands of many collectors.

"Currently I am working on a bunch of complex mosaic Damascus steel works for the Auckland Blade Show as well as doing a suit of Greenwich Era plate armour for display as well as functional use in jousting."

Attending collaborations NZ was a big career highlight for Kaleb. "Being invited and accepted by so many other artists, when I'm as young as I am, for me was massive and especially so when I was able to pass on new techniques and information to other people in my industry, who I feel are more skilled than I am.

"Being young in an old man's game is a big obstacle. In a trade where information isn't the easiest to get because so few have it, I've struggled to find resources and information and have mostly had to 'wing it'. This has been difficult to a degree but at the same time it's a personal challenge for me to prove that I can do it"

One major lesson Kaleb has learned is that just because steel isn't glowing

AOTEAROA ARTIST - December 22/January 23



**Hand forged Damascus Kiritsuke with Rimu Burl and brass handle**



**Accordion cut mosaic Damascus Yanagiba with Asian buffalo horn and 4500 year old bog oak handle**



**Hand forged camp axe with scorched ash handle**



***Cryo treated stainless butchers breaking knife with two part hand poured resin handle***



***Hand forged Damascus Gyuto with red and black twin dyed Buckeye Burl***

doesn't mean it's not hot - "I've lost my fingertips a few times that way"

He is associated with the American bladesmiths society, where he's a registered apprentice. "I can't progress further there until I travel to the United States and sit my journeyman tests"

A fan of metallurgy and history, Kaleb expands: "Metallurgy interests me, because it pays to know what is actually happening to the steel you work. And history because the work I do is more or less a skill from the past."

He feels that metal, specifically steel, it's the most versatile element he has ever found. "With the right skills there is not a lot you can't achieve with a hunk of iron."

We asked Kaleb about his tools: "My favourite piece of equipment has to be my 1910 Samuel Platt Goliath power hammer. Without it I wouldn't be able to achieve half the stuff I do, however it is a love-hate relationship as it breaks down every other month. I can't blame it though, as it is 110 years old."

He has different methods for different work: "If it's armour I make my templates and just plod along planishing and fitting till it's done - not much to it. If it's knives, I spend the better part of half a day just doing my design (only to not follow it later) then I start forging and hope for the best. Then the rest is just grinding and cleaning and making it look pretty, followed by a little photography session."



**Hand forged Damascus Chinese cleaver with hand poured resin and Amboynea Burl handle**

He typically listens to podcasts like 'Tides of history' or I let my geek side win and listen to my Dungeons & Dragons podcast called 'Critical Role'.

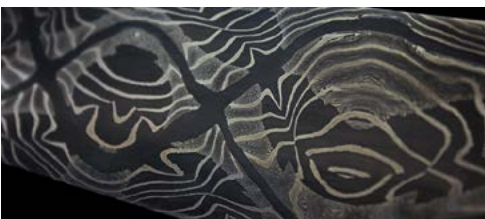
He has a young child so most of his spare time is spent with his new family. "Otherwise I enjoy competition pistol shooting and also HMB which is full armoured full contact fighting, which I also make the weapons and armour for."

For new artists Kaleb advises that the internet is your friend. "If you can't find information you're not looking hard enough!"

Currently the Helena Bay Art Gallery has a few of his works but he typically doesn't do gallery's as he sells faster than he can make!

Kaleb has work in New Zealand, UK, United States, Philippines, Australia, Germany and France.

[www.fehuforge.com](http://www.fehuforge.com) / [Facebook](#)



**Close up of the mosaic Yanagiba pattern**



**Cryo treated stainless filleting knife with hand engraved initials and Maple handle**



**Hand forged Damascus chef's knife with Rewarewa and brass handle**

# ALINA IN PARIS!



***Every so often the stars align, and our hard work is rewarded in a deeply fulfilling and unexpected way. For me, this happened in October 2022. I found myself in the heart of Paris with three major career events occurring over as many days. In order to explain the significance of the first, here's a brief back story.***

**D**uring the summer of 2018, I had been on a tour of western and central Europe; little did I know, this holiday would completely change the direction of my art career. I discovered my muses (feminism and historical European architecture) and overcame my fear of painting upon seeing the masters' work up close. I also unwittingly witnessed a piece of history in the making.

Towards the end of our trip, we found ourselves in Notre Dame Cathedral in Paris. Our group was admitted and then the doors were closed behind us as a team of engineers had a drone surveying the inside of the cathedral and assessing what renovations needed to be done. These renovations would later trigger the cathedral fire on 15th April 2019. Overwhelmed at the thought of the devastation such an event would have I used my creativity to process these feelings. I began painting an homage to the glorious rose window on the cathedral's façade and within a few days of beginning, was contacted by my travel director from our tour requesting to buy the painting. I agreed and, as I had a habit of doing, snuck an Easter egg; an unexpected artist flourish, in the form of a portrait of Joan of Arc, into one of the outer window segments. I knew that she would understand that this was referencing one of the many stunning statues within the cathedral. Concerned however, that this may not necessarily be wanted, I decided to double check. Who knew that this would be the start of an amazing friendship and collaboration?

Bern Willis, travel director for Trafalgar Travel came up with the idea that we could make the painting not only an homage to Notre Dame Cathedral, but also an acknowledgement of awesome women throughout history, up to and including, the current day. "Notre Dame" translates to "Our Lady" and so the concept fit perfectly. With that, the artistic collaboration of Notre 'Dames' was born. (We knew that the French wasn't grammatically correct, but hoped people would appreciate the play on words.) We decided to remove any kind of time limit for the project and use several social media platforms to pose the question, "Who should be included and why?". The responses flooded in! We only had slots for thirty-two





**'Notre Dames', 762 x 762mm. Acrylics. First published as unfinished in [AOTEAROA ARTIST, September 2020, Page 19](#)**

women and received well over a hundred suggestions; each of which had to be researched thoroughly, carefully considered and decided upon. The level of interest in the project was huge and so we decided to "unveil" each 'Dame' with a photograph of the portrait I had painted and a biography written by Bern. The whole painting took more than a year to complete and at no stage were Bern and I in the same country. For most of it, we weren't even in the same hemisphere! Our followers demanded merchandise and we obliged. A percentage of the proceeds even went towards supporting one of the schools created by one of our Dames.

So what does this have to do with my most recent trip to France? Upon hearing that I would be heading to Paris, Bern jumped on a plane, and for the first time since 2018, the founders of Notre 'Dames' were together, in Paris, standing in the shadow of the cathedral that had become such a





**'Nina', 762 x 762mm. Acrylics. Exhibited at the Gem Gallery in Paris**

special part of our lives. Even my sister Casey Hurcomb, who had done all the digital design work for the merchandising, was in attendance. We were able to take a moment and reflect on how, like our Dames, the cathedral continues to stand the test of time and endure everything that has been thrown at her. We can only hope that we can do the same.

