

# AOTEAROA ARTIST

THE NEW ZEALAND ARTISTS MAGAZINE

## ARTISTS FORUM

Dougie Chowns  
Sketchbook, Part 48

## INTERNATIONAL ARTIST

Jennifer Evans

## DEMONSTRATIONS

Black, White and Green  
by Evan Woodruffe

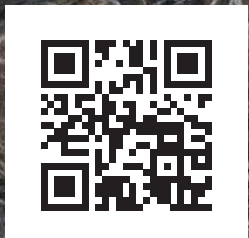
Plein Air Landscape  
by Sam Earp

## EXHIBITIONS AND EVENTS

Christchurch Art Show  
Selwyn Foundation & Connect the Dots

## FEATURED INSIDE:

- Bernadette Ballantyne • Diane Ammar •
- Sayed Sadat • Bernadette Ross •
- Jonathan Bourla • Sheree Foster •





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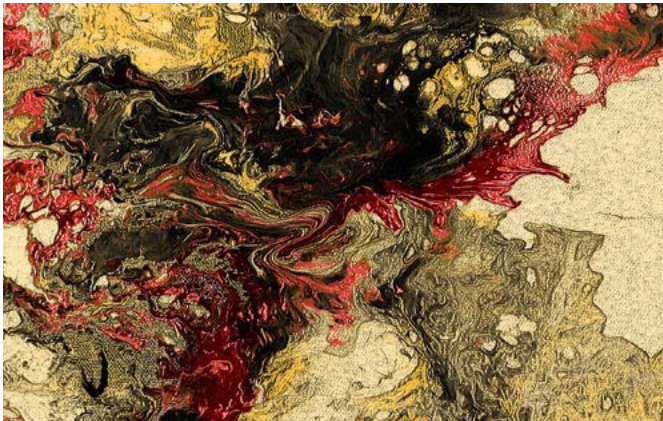
**BERNADETTE BALLANTYNE**

**Page 4**



**SAYED SADAT**

**Page 19**



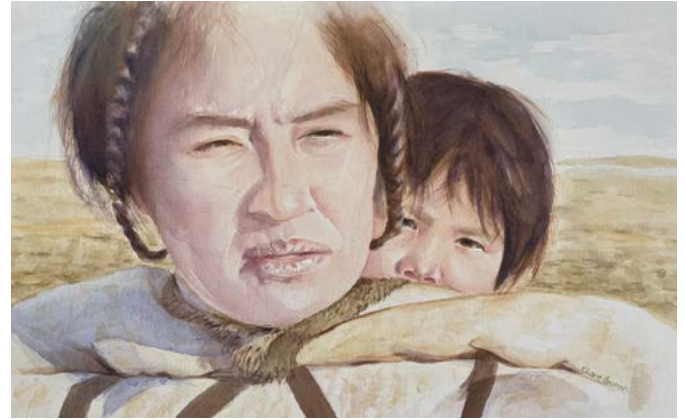
**JONATHAN BOURLA**

**Page 34**



**DIANE AMMAR**

**Page 12**



**BERNADETTE ROSS**

**Page 28**



**SHEREE FOSTER**

**Page 46**



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**SERIES 7**



**SERIES 8**



**SERIES 9**



**SERIES 10**

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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: "Highland Cow"  
Barnadette Ballantyne  
PG 7

**JOHN A. DUMERGUE** Page 32



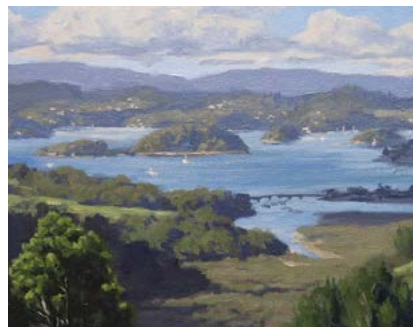
**JENNIFER EVANS** Page 16



**ARTISTS FORUM** Page 24



**SAM EARP** Page 40



## Contents:

REGULARS	PAGE
Subscriptions	2
Artists Forum with Dougie Chowns Part 48	24
Visiting Art Galleries – John A. Dumergue	32
Art Products	56
INTERNATIONAL ARTIST	
Jennifer Evans	16
FEATURED ARTISTS	
Bernadette Ballantyne	4
Diane Ammar	12
Sayed Sadat	19
Bernadette Ross	28
Jonathan Bourla	34
Sheree Foster	46
EXHIBITIONS AND EVENTS	
Christchurch Art Show	52
Selwyn Foundation and Connect the Dots	54
DEMONSTRATIONS	
Black, White and Green – Evan Woodruffe	8
Plein-Air Landscape – Sam Earp	40
NEWS	
Waikato Museum	45

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# WINDOWS TO THE SOUL

***Gaining her Bachelor of Fine Art at Whanganui Quay School of the Arts (now Whanganui UCOL) between the years of 2002-2005, Bernadette Ballantyne was born into a family of creatives and maintains it's in her blood. With a family of potters, musicians, singers, dancers, Bernadette always knew that art would have something to do with her career. "On leaving high school, I was actually applying and had been accepted into two different universities to do a teaching degree, and it was my cousin, who was at the time completing her Bachelor of Fine Art in Whanganui, who talked me into going for Fine Arts instead. That decision totally changed my life."***



***'Louie and Winston' - 360 x 280mm. Soft pastels***



**'Ziva' - 280 x 360mm. Soft pastels**

**H**er biggest motivating factor to pursue a career as an artist is her children. "I had been teaching primary school for 13 years and it served me well. It allowed me to travel the world and have the freedom to move where I wanted to. But teaching is not an appealing profession for those with families anymore. The hours are too long, and the mental strain leaves you no energy for your family. After having my first born in 2019, I knew that I did not want to teach full time anymore, and this actually was a blessing in disguise as it meant that my art was brought to the forefront."

The art world can be very hard to forge when starting out. "Being able to get my work into galleries and be producing enough to continue learning, crafting and honing my skills is near impossible without a second job. The catch 22 here is that when you have a second job, your time to create is minimised."

Nature and all things living are the inspiration that feeds her soul. "I've always held a fascination with the living body and the natural world. Most of the work that I do at the moment is through commissions of people, pets and family portraits. When I do get a chance to hit an original though it remains within the natural world."

She follows a variety of pastel artists online to gain inspiration and tips on how to hone her skill set in this new medium, as she's only been using soft pastels since July 22. "I love being able to create something that evokes emotion. The portraits that I do in particular, are often met with joy and happy tears on completion. I love enabling memories to be captured and brought back to life."



**'Whakaaro nui' - 280 x 350mm. Soft pastels**

Currently, most of the work she produces is through commissions so her big goal is to be able to maintain her portrait business but have more time to also create her own original work more frequently.

"In 2005, I actually won the NZ Emerging Artist of the Year award. This was in the final year of my BFA and was a huge accomplishment for me (it only took me 18 years to 'emerge' haha). But to be honest, being able to resign from my teaching degree and finally become a fulltime, successful artist in 2022 would have to be one of my proudest moments.

"I recently took part in a wee event called 'Art in the Cafe', where a few other local artists and I took our crafts to different cafes around Morrinsville. Art can ultimately be quite a solitary affair, so it was absolutely lovely to meet people and for them to put a face to the artwork they have been seeing online."

Mistakes are part and parcel of any trade, and it is just so with Bernadette: "I make mistakes everyday within each drawing, so in small bites I am learning everyday as I hone my skills. In the larger picture, I think I've recently learned a lot and am still learning about the fickle marketing system that is social media. Unfortunately, in today's world, I believe social media is something we all need to learn how to use and utilise to get our art seen by as many people as possible."

Bernadette's favourite subject is animals; "I do love drawing the animals that I have made my name with. The eyes, the windows to those beautiful souls, are definitely my favourite part."



**'Milly - Memorial commission' - 280 x 360mm. Soft pastels**



**'Missy, my March calendar model' - 280 x 360mm. Soft pastels**



**'Galaxy' - 280 x 360mm. Soft pastels**

She is currently working with soft pastels but before she moved into portraits, acrylic paint was her favourite medium: "I seem to have found my niche with pastels. With toddlers around interrupting, I needed to move to something less messy than paint, and in which I could work on in small stints. I recently discovered pencil extenders! I wish I'd known about these when I was teaching!"

When she is working on a new piece, she transfers a sketch from a reference photo onto pastel paper and she starts by building up layers of colour in the background using pastel sticks. "Then going in with the pastel pencils, I usually start with the darker areas and build up details and highlights slowly. I use Clairefontaine Pastelmat paper - the best paper I have found for pastels. With a soft grit it allows many layers of pastels to build up. I use a range of pastel pencils including Faber Castell, Derwent and Generals. My pastel sticks are usually Rembrandt and Mungko."

Rather than music, Bernadette listens to podcasts when she is creating. "I've just started listening to podcasts recently and have been delving into all sorts from growing a business, to other artists and their journeys, to podcasts directed at women." Her free time is spent with her two children, aged 4 and 2, and her partner Russel.

For new artists she advises: "Don't give up! It took me 18 years to be able to go full time, but it did eventually happen."

She has sold and given work to family and friends, both here and in Australia, and recently enjoyed her first sale to a customer in the USA. See more about Bernadette here: [www.bbart.co.nz](http://www.bbart.co.nz) or you can email her on [ballantyneb@hotmail.com](mailto:ballantyneb@hotmail.com)



*'Farmlife, aka Daisy' - 250 x 200mm. Soft pastels*



*'Dog commission' - 280 x 360mm. Soft pastels*



*'Highland cow' - 420 x 590mm. Soft pastels*



By Evan Woodruffe

# Black, White, and Green



**B**lack and white occupy a contentious colour space. Both can be explained as an absence of colour yet all colours at once. Mix the three primary colours and you get black – no colour or all colours? Newton proved that white light is made from the full spectrum of colours, but white is also the blank space we make our marks on.