The next major event, which began later that evening, was the opening of a group exhibition I was participating in, at none other than, the Carrousel du Louvre! This year I had made a conscious decision to try my hand at breaking into the European art market. As a result, I have signed with several galleries (mostly) in Italy, Spain and Austria and have been fortunate enough to exhibit in Venice, Milan, Florence, Fuerteventura and now Paris. I was contacted by a pair of Sicilian art curators (and brothers) Salvatore and Francesco

Russo. The Russo's travel Europe identifying emerging artists that they believe will be successful and, to help kickstart their careers, publicly endorse them by offering them an art award and the opportunity to exhibit at an epic venue. Ever the cynic, when I was first contacted by Francesco Russo, informing me that he wanted to present me with my first ever international art award, I had thought it was likely a scam. However, I researched the art curators and found them and their award ceremonies to be legitimate.

As more and more information regarding the award ceremony and what was included in the award, came in, I was completely blown away. In order to exhibit at Carrousel du Louvre, you need to be represented by approved galleries and/or art foundations. The Russo brothers run Effetto Arte Fondazione, are well respected members of the European art

community and, as such, have one of the largest stalls by far, at the Louvre. As a result of covid, many galleries in Europe now have online exhibitions in physical spaces. This has the added advantage of not needing to ship work (unless it sells) and having an audience that attends the physical exhibition as well as anyone with an internet connection. The Carrousel du Louvre typically has in excess of 20,000 patrons a week attend their exhibitions and I can confirm that, despite the exhibition opening being by invitation only, that there were at least 1,000 people in attendance. The queues were so long to enter that I initially didn't realise that there was a VIP entrance for artists until Bern decided to brave the potential wrath of the masses and inspect. This could have easily saved us an hour!

Words can't describe how surreal it is to know that my first time entering the Louvre (even if it was the boutique shopping section of it) was to see my own work and not an amazing medieval or Renaissance artist. I'm not sure that will ever make sense to me.

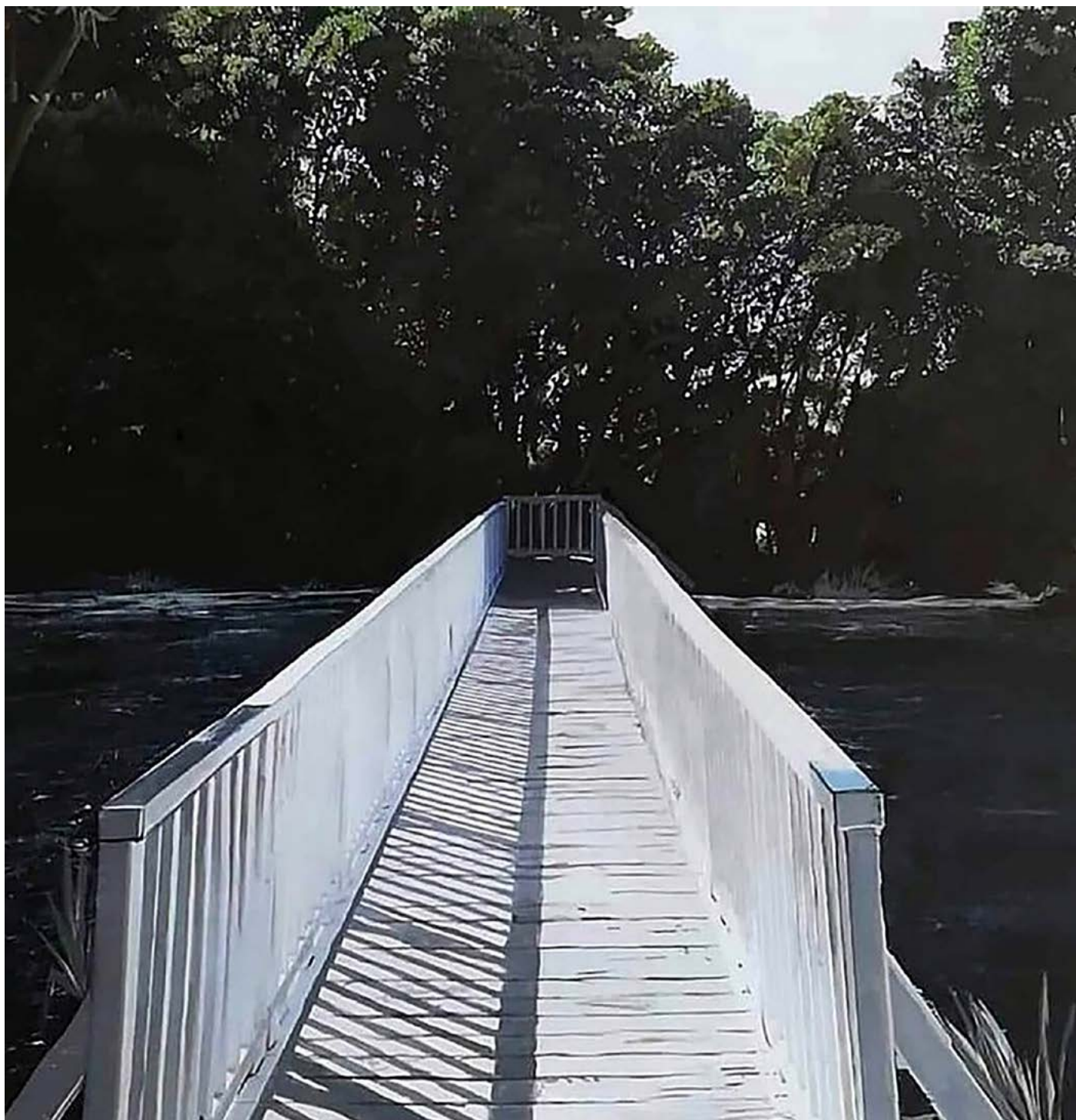
As if the exhibition wasn't enough of a reward, there were several other aspects to being selected for this award. The morning after the exhibition opening, we headed to Gem Gallery in the Jewish Quarter of Paris. Here we received the actual "International Prize Paris" parchment. We were given the opportunity to say a few words, so I felt quite blessed to dedicate my award to my mother Debra Davis who had passed away less than two months earlier. I was also the only New Zealand artist to receive this award. Later that night we met up again for the last, and possibly most beautiful part of the award ceremony, a cruise down the Seine. We watched the city lights bounce off the water and the Eiffel Tower twinkled as we drank wine and ate snacks, all of which were included as part of the award ceremony. It was a magical evening and I had two of my sisters there as guests to share it with.

My trip to Paris was an absolute whirlwind – five days total, but despite the brief amount of time spent there, so many facets of it were just magnificent. From exhibiting in the world's most prestigious art museum, to strolling the streets of Montmartre which inspired artists like Dali, Picasso and Toulouse, to cruising down the Seine and reminiscing at Notre Dame, I had a series of phenomenal moments with awesome people. I will be eternally grateful for these experiences and everyone who contributed to making them possible. I can confirm that Audrey Hepburn was absolutely right when she professed that "Paris is always a good idea".