Black is less usual as a surface to paint on. While a white

surface relies on reflecting light to create brilliance, black provides the strongest possible contrast to give maximum 'pop' to your colours. The new Expression Black Canvas does just that: with an Expression Black Canvas, you're working on a surface that already has a full tonal density, and this can allow you to achieve an outcome more quickly and effectively.



Expression Black Canvas is primed with a velvet black gesso suitable for acrylic, oil colour, and dry media. Use opaque colours for the most dramatic effects, as these

will contrast most strongly with the black ground, while translucent colours will show the black through them, resulting in very dark glazes.

Of course, you can make your own black canvas too, with Black Gesso from Golden, Schmincke, and Pebeo available from Gordon Harris. Black canvas works particularly well as a base for metallic and pearlescent colours. These can be made by mixing gold, silver and copper with your existing colours at a ratio of around 5:1 (metallic to colour). While silver will

create cool, pearlescent hues, gold acts like a yellow, creating metallic greens from blue, and copper behaves like an orange.

Due to their opaque character, paint markers such as Molotow One4all, make direct, bold statements on a black canvas, either alone or in tandem with acrylic colours.



Offering both black and white options to artists, Mingeishi is a natural paper with four deckle edges made by Awagami in Japan. Awagami's Fujimori family has been making paper for eight generations, producing 'washi' papers from renewable, natural fibres for fine art, inkjet printing, crafts, and art conservation.

Although it is a very light 48gsm paper, Mingeishi is tough with a high wet strength. It has a smooth side and a more textured side, and is unsized, making it perfect for printmaking. Being so light, you can transfer sharp, detailed prints just by using your hand or a baren – no need for a press, and the durable surface is excellent for drawing too.



Being unsized makes Mingeishi and other Awagami papers too absorbent for the usual Western-style painting, but following sumi-e methods gives amazing effects. Give the paper a good wetting (I run it under a tap for a few seconds), then push it down onto a flat, non-absorbent surface. It will

stay flat for painting wet-in-wet (or wait until damp for less bleeding) with inks or liquid acrylic. The resulting painting can be used as it is, or for collage, or chine collé printmaking techniques.



Let's bring 'green' into this black and white conversation with a very exciting development made in France by Pebeo: Studio Green. This new range of Pebeo primers is the first range of eco-designed acrylic primers made from 100% recycled raw material. By replacing petrochemical resin with 100% recycled resin, Studio Green generates six to seven

times less CO2 emissions than traditional binders, while providing the adhesion, strength, flexibility and durability that is completely comparable to traditional acrylic resins. The jars are also 100% recycled (not including lids), and recyclable. How cool is that?!



Priming with Pebeo Studio Green Gesso increases the bright, reflective surface for more brilliant colours. Here we can see the difference in white between the factory gesso on the left and a few extra coats of gesso on the right. Not only does this increase the light bouncing back through your

layers of colour, but by also filling the weave of canvas, the paint is able to be controlled to a much higher degree.

While not necessary, a coat of gesso on paper will increase your working time and the brilliance of colours by reducing the absorption of paint into the paper surface.



Studio Green Black Gesso has super covering power. One of my favourite uses for it is over the top of a 'failed' painting. One coat is enough to completely obliterate the work and give me a lovely deep, velvet black surface to work on. Black

Gesso has enough tooth for dry media such as coloured pencil, as well as providing a dense background to make my opaque acrylic colours 'pop' like crazy!

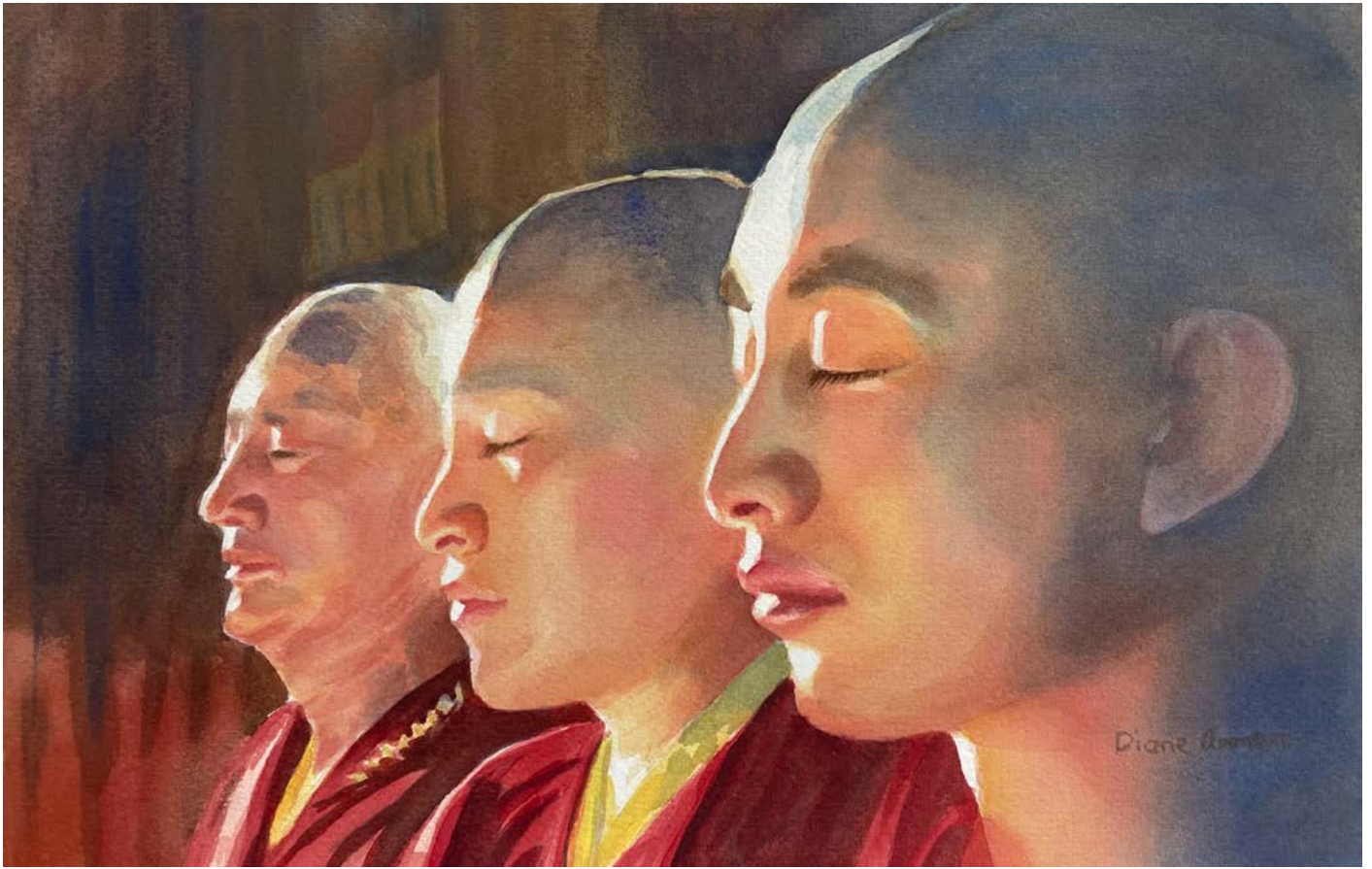


For those painters who love texture, Pebeo Studio Green Modelling Paste can be trowelled on to canvas or panel, either pure or tinted with acrylic paint. Creating instant textures with Modelling Paste is a very quick method for impasto techniques, not only in reaching the desired amount of surface interruption far sooner, but also by using a lot less actual paint to achieve this effect.

Studio Green Modelling Paste is perfect for sgraffito effects

too, and can be used as a substrate for acrylic and oil colour painting.

Whether your chosen surface is brightest white or deepest black, silky smooth or full of bumps and movement, whether it's traditionally made or uses the latest green technology, this is the ground upon which every other creative decision follows. Choose it and use it to grow your artwork in exciting directions!



*'Beyond Self' (Merit Award Tasman National Art Awards) - 300 x 220mm. Watercolour*

# I AM AN ARTIST

***25 years ago Diane Ammar completed a correspondence course on learning how to draw and with the final assignment assessed, the mentor suggested she should investigate paint as a medium as they felt she had an affinity to that. Diane explains further:***

**"F**or about four years I occasionally attended short courses held by local artists on learning how to use watercolour, and discovered I loved portraiture. I had a long break from attending classes and workshops until 2021, but during those years I painted many portraits for friends and family using photographs I had taken or ones they had given me to use. These paintings are hanging in homes in Australia, New Zealand, Philippines and England.

During the break from painting I ventured into learning tapestry weaving, creating many small tapestries developing a technique not used before, and was very privileged to be taught and contracted by Marilyn Rea-Menzies to help her weave a Tapestry Screen for Government House commissioned by Her Excellency Lady Susan Satyanand as her gift to the House at the end of her husband, Sir Anand Satyanand's term in 2011.





**'Jesse' - 300 x 400mm. Watercolour**

In 2021, a friend introduced me to Min Kim who was holding a watercolour workshop, and by attending this I rediscovered my joy in painting and drawing. I joined Min's regular classes, starting from the very beginning and learning the classical foundations of composition and drawing.

Delving into creating with watercolour has led me to start oil painting. One thing I have to remind myself about is not to expect every piece of work to be a masterpiece!! If I practise and experiment without the tightness of my own restrictions, then I will be able to progress.

I was encouraged to enter the Tasman National Art Awards presenting three water colours, completed prior to attending Min's classes, two of which were accepted, with 'Beyond Self' winning a Merit Award. I am continuing my learning under Min's guidance and enthusiasm, for which I am grateful.