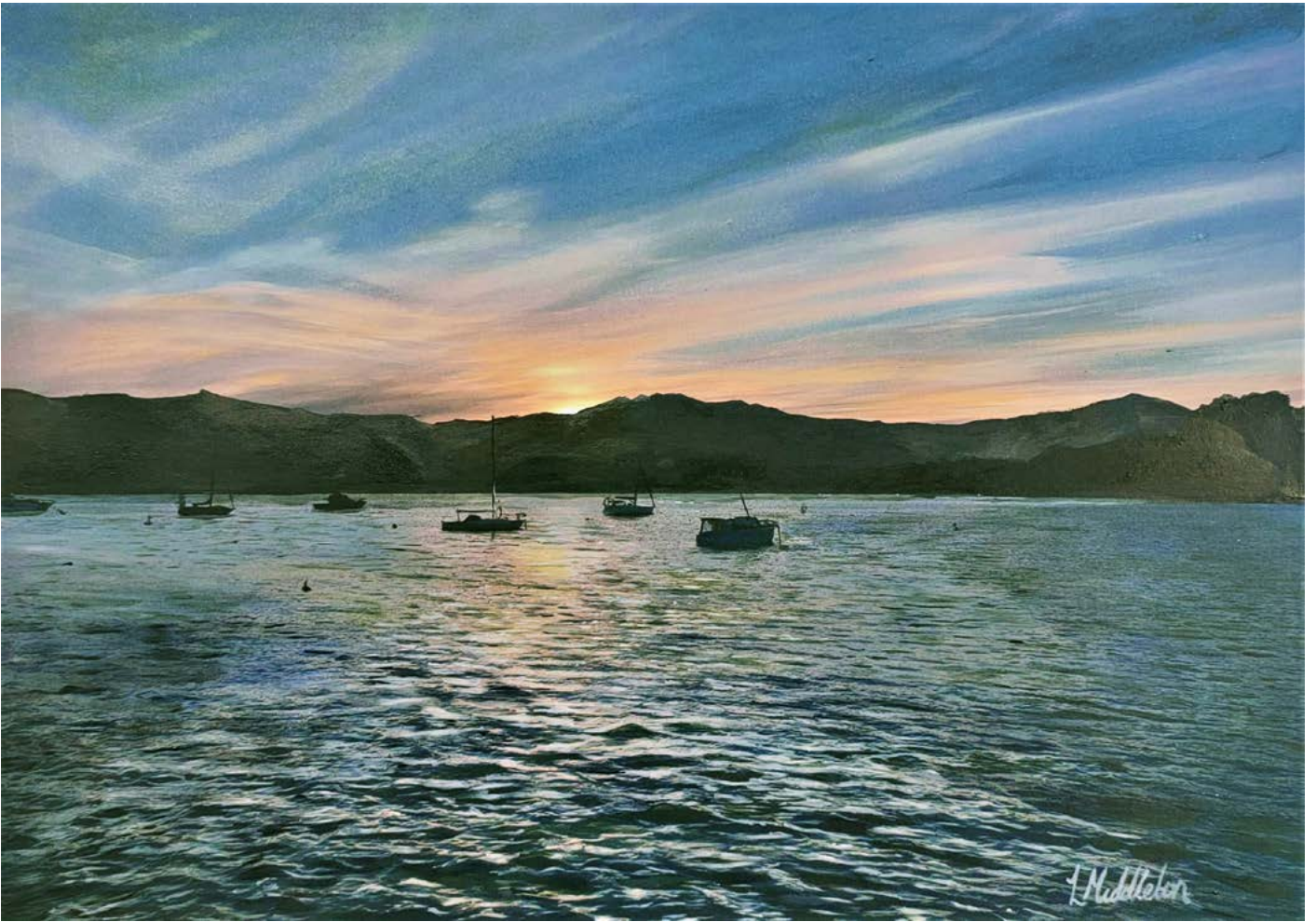


# SYMBOLIC DETAIL

*With a diploma in Creative technologies from WelTec, Lacey Middleton began painting seriously when her twins were babies as a way to earn extra cash while looking after her three young children*



*'Looking beyond' - 410 x 520mm. Acrylic on card*



**'Special Moment- Private Commission' - 420 x 594mm. Acrylic on paper**

**"A**rt was something I was naturally good at, and it brought in extra income. My realistic paintings seemed to sell as fast as I could make them, and word of mouth sales meant I began to have commissions come in. I also studied art history for seven years, and adore the renaissance and impressionism styles. The work of great artists, like Monet, never ages."

Finding inspiration throughout nature, she says "take me to a beach or forest and I am like a kid in a candy store, looking at

all the colours, shapes and textures that the world has to offer, from the vibrant hues in a sunset, down to the tiny little veins in a leaf. The natural world fills me with wonder and drives me to want to capture it."

She loves New Zealand artists like Andrew Tischler, Freeman White, Samuel Earp and Roseanne Croucher. "I am also a big fan of Ashling Ailerion, Gee Lyon and Alex Fleming; I am very lucky to be surrounded by so much talent in New Zealand."



**'Do you see what I see?' - 420 x 594mm. Acrylic on paper**



**'Midnight owl' - 200 x 280mm. Acrylic on Card. Reference photo from Martin Reid**



**'Mahia Peninsula' - 600 x 300mm. Acrylic on paper**



**'Pensive contemplation' - 210 x 297mm. Acrylic on card**



**'A Moment in Time' - 420 x 594mm. Acrylic on card**

Lacey thoroughly enjoys being an artist, loving the freedom of expression, and being able to transport someone to a place they may have never been to. "I want to capture the beauty that I find in the world and (hopefully) show people how I see the world. I also like to lace my work with symbolism, and often use a limited colour palette, painting with the colours of the NZ and Māori flags, or hiding little details within my paintings. I hope each time to create a captured moment in time that causes the viewer to feel/have a wow moment."

Currently Lacey is working on a commission of Te Mata Peak, and has just been to Milford, so she hopes to start a painting from there soon too. "In the last year I was accepted into the international guild of realism, as well as having my work on the American Art Collector website. Joining the guild helped my paintings take off, it lends credibility to my style of painting and has opened doors internationally."

In the last three years she has gone from becoming a solo mum of three under three to newly married (in the last couple of months). "My partner and I have six kids between us and my paintings are starting to be recognised. I exhibit internationally now, and when I started properly painting four years ago, I would never have seen that coming. I am excited to see how far it will take me."

Loving working with acrylic, enjoying building up thin washes of colour, she creates paintings that have subtle colour changes depending on the light of the room it's in. She also appreciated the quick drying properties of acrylic paint.

"I start with a drawing, then undercoat the colours individually, so there isn't an overarching colour for the block in. Then I do washes of colour watered down with acrylic middle medium, before essentially re-doing the entire painting with a tiny brush over the top to fully capture all the little details. I have learned to stand back and see the bigger picture, and that often I am the only one who can see the mistakes and the flaws, so I am learning to be kinder to myself."



**'Keep moving forward'** - 420 x 594mm. Acrylic on canvas



**'A mother's love'** - 297 x 420mm. Acrylic on paper. Original reference photo by Lacey Steward



**'Ahuriri Rāwhiti'** - 594 x 841mm. Acrylic on canvas

Lacey loves audiobooks and listening to all kinds of music, as well as dancing, exploring (hiking, biking etc) and keeps busy looking after their six children.

For new artists, Lacey says: "It's an age-old cliché, but practise makes perfect."

Her sold pieces have ended up in Lithuania, America, Australia, Singapore and of course, New Zealand.