The biggest motivating factor for me to pursue a career as an artist is the confidence shown in me by family and friends. My inspiration comes from a resonating heart connection I make with my subject in an attempt to bring out their deepest and perhaps even hidden emotions.

Over time (days or weeks) I quietly contemplate my subject and when I feel it has begun to resonate with me, then I begin to explore putting something on paper or canvas. In addition to my natural tendency towards people, I am now learning to make this connection with still life, flora and fauna, water and the environment.

I try to maintain a humble and patient mind buoyed with positivity, remembering that making mistakes is a good thing and to always keep trying. Painting and drawing, to me, is like a



**'Old Soul' - 320 x 270mm. Watercolour**



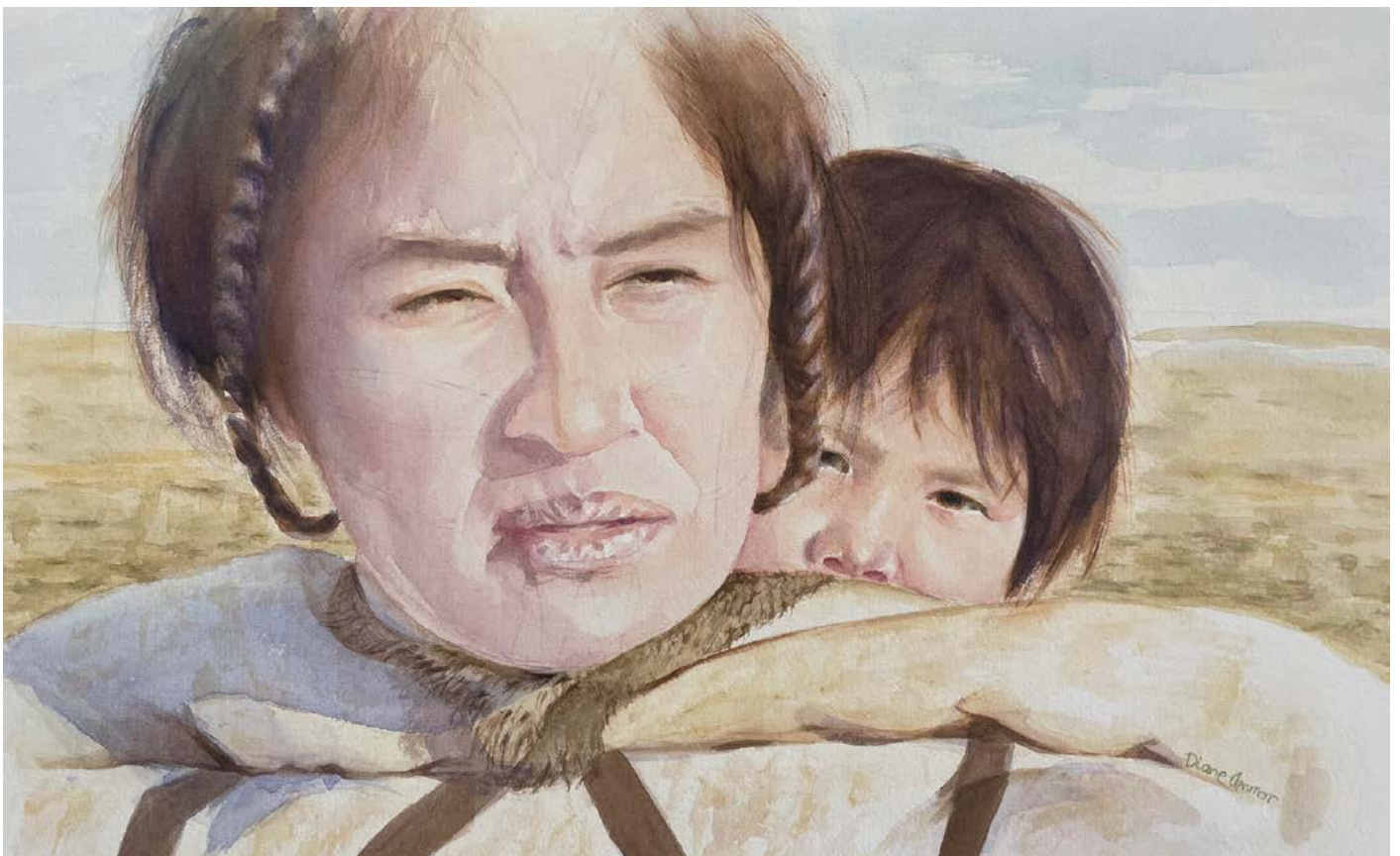
**'Waterfall and Creek' - 600 x 460mm - first oil and first time plein-air**



**'Claire' - 330 x 435mm. Watercolour**



**'Ivan' - 300 x 400mm. Watercolour**



**'Inuit Mother and Child' - 460 x 280mm. Watercolour**

meditation, even when training, my body and mind creating pages of pencil lines and tones, or brush strokes, simply connecting my heart with the paper. Colour makes my being come alive with happiness.

I like listening to classical or meditative music while painting and although I do hear it at the beginning while I find a calm, quiet place inside me, but then the outside world fades and my inner world comes to life.

The Tasman National Art Awards was my first time entering any exhibition or competition with my paintings, and I am very humbled and grateful to have received a Merit Award. This has given me confidence to work hard learning and experimenting, to enter future competitions and exhibitions, and to embark on a future as an artist.

I enjoy many styles of art and amongst some of the artists I admire are John Singer Sargent, Richard Schmid and Joaquin Sorolla.

Having helped run a family export business until 14 years ago, my life is still busy with teaching regular Tai Chi classes in Christchurch, energy healing, meditation and art. I love my family, friends, cooking, reading, knitting, music, mahjong, exercise, walking, plus much more. I have one son who is married with two children living in Sydney and I often travel there.

When I was a young child my father said to my mother, 'I am very worried about Diane, all she ever uses is black when painting or drawing'. I do not recall being like that but I guess it gave me a nudge towards using colour. Just like when my mother said to me, 'You are such a pessimist'!! After she explained what that meant, I made a conscious decision to always be an optimist. I never imagined myself an artist but I have changed that thought too. I am an artist."



**'His Holiness Srisriravishanka' - 300 x 400mm. Watercolour**



**'My Girls' - 550 x 400mm. Watercolour**



*'Homage to Mr. Stubbs' 482 x 558mm. Watercolour*

# A Royal Commission

By Tim Saunders

***Jennifer Evans received a commission to paint HM the late Queen's corgis for her Silver Jubilee.***

“I taught my husband on the train how to use the second camera: I set it on Green and continuous, my usual mode. We went to Windsor Castle, and met the Queen's Diary Secretary and the Footman, who was OC Dogs during her absence. Thank goodness the Queen was not actually there that day, I don't think I could have managed the social area and the unaccustomed nuances and curtsying requirements while concentrating on photographing each of the seven dogs. They were luckily very different dogs, easily recognisable: three red corgis (two of these featured in her Majesty's Bond clip), and four dorgis, darker and with longer tails). We photographed them in a room with a deep red carpet, and later took them outside to the rose garden. Rain stopped play – but by then we had all had enough, one corgi Holly, was visibly scowling – she hated cameras.” Jennifer painted them all in a group, plus some squirrels for exercise and diversion, and sent a copy to the Queen. “Patrick my husband had to crunch across the gravel at Buckingham Palace and hand over the copy to the Diary Secretary. It was then sent by air to Balmoral to be propped up on Her Majesty's Wheety-Puffs – she sent back the message “Lovely”, so I could proceed and get it framed. “Then we went to the presentation at Windsor and were met by a phalanx of Royal Household, with gold lanyards and clean shoes, and advised how to curtsy (two in, two out), and there in an enormous green silk room was an easel with MY painting on it! And we met the Queen – for at least 20 minutes – she was quite delightful and kind and smiley, and she talked to each of us, with the Master of the Company. The corgis were let in

(someone trod on one and there was a scream – the Queen comforted her later). “So that was the most important event of my life: the chance to give the Queen something she actually wanted! And the fact that we could both be there to hand it over, that was a joy.

Painting has always been a compulsion for Somerset artist Jennifer Evans whose work features in the Creative Coverage Celebrating Art exhibition. “It is part of me and something I have to do,” she says. “I was hopeless at games at school - the ball was an apparent irrelevance which I could never summon up the necessary muscular coordination to hit, let alone at the right angle to make it go somewhere. As a result, when it came to art lessons, the glorious highlight in the week, I was bursting with enthusiasm to show them what I could do when there was no ball to interrupt.

“I just love putting marks on paper or canvas, to reproduce something lovely that I have seen or remembered, and want to take with me, or to show to my family,” she says. “There are so many horrible events in the world. I like my house to be an area of peace and contentment, and surely most people would prefer to sit surrounded by happy animals or holiday scenes, rather than challenging images of edgy or violent happenings. There are plenty of those available on television. “When putting marks on the canvas, I think that the mind of the artist comes through those brush-strokes, and unconsciously transfers those emotions to the viewer of the painting. This may be wishful thinking, but I believe it is so. If I can create an object of beauty to use a deeply unfashionable word, then I am happy.”

Jennifer moved with her mother to the wilds of North Dorset in 1950, when she was six. "My father had been killed in Normandy, and my mother was clever to find a job on a stud farm, as she had studied bloodstock and was a mine of information on veterinary treatment. One of our new neighbours was Peter Biegel (1913 to 1988) and his wife. He specialised in painting horses and dogs, and as I was a young and thoughtless girl I never thought to ask him for lessons. Biggest single stupid thing I did not do. However, he was unfailingly encouraging and helped on occasions. I have since written a book on his work (so far unpublished due to complex copyright laws).

"I had a fairly rough and mostly feral childhood, rabbiting and chasing rats round the farm, gymkhanas, hunting and by chance, ski-ing – now there's an untapped chance to use bright colours! But cold." "I tried a local art school, but unfortunately it was the era when figurative art was suddenly damned, and that was what I specifically wanted to learn. Abstract blobs are over-rated. The debate continues and I see no reason to add to the already large volume of words: what is the point of a painting, if the perpetrator has to stand beside it to describe what the painting means? The Emperor has no clothes, and painting will eventually return to paintings of recognisable objects: that is difficult enough to achieve. So I left art school, to train to push a type-writer and earn a living. I also sold some cartoons, to magazines, a series of cartoons to enliven a training course, and one on the London Underground."

Jennifer sold paintings on the railings in the Bayswater Road, "balancing pictures and a stool on my bicycle". "Luckily it didn't rain which would have been a disaster." One of Jennifer's flat mates in Earls Court married a man from Mudford, Yeovil, and his brother had just returned from sea, keen to find a woman, any woman! "We got married that September,



**'Corgis in line' - 787 x 558mm. Oil on board**

and at Christmas he went back to sea and I went with him – three years of long trips worldwide; New Zealand, India and round the bottom of South America, wherever the cargo needed to go. I was usually the only woman on board, so there was plenty of time to paint. For a peasant from North Dorset it was a world away from the farm, and very different, and the sea was simply inspiring. Just walking round the deck was a world trip – accents from Stornoway to Geordie, the Welsh valleys and to County Galway, to Delhi and Calcutta. Some things were international – I painted rats running round the derricks on the Safe Working Load signs. The crew loved it!" In the 1980s Jennifer's husband was in ship management from London and Faversham, but there was an argument in Iran, and they wanted their ships back. "So, we (by now two children mid-school, two lurchers and one cat) decided from a list of drastic options to move back to the West Country



**'Horses at Grass' - 431 x 482mm. Watercolour**

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again, near parents. The organic movement was growing apace and we wanted to be part of that. Our garden in Kent had been threatened by weed-killing aeroplanes, very disagreeable. We bought 30 acres of grass near Yeovil, put up three acres of polytunnels, and grew cherry tomatoes for the supermarkets. At that time we were one of the biggest organic producers, until the big boys moved in. It was certainly hands-on, but we did it all, and my husband did all the negotiations with the buyers – astonishing.

“Painting crept back in – it was always watercolour, which is more portable and quicker to pick up, transport and put away again. During the tomato years I managed to do commissions in between boxing tomatoes or de-shooting the plants. Commissions were invariably a surprise and a secret from the intended recipient: this sometimes involved climbing over walls: I was continually expecting the long hand of the law.” With more time, I devoutly hope, I am transferring to oil painting. It is another language, and has to be calmed down. Watercolours are the opposite, they have to be lifted up and brightened with every brushstroke. I have visions of following the Dutch flower painters – one has to aim high. We shall see...”

Jennifer will be exhibiting in the Celebrating Art exhibition from Creative Coverage at Ilminster Arts Centre, Somerset, England from July 11 to August 12, 2023.

See more about Jennifer here: [jenniferevansart.co.uk](http://jenniferevansart.co.uk)

# ESCAPE THROUGH ART



*Sayed Sadat is an Afghan refugee who has had a remarkably difficult life. He tells us some of his story and illustrates how he came to be here and shares his work with us.*

*'Beauty in Nature' - 700 x 1400mm. Digital Art*



*'Hunting Whales' - 700 x 1400mm.  
Digital Art*



*'Fabric Design 2' - 700 x 1400mm.  
Digital Art*



*'Shallow Water' - 500 x 600mm. Acrylic on canvas*

I am a self-taught artist, graphic designer and nature photographer. I never had formal study as my school was burnt down during the Russian invasion in 1979 when I was a year 10 student. My father was a high ranked Police Officer in Afghanistan during King Zahir Shah and president Dawood Khan, and he served his country for nearly 40 years. He, along with my two uncles (who were also army generals) were thrown in jail, right the same day when the Communist Regime took power. Fortunately, my father escaped and took refuge in Pakistan, and soon after that the government turned on me to arrest me or keep me as hostage to get to my father, who joined the opposition. I fled the country for my life and also to stay away from the war, which was started by the Russian invasion in my country, to join him and started living in exile as a refugee.

My world, my life, turned upside down when the war in my country began. While I started living in exile, the Afghan fighters - also known as the Mujahidin - turned into extremists with every year passing. They became so extreme that if you drew or painted a human photo, they would see it as going against religion, as if I had brought life to the portrait I painted, which they were saying only God could do. Drawing or painting were prohibited and could have resulted in death. I still did art secretly and hid it from everyone, especially if it was a portrait. I was young and lost in the middle of nowhere and for over six years I was living alone with my father while leaving my mom and siblings behind. After six long years we succeeded in bringing them out, but life became even harder as now I had to feed my parents, four sisters, two brothers and my wife and by the next year I became a father to my first child. My marriage was arranged by my mother before

we all fled our country and migrated to Pakistan. I came to New Zealand as an asylum seeker in 2001. Luckily my asylum was approved and the following year I succeeded in bringing my children too.

I was always interested in art from a very young age while I was a school student and I wanted to become a popular artist. Art was my favourite subject, but the war took away every single chance of becoming an artist. Here in beautiful New Zealand, I got the chance not only to pursue my biggest goal of giving my five children the chance to complete their studying, now with university, and luckily all of them completed their studying and got bachelor's and master's degrees. I also got the chance to pursue my own goal of becoming an author and artist. I have published three books in English: Way to Kabul, Refugee Stories and Bearing Witness to Taliban Horror (non-fiction).

My interest in art kept persuading me to draw and paint with whatever I could utilise at that time and my biggest motivation was painting colour in this dark world full of struggles around me. It would be nice to be a well-known artist around the globe, representing both my countries - New Zealand and Afghanistan.

When I came to New Zealand, I started driving a taxi and later I succeeded in obtaining the highest driving licence and changed profession to driving heavy trucks and trailers long distances. My health was very weak from the day when the war started in my country decades ago but despite the serious problems, I was not giving up doing a very physical professional job, ignoring pains and dealing with all the odds. I was doing my job, but on and off because I was suffering from deep stress, depression, and



*'Dangerous Journey' - 850 x 1100mm. Acrylic on canvas*

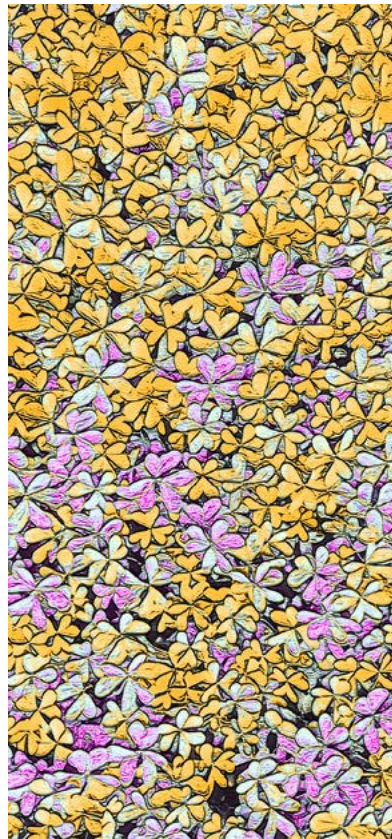


**'The Dragon' - 1400 x 700mm. Digital Art**

PTSD, as well as Fibromyalgia. Then in 2007 I had a heart attack.

I went once to my country to see my family the same year 2007 but, a week after my arrival I went through another tragedy and during my short stay my younger brother was murdered in my village house, built by my father in a province called Wardak to the west of the capital city Kabul. I left two days before that incident, but If I had been there, I might have been killed too. I returned back to New Zealand after the tragedy, which resulted in more and deeper stress and depression. My health got even more serious, and for a few years I was forced to stay home under the supervision of doctors. This is when I started doing drawings and at the same time started doing paintings. That was 2010 when I did my very first painting and am still painting today.

Despite going through hardships, I did not lose my dreams and today luckily I got the chance to share my art with my New Zealand brothers and sisters. I'm hoping to make my life's biggest dream true. During these years I have learned new skills in nature photography and then changing that to designs, best suited for printing on fabrics or hanging on people's walls. I have been experimenting with different art forms such as painting, drawing, abstract art, literature and more recently photography. My current interest is taking photos of nature and what the earth has to offer. While I go on my daily strolls, I like to take photos of my surrounding scenery such as the clouds, the sky, trees, and flowers. It is through these photos that I have made such fascinating discoveries. Most of these resemble some form of living