# Jay - Kay

By Vicki Price

***It was a drawing on the proverbial napkin in a café that led to one of artist Jay Wassall's commissions. It was part of the coffee brewing café's 'Random Acts of Art' initiative, that sees local artists design art for the paper bags the coffee is sold in as well as a tee-shirt. They 'hotly pursued' Jay after finding the napkin on a table in the Sydney café.***

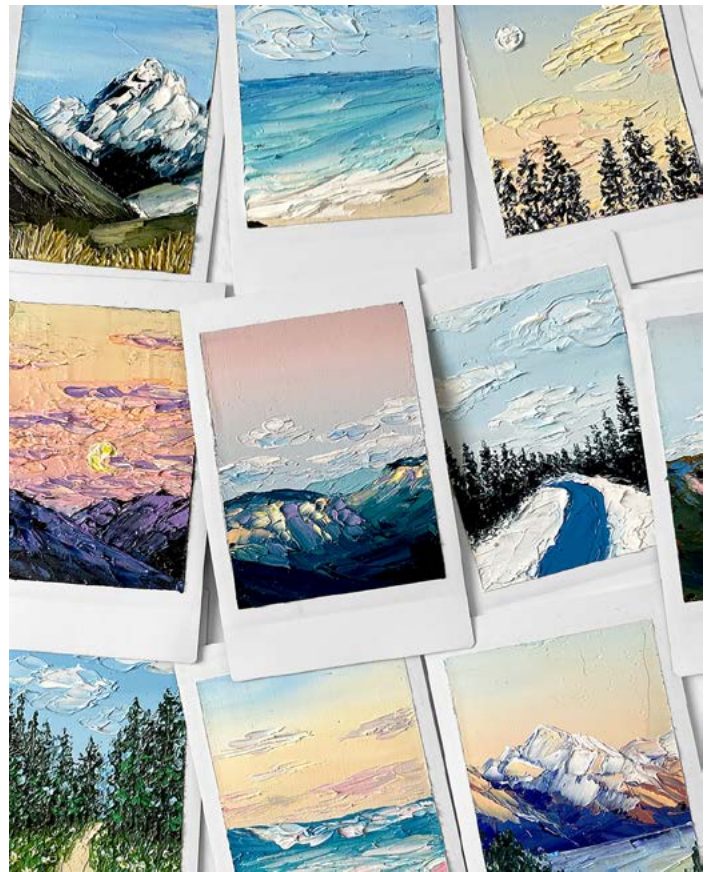


Jay Wassall is one of those delightful people, who brings colour into the lives of others in person or via her paintings. She has been wielding a paintbrush from three years old and her wise parents allowed her to quit gymnastics when she was seven and take up art classes.

As a university student, studying fine arts and arts, she had initially thought she would like a career teaching high-school students art. But after taking a year off after getting her degrees to see what it would be like to work as an artist fulltime, she was hooked.

As a multi-disciplinary artist, Jay's works range from large murals, lino prints, to tiny landscape miniatures in oil. While working part-time as a graphic designer for a Sydney business, Jay gradually extended her own commissions for corporate and private individuals alike. Her flexibility and willingness to continue to grow as an artist has seen her work grow in many directions.

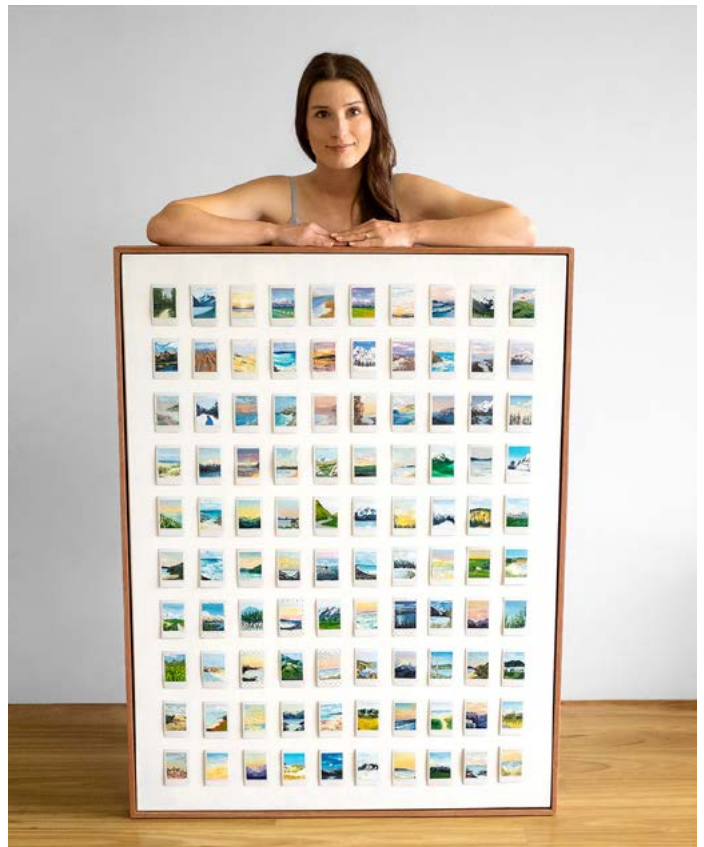
With family in New Plymouth, Jay's latest venture is a franchise she has bought to the city, with painting at the heart of it. Pinot and Picasso is a successful business model in Australia and New Zealand, where participants book an evening or afternoon's entertaining painting session. They need have had no painting experience before and are led through a step-by-step painting, which they then take home with them after a fun time out with friends, or family. It is a great way to introduce painting into the lives of



people who might otherwise never pick up a brush and discover the artist within. This is a new and exciting venture for Jay, who continues to grow her art where she lives with her husband and new baby, in Sydney.

Jay had her first large corporate commission from YouTube, who contracted her to design and paint large stage murals for their annual conference held in Melbourne, Australia. Since going fulltime as an artist, Jay's work has





appeared in many large murals and commissioned smaller art works around both countries. But it hasn't always been an easy transition from growing as an artist, to relying on it as an income. Her husband Blake was there through it all.

"Blake sometimes says I don't talk enough about the struggle of setting up a business because I try to be too positive!" she says. However, Jay has managed to juggle reality with hopeful ambitions and now is becoming one of Australia's emerging talents, establishing herself as able to adapt to the varied corporate and client commissions, as well as continuing to grow her art, on her own path.

Working as a graphic designer gave Jay great training for her illustrative style. She adds photography, floristry and event design into her catalogue of skills, making her a go-to for whole package works. Whether it's delicate watercolour portraits, thickly crushed on oil paint or hyper-realism sketches, Jay enjoys stretching herself and learning new skills.

From fine art to print-making, to large scale murals, Jay's work is in demand. One recent work comprised of 100 miniature landscapes painted in oil on the surface of old Polaroid photos. She named the work Hidden Landscapes, with a nod to the hidden images behind the paintings and entered it into the Blacktown City Art prize competition, where she was awarded Highly Commended for the local art prize. The Blacktown council bought her work for their office wall.

In jumping into turning her art into a fulltime business, Jay has had to do a lot of groundwork, and credits good information and contacts along the way. In an interview with art podcast 'Falling into Freelance', Jay says she got a lot of advice from her father, who is a business owner himself and especially valued a friend's encouragement to keep doing what she loves.

It was exciting having the YouTube contract to work on, but Jay says she learned valuable lessons from the experience. Her communications weren't directly with the company, but through a middle agent. It brought home to her how important communication with the client is, whether it is a small logo or a large mural. She learnt too, how to set boundaries for changes to be made to the design once accepted by the client.