**'Fabric Design' - 700 x 1400mm. Digital Art**

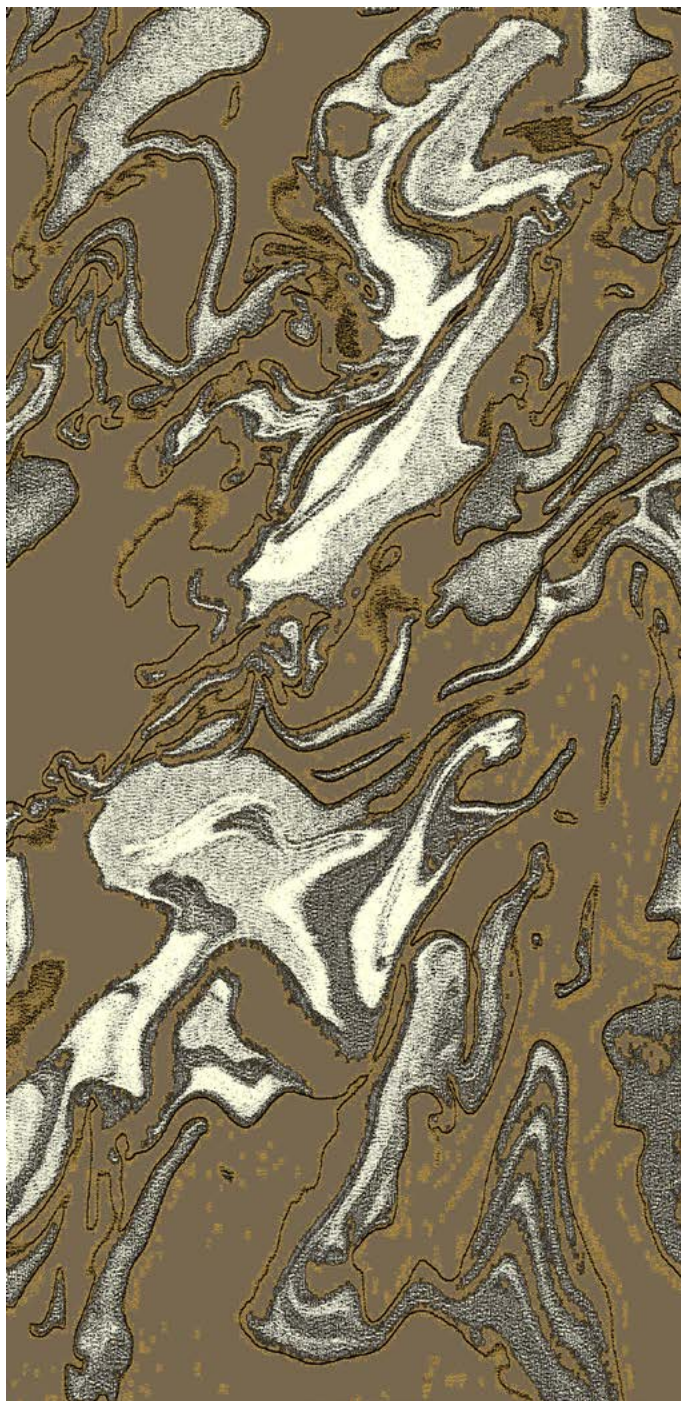


**'Colour' - 700 x 1400mm. Digital Art**

being, whether it may be in a human or animal form. The more I look deep into these, the more I feel like I'm seeing a parallel universe in which they exist, alongside our own.

Having an eye for detail really makes me dive into each photo and experience a different world beyond what we see. For me, creating these pieces and discovering a sense of travelling to a world apart from the one we currently live in, has been extremely inspirational.

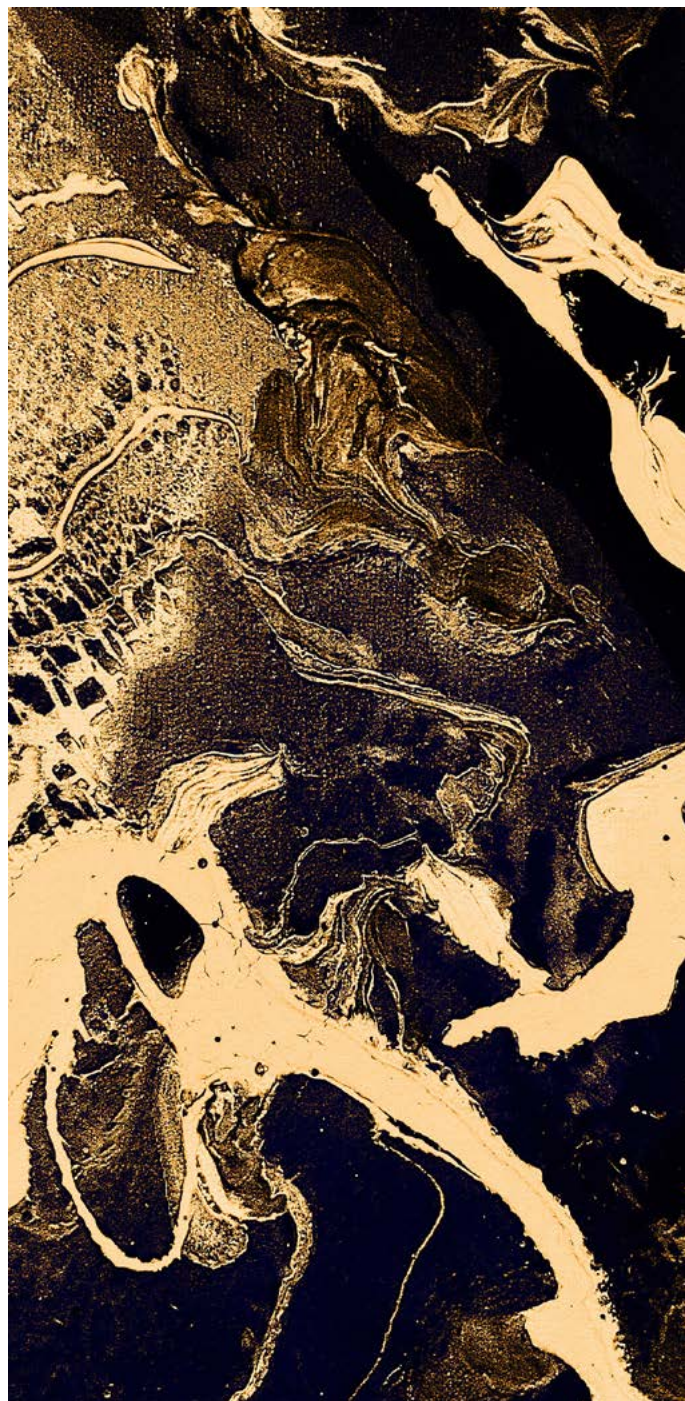
My personal development in art without any formal education



**'Snake inside Birds Nest' - 700 x 1400mm. Digital Art**

makes me proud and my accomplishment is my huge collection of art over a period. I never had a chance at formal tertiary education due to the war and my strong determination led me to develop into the artist that I am today. Art and photography have always been my preferred subjects since I was a young kid.

My favourite medium would have to be paint as it allows me to create a colourful picture on a paper from my imagination. I love my brushes as they allow me to provide depth and precision. When I see something interesting or something crosses my imagination, I just grab the equipment and start painting it. I mainly use oil paints, acrylics, pastels, pencil, compressed charcoal, and other varieties of material.



**'Snapper Fish' - 700 x 1400mm. Digital Art**

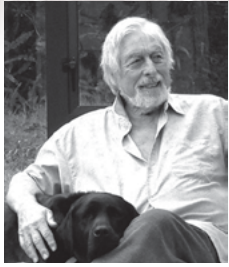
I listen to a variety of music from all over the world, especially Pashto, Farsi, Hindi, and Urdu because I can speak up to eight different languages, but ideally classical and instrumental is what I listen to the most. Besides art I love travelling, camping, hiking, swimming, and spending quality time with my grandkids.

My tips for new artists would be to keep trying your best, never give up until you get it perfect and achieve your goals. Despite having very little resources financially and having very fragile weak health, but still, I will never settle for second best.

Yes, this true New Zealand is the country of opportunities and I'm taking my chances with no giving up, and these are the hopes keeping me alive.

# Artists Forum

## Sketch Club SKETCHING MEMORIES



By Dougie Chowns

**For only the cost of a Venus 3B Pencil and a full sheet of Whatman Hot Press paper I have had two very special days and over fifty years of enjoyable memory. Finding the subject of that 1981 pencil drawing yesterday made another very special day. This editorial my motivator, the original drawing still in my filed artworks drawer, reminded me how much I enjoy to draw and sketch and so I am pleased to share this account in 'Sketch Book' with you.**

In 1953 when at Art School the British Artist Magazine I subscribed to contained small advertisements for Venus lead pencils. They always featured a simple small pencil sketch. I always looked for them because they were just great! I felt nicely drawn! Influenced by them I wished to develop my own style in pencil. Sketching is so available and cheap to do and can give a lot of pleasure. Watching art groups at work today it appears to be that same pleasure while painting, that is the top attraction to paint or draw, perhaps its the the finish and style you attain that gives the most satisfaction and pleasure, very often for most people Then the talking about it. Which is, just fine - the actual drawing and painting is, for most, what art is all about.

The Olgina Station in 1981 was home (artwork on next page) to a local Paparoa - once Russian - Northland farming family. This drawing today for me is an example of my own development and interest after about 40 years since Art School and the Venus Pencil advertisements, however another 42 years have passed since when I was asked to make this drawing in 1981. Yesterday, Easter week 2023, I set out to find the house and location so that I could write my feelings about being there again and making that drawing to share with you as my bi-monthly contribution to you, and this magazine.

Mid morning I set out to find the homestead. I had no idea other than the general area where the house and farm was, so, armed with the drawing, my arrival at a



Advertisements about Venus Pencils, from the 1950s



**Dougie's drawing of the Olgina Station house from 1981**

local village haberdashery shop, the long time owner was able to give me directions. I was within about five miles and the house is still much the same and well known I am pleased to say.

I had originally in 1981 made the 70 km journey one sunny day on a small light motor cycle, my drawing board and materials on the carrier but have no memory of the latter part and winding kilometers of dirt road. Commissioned

to complete an art work for general use to go as a Letter Heading, Dinner Table Matts and Cards etc. I discovered the owners had thoughtfully on my arrival, placed a hay wayne flat deck for me to use as a high platform to draw from, with a good view. Set up under a large umbrella between hay bales the Russian grandfather who had originally bought the house and farm when he came to New Zealand, joined me with a glass of red wine. The bottle at our feet I started to draw.....



**The the Olgina Station house today**

In his late eighties he was of a good Russian rural family, and in my opinion had what I knew in Spain to be called 'gracia' A Spanish word meaning rather more than grace, what in Spain is understood as an 'elegant presence' that few attain. It cannot be learned or bought. It simply exists and shows itself. It is said that if somebody with 'gracia' enters a crowded room you know, even if you have not seen them come in. Something changes. He had that same presence for me that afternoon in his company. Pleasantly he entertained me with his life story while watching me draw.