Pricing is always a difficult area in the arts, but Jay has learned to value her time and work and in doing so, it is taken seriously by clients. She gives each client a questionnaire to ascertain their requirements and know exactly what they want. She addresses budget straight away and for the client's budget, she can say, 'for this amount, this is what I can do for you'. Getting a deposit is also important, she says, in case you've put in many hours work and they pull out of the project.

Sometimes Jay has a 'big business' meeting with herself. She asks herself, what does she enjoy most and what is making the most income. As an artist, she values making art for herself too and is happy that while not specialising in a niche, she enjoys having a multi-disciplinary approach to art. Currently, print making, painting murals, and designing logos are her main earners.

Working from home has become the norm for many since Covid and it brings its benefits and challenges. Jay's husband works from home too and the pair shape their days with structure, meeting in the middle for lunch. But it isn't all work. When there is a lull in the creative process, Jay says it's important to take a break and be kind to yourself. She recommends not forcing it, but do something else that day, or take an afternoon nap and return to the project the next day. This approach not only helps prevent burnout but



increases creativity. Jay says you don't have to be super-creative on something every day.

Social media is an important component to Jay's business. She uses scheduling programme 'Later' to help have a consistent feed and dedicates part of each Monday to photograph work, take video and post. This means she can forget about it for the rest of the week and concentrate on work instead. At the end of each month, she attends to her budget, admin, and any social media catch-up.

Jay is fulfilling her dream to be a fulltime artist and when asked for her advice for others starting out, she suggests getting lots of art created, so you have a large portfolio of work to show and then get yourself a website. But she advises against worrying about a flash name or branding to begin with. That can come later, as without the product, there is nothing to base that brand on. Be aware, she says, it can be a slow journey. Keep painting what you love painting and grow something out of that. And remember to make art for your own enjoyment as well as work for others.

[jaykayco \(Instagram\)](#)

[jaykayart \(tiktok\)](#)

<https://www.jay-kay.co> (website)

[hello@jay-kay.co](mailto:hello@jay-kay.co) (email)

*Disclaimer: Jay is the author's niece.*

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'Prairie', 510 x 460mm

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# Michaela Jane

**Always a very creative person, when the decision came in year 13 to decide what was next for Michaela Voigt, it was either going to be something along the lines of Sports and Nutrition or something creative and she chose an Applied Arts Degree - a Bachelor of Applied Media Art at the Southern Institute of Technology which she completed in 2013.**



**'Land of the Rising Sun' - work in progress, Japanese inspired - 500 x 500mm. Ink pens, gold leaf and paint**

“I did focus a lot on the digital side whilst studying but my favourite class, looking back, was definitely life drawing. Since graduating I have mostly been a full time Graphic Designer putting work into the odd exhibition but in the last couple of years I have really started pursuing my love of drawing again in particular flowers and botanicals.”

She finds inspiration in all that surrounds her. “I draw things I have seen that are memorable to me and it's usually the little things. I remember the types of flowers I saw at the castles in Japan, the bugs or the tree type I saw, more than the big things. My phone gallery is full of pictures of flowers. I like to express these 'little things' by adding a twist of whimsy or mixing with other objects to create a piece sometimes in



**'Manuka Ice-Cream'** - 250 x 400mm. Ink pen and gold paint



**'Glass of Blooms'** - ink pen indian ink. **'Golden Pansies'** and **'Golden Peonies'** - ink pen gold paint



**Michaela and Frank, the cocker spaniel in front of Blooms of Growth**

a more surrealist manner. I like the idea that nearly everyone can resonate with flowers and botanicals whether they like them or not, they mean something different to everyone so that's what makes drawing something so common so special I think."

When it comes to artists that she admires, her preference is not necessarily to her own style. "I love Pop Art artists like Banksy and New Zealand Artist Dick



**'Blooms of Growth'** - 1200 x 1200mm. Indian ink wash and posca pens on canvas



Frizzell, but one a bit closer to the floral aspect that I always go back to is Georgia O’Keeffe. Botanical artist Edith Rewa is amazing and I also love watching New Zealand artists Hannah Shand & Ellie Compton’s work process and of course their finished pieces.”

For her, being an artist is about switching off, getting away from the screens, music up and zoning out everything else. “I very rarely draw in front of people so it’s my time. It’s also a pretty incredible feeling when someone buys a finished piece. Like someone actually wants to have something I’ve created in their home.”

In the future she wants to be a full time artist. “I don’t say job as I don’t feel like it’s a job at all. I would love to illustrate a book, or collaborate with other brands. Maybe something along those lines would be super cool.”

Her goal is to get her work into some galleries in New Zealand as well as overseas and she would love to do some international artist residencies too.

The first exhibition that she participated in since picking up the drawing tools again, in 2021, was the West Otago Taste of Art and she was very happily surprised to take away the Best Painting – All Mediums prize and the Overall Supreme award which she was super stoked with. She has since exhibited in six group exhibitions in the Southland area.

“I had my first solo exhibition in Sep-Oct this year (2022) at the Croydon Aviation Heritage Centre Gallery, Mandeville (5 mins from Gore). Called ‘Bloomin Heck – a floral chaos’ where I exhibited 15 pieces completed over the last 18 months. It was a great learning experience selling a few pieces, and meeting and talking to people whilst being an artist in residence for the opening weekend as part of the Murihiku Arts Trail. I’m currently in process of planning my next solo exhibition for end of 2023.”

Living in another country brought some home truths to Michaela: “Japan is a very



**TOP: ‘Loves Crossover’ - 850 x 850mm. Acrylic paint and posca pens on canvas**

**TOP LEFT: Pink Crossovers pieces**

**ABOVE: ‘Dripping Dahlias’ - 400 x 600mm. Acrylic paint and posca pens**

**LEFT: Close up of Eclipse of Aotearoa using native NZ florals with ink pen and gold paint**

homogenous country, therefore my partner and I really stuck out, especially as we were living in a city that isn't a tourist destination as such. I never realised this till I had experienced living in another country. It took a bit of getting used to, being stared at all the time but it has made me not care so much about what people think. Everyone is so different and I think living abroad has made me accept that a lot more. It's definitely made me a lot more confident in myself and what I want to do and I honestly don't think I would be pursuing this so much if it wasn't for that experience. I really am looking forward to getting back there!"

Her favourite subjects are flowers, blooms and botanicals, but also bugs and small animals she's seen. "I also like to add a bit of a surrealist feel to pieces, incorporating the blooms into environments you wouldn't usually see them in. Playing with viewers, so they also have something more fun and unique to view. I like playing with Indian ink wash and gold paint and fine tip drawing pens. .003-1.0 nib sizes."

She keeps journals everywhere, office, work, handbag, bed side and will quickly sketch down any ideas before she forgets them. "Sometimes I'll plan a piece but most of the time I have a vision in my head and just go for it. I use reference images either from photos I've taken or from a couple of people's photographs that have given me permission to use, and just start sketching out the idea in pencil. Then I just get in with the ink pen and start drawing, or ink wash and then pen."

She has a very spoiled nine year Cocker Spaniel who is a huge attention seeker, so she spends time with him and her partner when she isn't creating. "Walking, being outdoors and spending time with family and friends and watching movies are good downtime things we like to do."