A moving moment he told me, was when as a young boy, he was told to please hold the coat of Tsar Nicholas while he talked to his parent's servants, and also how he was taught by a Cossack riding instructor to jump his horse waving a bare sabre in hand above his head, cutting the willow rods placed on each side of the jump - as he jumped ..... for me it was like listening to Tolstoy himself, a chapter from War and Peace.

That afternoon has always been remembered, so is a special treasure, also, when I returned I met the now owner. Her gardeners cutting the lawns instantly took interest on seeing my drawing, and I was ushered into her kitchen and noble drawing room decorated with period furniture with European vision, set in a massive room with a perfect polished Kauri floor and wood panel walls that she had reclaimed herself by working alone and hundreds of hours of effort. A stately home in fact, not expected on a remote Northland hillside. That the owner should feel so deeply about her home is wonderful I think. A dedication much as we have to our own art, so I understand.

What a great afternoon yesterday was, and now writing on a Thursday morning to remember and share with you. All because of a 3B Venus pencil and a sheet of paper! Have a go yourself - have fun! ... like a diary keeping a sketchbook is full of memories.



***Dougie in front of the the Olga Station house with his sketch***

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# RARANGA HARAKEKE

*Bernadette Ross*

26 FEBRUARY to 21 MARCH

# RARANGA HARAKEKE

***Gaining a Bachelor of Māori Art between 2010 and 2013, at Te Wananga O Aotearoa was the solution for Bernadette Ross after she sustained permanent damage to her spine from landscaping.***

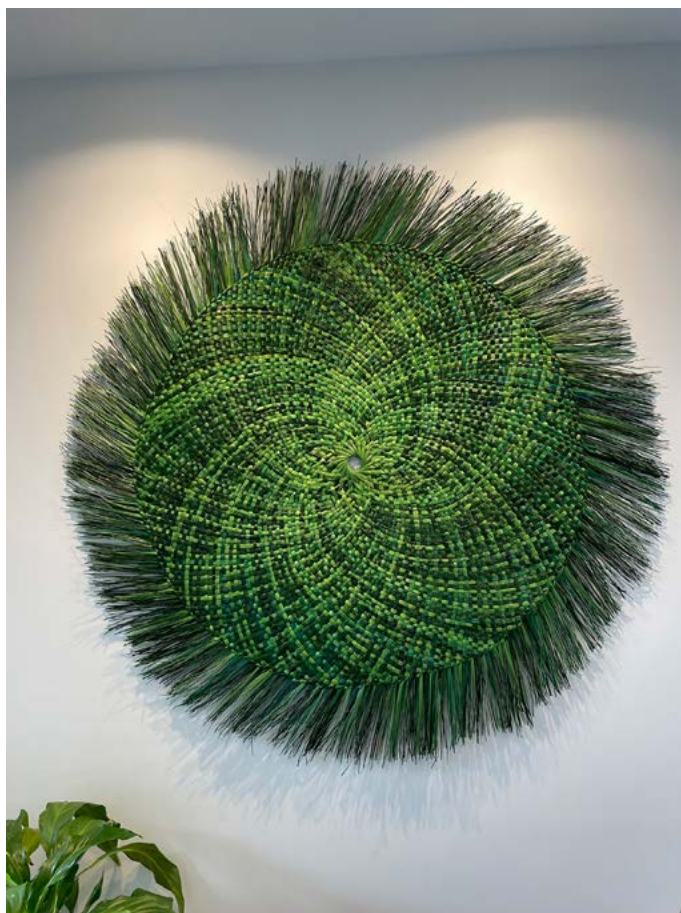


**B**ernadette adores working with plant material. “After visiting the Pitt Rivers Museum in Oxford, UK, when I was a younger mum, I was drawn to the woven artefacts on display. After 18 years in the UK I returned to NZ with my family and the journey into Raranga began eight years later.”

She feels very privileged to live both by the sea and bush, claiming the inspiration is all around!

“I was trained by Bibbins Tangitu at TWOA, and Rawhinnia Gray supported me all the way through. I was one of the slowest

***Exhibition at Percy Thomson gallery , Stratford***



*The Canopy colours of New Zealand bush*

students to grasp Raranga in the class but their kindness and patience ensured I stayed motivated to keep going. I almost gave up several times as I naively thought weaving 'was easy'. It was a huge learning curve which I now practise daily, and it makes me feel complete."

Being an artist has been a huge thing for her to accept and realise. "I adore the freedom to create but with it comes the hideous periods when I have 'blank' periods. Fortunately I have to source my materials and the preparation of them is long and repetitive and that so often leads to the inspiration needed."

She'd love to be able to continue to create and know that she can share the knowledge of Raranga to those who want to travel the same journey.

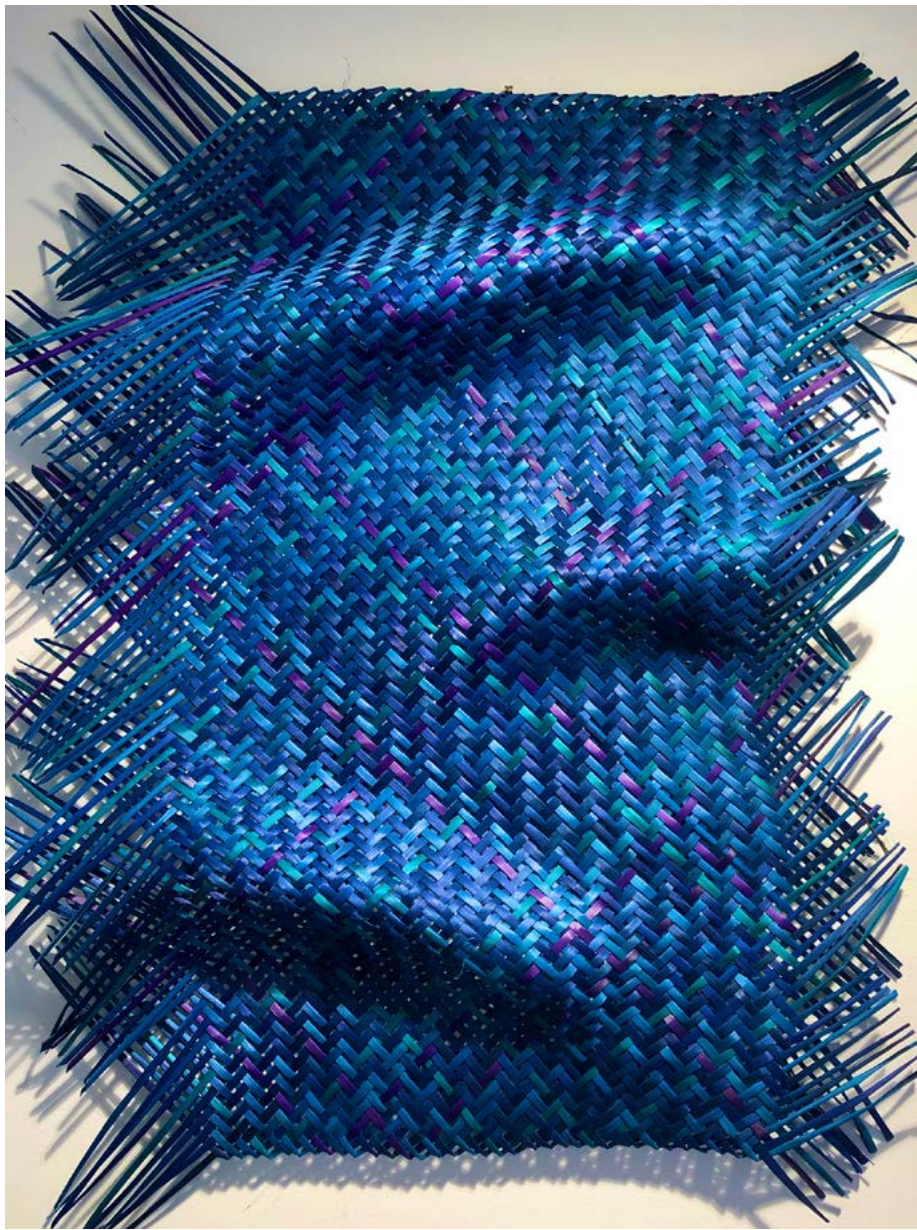
To be able to continue and raise the bar of my raranga skill would be a dream.

This Easter saw the local Arts Collective in Whangamata run its annual Open Studio trail around town. Some studios are single artists and others like hers host four or five artists. "We have a jeweller, painter, ceramic and a portrait artist. It's a joy to watch the public enjoy the garden setting and meet the artists in a home environment."

Completing her degree and graduation was a career highlight for Bernadette, considering how slowly she learned the art. "I was very proud to be shown at the Percy Thomson Gallery in Stratford two years ago. This required the making of 19 pieces, so it was a good six months' work. The recent selection to compete in the Hibiscus Coast Art Awards and then winning the Māori Art category was a wonderful experience."



*The three ketes of knowledge*



*'Twilight'*



*Karen's graduation kakahu*



*'Ngahere (bush)' - on exhibition at Percy Thomson gallery, Stratford*

Bernadette's favourite medium is Harakeke (flax). "Of all the weaving materials, it proves to be so versatile and accessible to all. From the first kono to a muka korowai – it can do it all!"

Her favourite piece of equipment is her hapene (softening) knife, which was made for her by her neighbour.

"It's taken eight years to get one perfect for my hand."

Bernadette begins with a visit to a Harakeke bush, picking a selection of leaves which she then takes home to process.