"For aspiring artists my advice would be to just do it, if it's what you want to do. Take criticism on the chin, don't get too upset about it and carry on. You'll never please everyone doing what you are passionate about and the thing is you don't need to!"

She is currently working on a couple of collaborations, one being in fashion which she is very excited about. "I have a few commissions on the go and listing artwork and available prints on my website [www.michaelajaneart.com](http://www.michaelajaneart.com) and working on planning my next solo exhibition."



**Award winning 'Beautiful World' at the West Otago Taste of Art exhibition'**



**Michaela with artwork at West Otago Taste of Art exhibition**

# The Magic Weaver

**We introduce you to Roxanne Milson, an artist formerly of Australia, now living in Tauranga. Roxanne tells us her story:**



**Roxanne with charity auction donation artwork 'Fancy Cat'**

I haven't had any formal art training. My education was based in Graphic Design since I was predominantly a digital artist until two years ago. When I was pursuing education, graphic design was all that was offered for digital artists but it turns out it was not what I wanted! I wanted to illustrate, to draw, to create. So the internet and books were the things that educated me. If I wanted to know how to do something, I looked it up.

I've always been an artist at heart but like many, never thought I could be an artist in the 'real world'. Covid 19 in 2020 managed to give me the time to create and fall back in love with art and I really did go crazy creating everything I could. Then in 2021 I experienced physical and mental health challenges that had me reevaluate a few things in my life. I had to simply stop and let my body recover and then let my brain and soul breathe again. It allowed me the pause



**'Fancy Cat' - 508 x 406mm. Digital Painting in Adobe Photoshop on iPad Pro and 2nd Gen Apple Pencil**

and pivot to change things in my life as well as the chance to make art my priority. Now I'm giving it all I have as an equine and pet portrait artist.

I've never been much of a conformist and I was known at school for doing things differently. No 'normal' job or career ever appealed to me and I can't see myself with a desk job. My two passions are horses and art and I'm fortunate enough to be able to do both currently. What made me really give art a go as a career was my mental health, and although being my own boss and juggling



**'Eihwaz (aka Gummy Bear)' - Acrylic paint on bone (horse skull)**



**'WIP - Pegasus' - 420 x 594mm. Graphite Pencil on Bockingford Watercolour paper**



**'Shelby' - 420 x 297mm. Faber-Castell Polychromos Colour Pencils on Fabriano Artist Paper**

everything that comes with that is stressful at times, I love being able to create and share my magic with others.

My main subject is a horse, whether it's a simple portrait, a unicorn or whimsical takes on fruit ponies, I love drawing horses. I'm that horse mad kid all grown up and still drawing ponies! I also love all things fantasy, so I enjoy dragons, mythical creatures, witchy subjects with cats and moons and all sorts. I suppose animals and magic sums up what drives my creative soul.

Most of the artists I adore are very different from my own artistic style and subject matter. They're usually of the Gothic and fantasy kind and include artists Abigail Larson, Allen Williams and Peter Mohrbacher. In recent years, my favourites added artists who inspired me to give colour pencil art a go such as Olivia Bezett and Satu Manninen.

I feel like artists are magic weavers. We have this ability to take a vision, ours or someone else's and bring it to life. It's an extraordinary ability that we often shy away from and humbly dumb it down. I love being able to draw things and creatures that don't exist. It's an honour to draw a beloved animal someone has lost and give that animal back to them in a way. It's a rewarding skill and one that I'll never stop learning from.

I'm early in my artistic career but I have so much I want to achieve. Skill wise, I want to improve my pencil art, digital art and learn more about pastels and acrylic paint. I want to submit my art into competitions and hold an exhibition, really be brave and be seen! It's something that terrifies me but it's time!

In the future, I see myself being an artist full time. I currently work part time teaching horse riding and I love



**'The Lionicorn and His Queen'** - 423 x 423mm. Digital Painting in Adobe Photoshop on Wacom Drawing Tablet



**'The King Cheetahcorn and His Queen'** - Digital Painting and watercolour



**'The Tigercorn and His Queen'** - Digital Painting and pen



**'Witchy Cat'** - 510 x 410mm. Acrylic paint on canvas

doing that but I very much plan to be able to live entirely off my art. It's time to make my dreams come true!

I have a ridiculous amount of projects on top of my commission work. I'm someone that loves starting new projects and I'm constantly having new ideas. Currently I have a graphite Pegasus on the go I am excited about as it's going back to my original drawing roots: a simple graphite pencil. I also have something utterly bizarre to some, I have a horse skull I am painting. Her name is Gummy Bear since she has a few teeth missing. She will be a piece representing life, death and rebirth since that is the journey she has taken. Once a living, breathing horse who passed away and is being reborn as art for someone to once again cherish. And finally

I am creating a companion piece to an older digital painting of mine. The first one is called The Lionicorn and His Queen (2019) which features a Lion Unicorn creature with his African influenced elven queen. The companion piece will feature a King Cheetah Unicorn creature and his own African inspired elven queen. There are many more sketched up projects but those are the ones I actually have worked on and am most excited about.

I remember the first time someone bought my art back in high school and it put a little crack in the wall of doubt about being an artist. Every time anyone purchases art from me or commissions me, I remember that day.

I am very proud to have won an award for best digital illustration back in my Diploma of Graphic Design as I'm not someone who enters anything and therefore never win anything.

I think my most recent career success was selling my first international painting. I had painted a cat, *Witchy Cat* (2021), in acrylic as part of a challenge with a fellow artist and friend. I am incredibly proud of it and love it to bits. I shared a photo of it in a Facebook group and a woman fell madly in love with it and asked to buy it. It now lives happily and is very much loved in Australia.

Doubt is the biggest obstacle. Every creative gets it at some point but it's a shocker, especially while fighting off depression and anxiety. Art did give me something to fight for, as well as my horses, so I've managed to come out the other side. It's still there lurking, however, so it's an obstacle I'll tackle for some time to come. Professionally it's been a challenge to grow my business. I've had to learn how to be a boss, a project manager, a marketing agent, a bookkeeper all while being an artist and getting the actual art done. It's been difficult and a lot of hard lessons.

The biggest lesson I've learned, and not necessarily from a mistake, is that not everyone will love your art. And that's okay! Love what you do and there will be people out there that love it also. At the start of my artistic career, I separated my styles and subject matter. I only shared my pet portraits and equine art "professionally" and then had a separate small page for my fantasy and character art. I'm slowly merging the two back together as these two subjects are me and without one, people only see half of me. Always be you, embrace who you are.

I recently became a member of the Tauranga Society of Artists and enjoy attending their drawing sessions. I've met incredible people and the art world has opened up with opportunities for competitions, exhibitions, learning and networking.

AOTEAROA ARTIST - December 22/January 23



**'Sparkle'** - 420 x 297mm. Polychromos Colour Pencils on paper



**'Armani and Rembrandt'** - 297 x 210mm. Polychromos Colour Pencils on paper



**'Koi Dragon'** - 420 x 297mm. Ballpoint pen and gel pen on paper



**'Rodeo Dust'** - 420 x 297mm. Polychromos Colour Pencils on paper

There are even incredibly informative appraisal sessions to get the most out of your art.

Currently my favourite medium is colour pencils, specifically Faber-Castell polychromos pencils. Despite being one of the slowest mediums to work with from a self confessed impatient person, they are beautiful to work with, having stunning colour and I achieve amazing results with them. I actually find the layering very therapeutic. I will also always love digital art for the ease, speed and lack of mess! I use Adobe Photoshop and a Huion Kamvas for larger paintings and my iPad Pro, 2nd Gen Apple Pencil and Procreate drawing software for my cartoon art.

At the moment my favourite piece of equipment is my AFMAT long point sharpener. I absolutely love the long, fine point my colour pencils have from it so I can get all the little details of realistic portraiture.

Generally I start with an idea and will scribble either on paper or digitally to explore what the idea looks like, work on composition, explore colour palettes. From there I will find numerous photos online and from books that will help me with realism and proportions. I use Adobe Photoshop or Procreate to sketch or assemble



**'King Cheetahcorn and His Queen' - 423 x 423mm. Digital Painting in Adobe Photoshop on Huion Kamvas Drawing Monitor**

***"I've never been much of a conformist and I was known at school for doing things differently"***

what I need for the final work, that way I'm not using up resources figuring it out. For portrait art and commissioned portraits in particular, I use the grid method to scale up a drawing and nailing proportions. From there I work from the eye outwards and simply layer. I take my time to see all the colours and pay attention to the lighting. It's all about layers though, regardless of medium.

I either listen to music or have YouTube open with someone playing a video game and discussing the story and gameplay. My playlist is made up of many artists including Nick Cave and the Bad Seeds, Ghost, Placebo and Soen as well as soundtracks from my favourite video game Final Fantasy VII.

If I'm not working in my studio and drawing, I am at the barn teaching horse riding and playing with my own two horses Rembrandt and Armani. I also enjoy reading and watching horror video games.

New artists? Just draw. Put pencil to paper and draw. Observe your surroundings, be open to new things. Be okay with making mistakes! Not every artwork will be amazing. For every artwork I share with the world, there are about fifty no one ever sees! So be patient and most importantly have fun!

So far I have work in New Zealand and Australia.

[See Roxanne's website here.](#)



**'Butterflies' - 297 x 210mm. Polychromos Colour Pencils on paper**



**'Flowers' - 297 x 210mm. Polychromos Colour Pencils on paper**



**'Sassy Cat' - Digital Painting and watercolour**



# UNDERSTANDING WELLBEING IN THE WAIKATO

## – new evidence backs creative impact!

*Arts, culture and creativity are vital to all facets of a thriving society  
- and Creative Waikato can prove it.*

**A** new community research report by Creative Waikato and Huber Social was released today with game-changing local evidence that speaks to the layers of impact that our creative communities are having on people in the Waikato region.

Developed to better understand the multi-layered benefits work by artists and creative organisations have in our communities, the digital survey was conducted over the month of June 2022, and received an overwhelming response from people with varied levels of arts engagements ranging from low to high.

As a result, we now have local evidence that speaks to the layers of impact that our creative communities are having on people in our region and insights gathered from the study can support further changes in our funding and support systems and offer powerful reasons to make time for more creativity in our daily lives.

“I’m sure we can all think about a creative experience that has had a positive imprint on our lives – confidence, community connection, deeper understanding, or perhaps joy, these are all part of the profound impacts of creative activity,” says Creative Waikato CEO Dr Jeremy Mayall.

“We may understand these things intuitively, but it is useful to have local insights to help us tell better stories and encourage further investment and engagement at all levels.”

Waikato residents recognise the value that arts, culture and creativity contribute to their everyday life, as well as that of their whānau and children, and a key takeaway is how important access to creativity is for wellbeing.

The study shows that Waikato residents who believe they have greater access to arts, culture and creativity are more likely to have higher overall wellbeing. This exists for all people, but for those who consider themselves less engaged with the creative sector, perceived access as even more important.



“This information will hopefully support artists and community organisations to get further audience engagement, as well as encouraging increased civic and community investment to enable access and sustainability for an important part of our society,” shares Mayall.

These direct benefits for wellbeing, including improved mental health outcomes, and greater job satisfaction through creativity in the workplace, provide clear weight to the need for greater investment in arts, culture and creativity for all Waikato residents, building towards a thriving creative ecosystem.

“Art, culture and creativity are innate parts of what it means to be human, and we are excited to see what might be possible with additional support!”

Read the full report, with the supporting community feedback supplement, in the Research & Reports section at [creativewaikato.co.nz](http://creativewaikato.co.nz)

To further explore the subject, or request support in using the information contact the Creative Waikato team at [hello@creativewaikato.co.nz](mailto:hello@creativewaikato.co.nz) and follow [@creativewaikato](https://www.instagram.com/creativewaikato) for future updates and announcements.



## The Face of Social Impact

10 artists announced  
for Whiria te Tāngata



### ***Meet the Waikato artists selected for Aotearoa's first multi-community artist-in-residence programme - Whiria te Tāngata (Weave the People together)***

In September 2022, an open call went out for artists with a particular kind of magic - the kind of magic that can't be taught, and lives already at the surface of this type of person. A magic that so far - may have only existed in a volunteer capacity, already grinding and focused on the pathway of change for their hapori. The magic of community focused, creative enabling.

Submissions came in floods and the shared intent each of the applicants presented toward the outward focus of positive community growth, wellbeing and impact through their creative practice, affirmed the necessity for this exploration in social innovation to exist.

From the submissions, 10 independent artists have been chosen to weave creativity and wellbeing into the diverse and under-represented communities they are already activating across the Waikato. With support from the team at Creative Waikato, and financial backing through Manatū Taonga's (Ministry of Culture and Heritage) innovation fund.

Over 12-months beginning 1st December 2022, each artist will; receive a part-time wage supporting 20hrs mahi a week dedicated to the kaupapa, be connected to an industry mentor to expand and support their learning and delivery, and have Creative Waikato in their back pocket to lean on when needed, including the dedicated support and guidance of Whiria Te Tāngata Project Lead - Leafā Wilson.

"Something is emerging in the creative consciousness of the world," shares Wilson.

"I see it as the world awakening to the fact that we FEEL BETTER when we experience music, visual art, literature and performing arts in our lives. On a small scale, Creative Waikato is fortunate to have found 10 inspired and hapori-focused artists to launch Whiria Te Tāngata into our Waikato communities."

The selected group stood out for their already shared vision, reinforced as the 10 came together for a welcoming wānanga event that immediately brought to the surface a clear thread of similar intent, optimism and excitement for the scope of possibility this opportunity will allow them to create and sustain in their communities.

Following on from the release of Creative Waikato's Wellbeing and Arts, Culture and Creativity in the Waikato Report, CEO Dr Jeremy Mayall is excited to be leading a new initiative that "really champions these insights through investing in creative enablers who are directly connected with people in their communities."

"There has been an emergence of understanding about the vital role of arts, culture, and creativity as a fundamental part of being human, as well the broader value of having these things accessible for everyone to engage with" says Mayall.



“We have seen examples of similar ‘artist wage type’ projects in San Francisco, Ireland, and New York, and it is great to join those communities in championing the work of artists and creative enablers and leading new pathways for social impact and change.”