"I split the leaf to the desired width, and then hapene (soften). The pieces are then put into bundles to be boiled, and left to dry for about three weeks. The bundles are then dyed and after that the weaving can begin! A typical

round piece can be at least a week from start to finish."

Most of her tools are handmade i.e. used shearing combs, to size the flax, dog comb for shredding the flax into fine pieces. When she is working, she listens to RNZ - "its my permanent friend."

"My volunteer time is spent a few days a month in our local gallery, The Little Gallery. My trustee work for Creative Coromandel means a few half days a month. Two of my three adult children live in Hamilton so we have regular visitors when the soccer season starts and when they need a bit of help in the garden."

Bernadette has work showing in the Pataka Gallery, Ora gallery in Wellington, Raukura Gallery, Picton, Soul Gallery Hamilton, The Little Gallery Whangamata and Tairua, Estuary Arts, Orewa, and Omaha Beach Vineyard

Her work has reached the USA, France, UK and Australia. You can reach Bernadette on [bazbern@xtra.co.nz](mailto:bazbern@xtra.co.nz) or 027 560 7430.



*'Rainbows'*



*While out fishing the sea meets the sky*

# Visiting Art Galleries

By John A Dumergue



***It was summer in England and while there, something I wanted to see that people talk about was beach goers with trousers rolled up and wearing a knotted handkerchief on their heads. So, it was off to Bournemouth, and while there were many people on the wonderful beach, alas, none like I described. However, we were rewarded while out walking, discovering an Art Gallery.***

It was the Russell - Cotes Art Gallery and Museum, and was indeed an impressive building inside and out. The following quote sums up its existence: - 'For many years I had it in my mind that someday I would build a house after my own heart as an offering of love and affection to my wife! *Merton Russell - Cotes.*

Next on the list was Banbury, my wife's birth place, where we purchased a print from Banbury Museum titled, 'Fine Lady Upon a White Horse'. There is a statue in Banbury of the rider and horse, that is from the nursery rhyme: - Ride a Cock Horse to Banbury Cross.

To anyone visiting London, a visit to Tate Modern is a must as there is always an exhibition on. On our visit we saw exhibitions by Malevich and cut- outs by Matisse. Their own in-house collection including some Picassos are worth viewing.

If travelling to France, Paris is a must especially if you are an artist. Of course, while there, it seems most visitors go to the Louvre to see the Mona Lisa, as my wife and I did. When we arrived, there was a long line of people waiting about an hour to get in. We had previously purchased Paris Passes and



**The Russel Cotes Art Gallery and Museum. Bournemouth UK**



**Print of Fine Lady on a White Horse, from Banbury Museum and Gallery UK**



**Statue of Fine Lady on a White Horse**

entered immediately. There were dozens of people trying to get a look at the Mona Lisa, but I managed to photograph it with all the others doing the same.

The next Paris gallery was the Musée D'Orsay, and again we used our passes to avoid the queue. While there, part of the gallery had a security problem but it was soon resolved. We headed to the impressionist area and saw two paintings by Renoir: 'Dance in the Country', and 'Dance in the City'. Each was approximately 1.8 high X 900 wide. These are some of the most beautiful works I have ever seen. So much so I purchased a print of 'Dance in the Country' in a smaller size.

The Museum Orangerie, also in Paris, houses art works by Picasso, Renoir, Cézanne, Modigliani, Derain, Soutine, Matisse and others including 'The Water Lilies' by Claude Monet. These are in oval rooms and are a jaw dropping experience as they are huge panels joined together to fill the wall space of the two large rooms. Monet did write, quote: - "That the rooms would offer a refuge for peaceful meditation in the midst of a flowering aquarium".

The Gallery of Modern Art, Brisbane, at the time of our visit had an exhibition titled: - 'Picasso and His Collection'. This was from Picasso's private art collection that included other artists works and his own works. It was just by chance we went to Brisbane for the day from our holiday destination at Broadbeach Gold Coast, and visited the gallery.

Closer to home I visited the Dunedin Art Gallery to see Masterpieces from the Guggenheim Museum New York. The works were by forty-seven artists, and my favourite was The Green Violinist, an oil on canvas by Marc Chagall. On another visit to the same gallery, there was an exhibition of paintings by Goldie.

I purchased exhibition catalogues and other information from all of the above, and these are wonderful reminders of the visits made.

I feel very privileged to have visited the above galleries and strongly recommend to anyone interested in art, to visit galleries, especially if taking trips overseas.



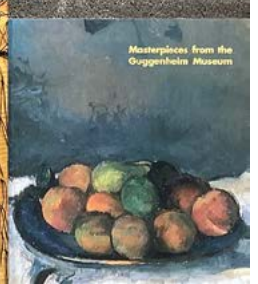
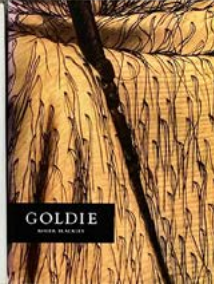
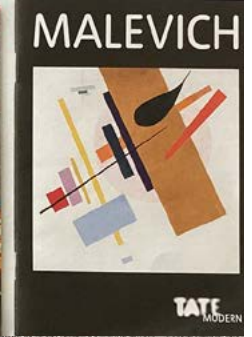
The Mona Lisa in the Louvre



Line of people waiting to visit the Louvre



Brochures from Musée De L'Orangerie Paris, and Tate Modern London



Four exhibition catalogues



ABOVE: The Weeping Woman by Picasso



LEFT: Engraving from an Art Gallery while in Wolfsburg in Germany



Three Dancers by Picasso

# CREATIVE FORCE



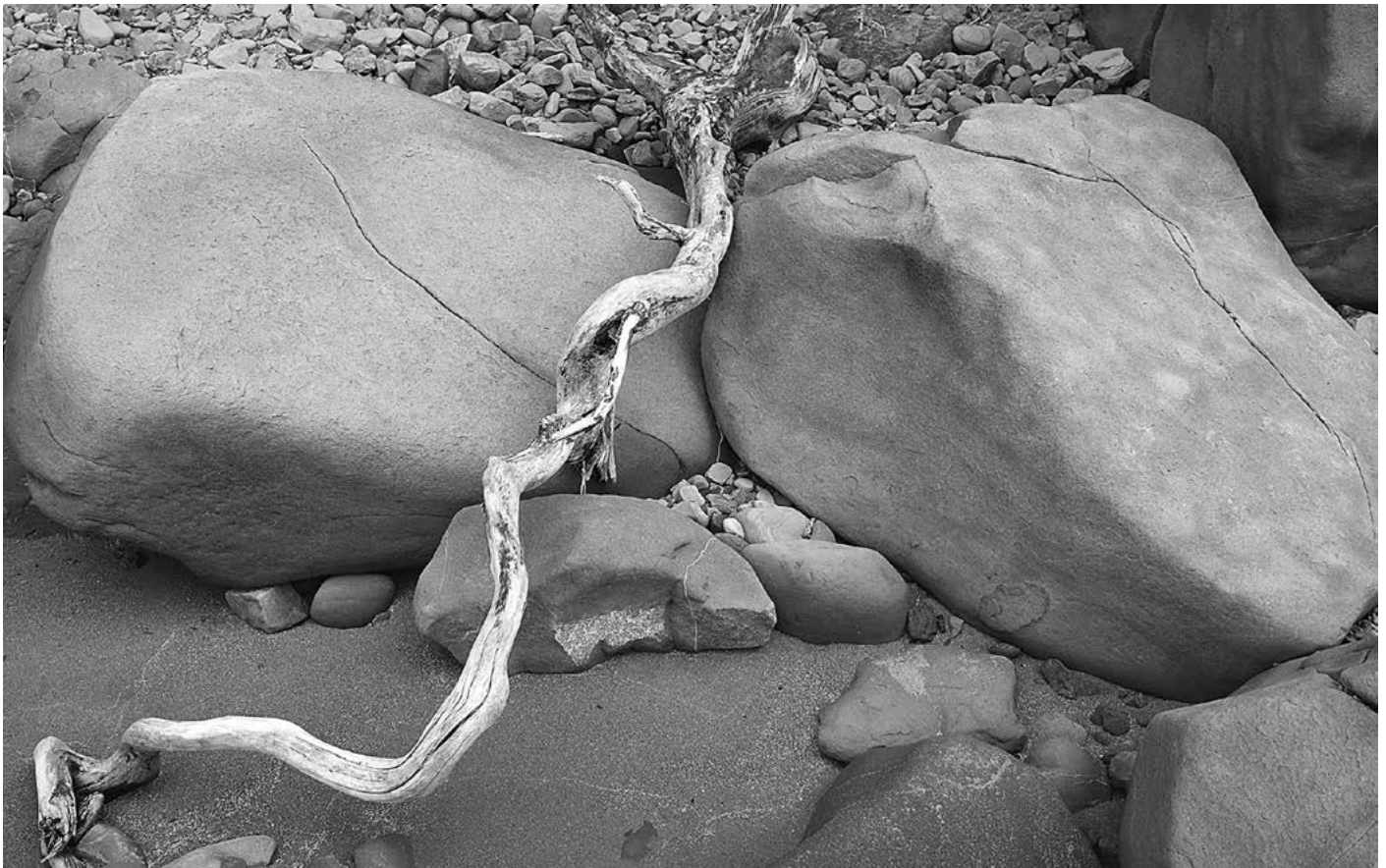
***Jonathan Bourla has never been formally trained, however he has gained invaluable experience and insight from the likes of Ansel Adams and Howard Bond. In 1997 when he travelled from New Zealand to attend a workshop in America run by Howard Bond, Howard realised Jonathan couldn't learn everything from a single workshop so he gave him a whole book's worth of notes to take home.***

**T**hese notes, together with instructional books written by the great American photographer Ansel Adams, formed the basis of his education. Both Howard and Ansel believed you had to be in good control of the technical aspects before you would be in a position to express yourself creatively. Adams had created a system called the Zone System which allowed you to calculate ideal camera settings and film development times. "It was very difficult to grasp from Adams' writings but became clearer from Bond's notes. Many people apparently give up on the Zone System as too complicated

but it formed the basis of my photography's technical side for many years."