Full artist bios are available on our website. Memorise

the faces, celebrate the mahi, and follow the journey at @creativewaikato and [creativewaikato.co.nz](http://creativewaikato.co.nz)

If anyone wishes to explore the topic further - please reach out to the Creative Waikato team at [hello@creativewaikato.co.nz](mailto:hello@creativewaikato.co.nz)

***Without further adieu - we are thrilled to share the faces of social impact, the first recipients of the Whiria Te Tāngata pilot programme:***



Benny Marama



Emiko Sheehan



Fay Purdie-Nicholls



Ifat Vayner-Itzkovitch



Isaiah McIver



Matt Sephton



Margaret Feeney



Melanie Allison



Sasha McGoughran



Oriwa Morgan Ward

# ART PRODUCTS

## NEW Awagami Washi Paper Range from Japan



### Introducing: Awagami Washi Paper

Washi papermaking dates back over 1,300 years and the Fujimori family have been producing in Tokushima for 8 generations. Handmade from renewable fibres and with many specialist fine art applications, discover the world of Awagami with Gordon Harris.

The Awagami printmaking & editioning papers and scrolls are made using traditional fibres that are skillfully combined to yield highly unique textures and expressive characteristics that create sustainable papers for Fine Art, Inkjet Printing, Crafts, Interior Design and Art Conservation. Awagami creates traditionally inspired washi papers for today's contemporary needs.

Get started with an Awagami sample pack of 20 assorted sheets of the Awagami Editioning papers: Kitakata, Kitakata Green, Kitakata Select, Bunkoshi Select, Hoshō Select, Okawara Select, Kozo Natural Select, Hakuho Select, Shiramine Select and Bamboo Select. These sold out within days of release and have just been restocked so get in quick!

[Awagami editioning sample pack – Available at Gordon Harris Shop Now](#)

We also stock a wide range of washi packs from Awagami including decorative paper for crafts, calligraph, drawing, decorating, printmaking and more.

## NEW Schmincke Watercolour Sets

*Just in time for Christmas!  
An ideal travelling companion.*



Schmincke Akademie watercolours have a high brilliance of colour and good control of paint flow. Great for the beginner or advanced artist

[Schmincke Akademie Watercolor Set 18x Half Pans – Available at Gordon Harris Shop Now](#)

Only the best raw materials are used in order for Horadam Watercolours to be fully re-soluble when dried on the palette, and with a high control of paint flow even on soft watercolour papers.

[Schmincke Horadam Watercolor Set 12x Half Pans – Available at Gordon Harris Shop Now](#)



Tubes are a unique and convenient way to dispense your watercolours with a greater colour mixing versatility to the alternative of pans.

[Schmincke Horadam Watercolor Set 6x 5ml Tubes – Available at Gordon Harris Shop Now](#)

Schmincke Aqua Drop Brush Liner is a high-quality liner for use alongside Aqua Drop liquid watercolour. The easy to fill design features a versatile brush tip that makes it suitable for painting, lettering, watercolour painting, calligraphy, urban sketching, hand lettering and airbrush. Artists can also use them with the Aqua Drop Liner, a useful tool for various painting, sketching and writing techniques.

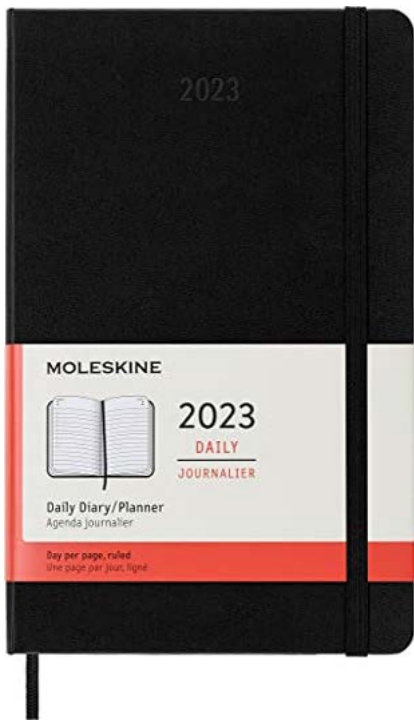
[Schmincke Aqua Drop Liner Set 6 pens – Available at Gordon Harris Shop Now](#)



# ART PRODUCTS

## NEW 2023 Diaries from our exciting Moleskine, Leuchtturm1917 and Paperblanks ranges

Get ready for 2023 a new diary. They make a fantastic gift, or gift to yourself to start the new year off on the right foot, organised and ready!



### Moleskine notebooks

Moleskine notebooks are an extremely popular premium notebook range, suitable for all types from corporate to creative! Moleskine 2023 Diary Image

[Moleskine 2023 Diary – Available at Gordon Harris Shop Now](#)



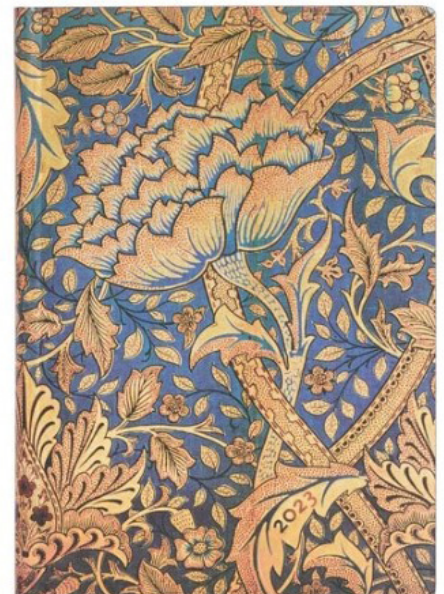
Leuchtturm1917 Leuchtturm1917 make award winning notebooks that have been designed very carefully and down to the last detail. Details make all the difference Leuchtturm1917 Image

[Leuchtturm1917 2023 Diary – Available at Gordon Harris Shop Now](#)

### Paperblank notebooks

Paperblank notebooks are beautifully ornate, with unique details on every design. Conscientious bookmaking, elegant designs and careful handiwork with environmental integrity and social responsibility all go into the production of Paperblanks quality journals. Paperblank Diary Image

[Paperblank 2023 Diary – Available at Gordon Harris Shop Now](#)



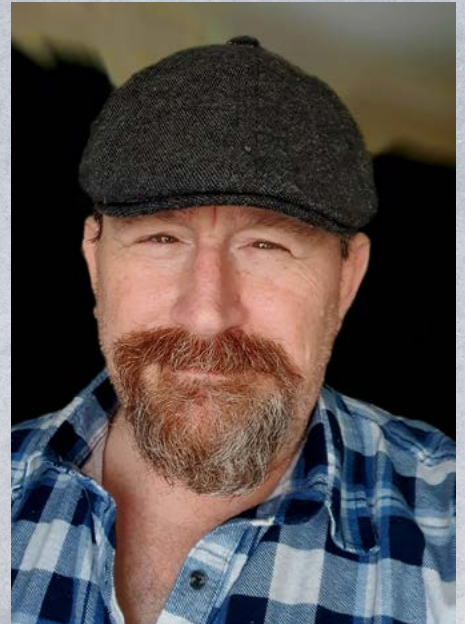
# COMING UP IN THE February/March 23 ISSUE



**Bec Robertson**



**Jackie Krzyzewski**



**James Price**



**Jo Rankin**



**Ninette Kruger**



**Rebecca Mathews**