In his late teens, Jonathan attended a week's photography workshop in Edinburgh in Scotland. "I lived with a young photographer couple and their adorable German Shepherd puppy who had one ear that flopped down. They took me on excursions to photograph and introduced me to different processes in their darkroom. It was a fantastic experience."

Jonathan also follows another similar photographer from America, John Sexton, as well as the British photographer



***Cast Away***



### **Receding Vision**

Fay Godwin. "In recent times I have really been enjoying the work of American photographer Cole Thompson. His pictures are really striking. He is also a lovely man, as was Howard Bond. I have had correspondence with Cole and he gave me encouragement to have faith in my own artistic vision.

"Before I emigrated to New Zealand in 1993, I had attended Oxford University, studying Engineering Science. After university I worked for a firm of consulting engineers, which is best known for building the Sydney Opera House. I worked in their Advanced Technology Group, and the bulk of my work was for the British nuclear industry. It was very challenging work, but interesting, and the people I worked with were very nice. But over my time there I really developed a dislike of the nuclear industry. Ironically just before I emigrated to New Zealand, I was offered a job at Britain's nuclear watchdog. It was a good job, located near Oxford which I loved, but I told the man there that I really didn't like the nuclear industry. He said that was a good thing, but in the choice of accepting that job or emigrating to New Zealand, New Zealand won."

Once in New Zealand Jonathan tried a university course in Psychology, but didn't persevere with it for very long, finding it disappointing.

"Then I met the lovely Julie, who I married in September 1993. Julie encouraged me to pursue something which would have meaning for me. My brother Michael had earlier given me a book on landscape photography and Julie gave me an inspirational book of black and white photos by Ansel Adams. I was gripped by the desire to become a fine art photographer using black and white, and set out to learn what I needed."

Jonathan lost both his parents to cancer at a relatively young age. "They were both quite young and it brought home to me the possible shortness of life and that I should focus on a career which had meaning to me, that I felt was worthwhile, and which I could love doing."

Finding inspiration in details and textures, he has done larger scale landscapes but in general prefers smaller scale subjects, sometimes things that might go unnoticed by others. "I love the process of bringing a photograph to life. In photography there are techniques called dodging and burning, where you darken or lighten areas of the photograph, raise or lower local contrasts. In the darkroom, this is accomplished with basic tools of sheets of cardboard with holes in them for burning, and circles of cardboard attached to long wire handles for dodging. You had to keep these tools constantly moving to avoid tell-tale signs on your work."

Nowadays he accomplishes the same thing on his computer using a Wacom pen tablet, again keeping the pen in constant motion. "I like to do this process slowly, making incrementally small changes and slowly building up the effect. Howard Bond was a master of dodging and burning in the darkroom, and I was mesmerised watching him at work in his darkroom in Ann Arbor. I love the process of seeing a potential photograph, capturing the necessary basic exposure, and then creating the finished photograph which matches my initial visualisation."

Although he enjoys photographing in his local area, he would love to be in a position to photograph farther away. "When Julie and I did our big trip to the South Island I was so blinkered, so focused on my hydro power stations (published

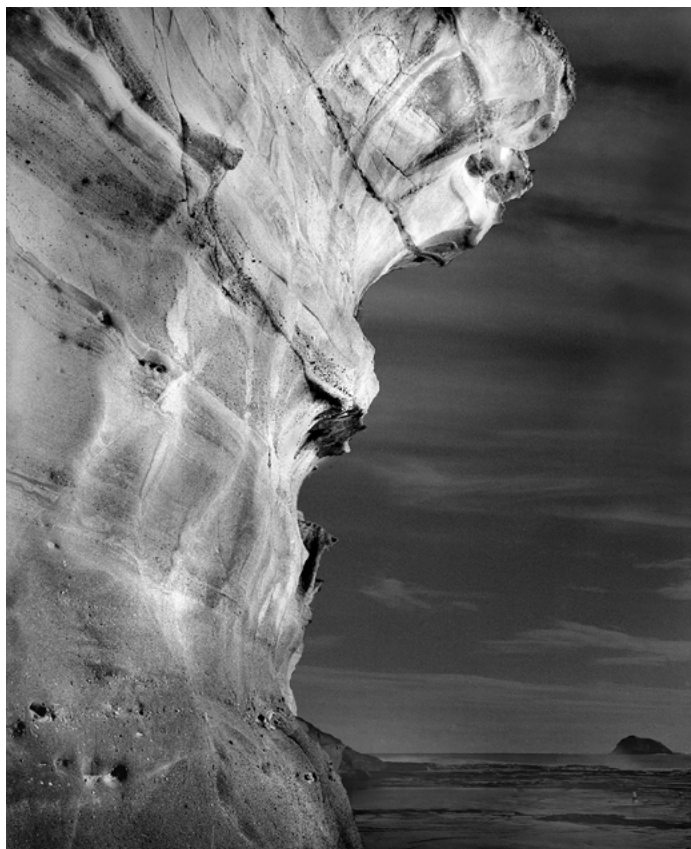
here in 2018) that I almost didn't see anything else. I'd love to be able to go back to the South Island, and elsewhere in the country, with my new camera and my new 'eye.'"

He would also love to visit Britain and Europe to photograph the architecture there. "In particular I'd love to go back to St John's College, Oxford where I did my degree."

Jonathan has battled depression for most of his life, later diagnosed as Major Depression. This has added challenges. "I'm pleased to say, though, that things have been turning around in the last six months. Several years ago a mental health doctor told me that there is a link between mental health and gut health. Julie found an holistic doctor who specialises in gut health and inflammation, and he has put me on the right path. It hasn't been plain sailing, but in these last months I have felt happiness that I hadn't felt for many years."

This raises the controversial subject of depression: "When I had my first exhibition I had asked the gallery owner if I should mention my battle with depression in the blurb he wanted written, and he said no, not to mention it as it may put people off. But in recent correspondence with American photographer Cole Thompson who remarked that my depression has contributed to my artistic vision, and so now I feel I should mention it here." Many artists suffer from depression but the general feeling is that in depression, major creative forces are felt.

Jonathan is confident that his health is going to improve. "I'd like to see a future where I can focus wholeheartedly on my



**Overhanging Cliff**

photography, be better known as a photographer with more people seeing my photographs, and basically to enjoy life, after the struggle it's been for over thirty years."

He feels very lucky to live in Snells Beach, close to the town of Warkworth in the north of Auckland. About ten minutes away from his home is Martins Bay, with its fascinating Pohutukawa trees and rocks. "Julie and I go for a walk there with our two dogs every day, and it has become a great source of inspiration for my photography. We recently went to Mangawhai Heads which was just awesome. Talking of looking close to home, I am also finding subjects at our actual home which are capturing my attention and although it was pointed out to me that people wouldn't want these photos on their walls, I don't really think that's the point - I am just enjoying being able to see more and more photographic opportunities that capture my fancy."

He has a project in mind doing close up photography and has ordered a screw on attachment to fit on his camera lens to enable this. "I think for many years I was guided by something Howard Bond had written, saying he wanted every part of his photographs to appear as if they were brightly illuminated, with details clearly seen everywhere. I think I took that and ran with it too much. At an early exhibition an elderly lady commented to me that she preferred pictures with more contrast than I was producing. I told her it had to be that way to have easily seen detail throughout the image, but in recent times I have realised that I maybe took it too far, and I think my recent photographs are the stronger for having realised that. Also, someone remarked a few months ago that my photographs' titles were lacking in imagination. My wonderful sister-in-law Debbie Kalogeropoulos came to the rescue and has come up with some great titles for many of my recent pictures, and I'm very grateful to her."



**Indulgent Texture**

**Adrift****Stand By**

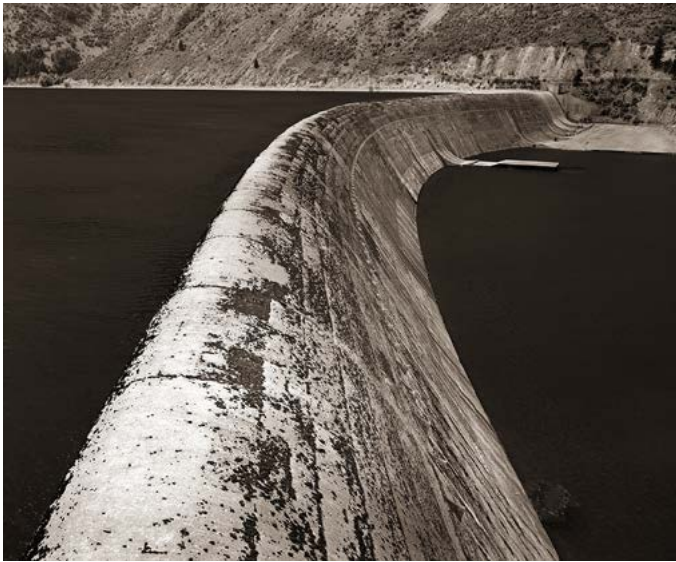
Jonathan belongs to an association called PhotoForum whose director at the time wrote a very kind letter of recommendation to be included with his second Creative NZ fund application. "I was very grateful for him taking the time to do that." Another society that he belongs to is the Center for Photographic Art, which dates back to the 1960s Friends Of Photography organisation, started by Ansel Adams and others. "I feel that this organisation is closest aligned to my own photography and style, considering much of my inspiration came from American photographers starting with Adams. I have recently written to their director who kindly wrote back with a very helpful email about exploring opportunities in America."

The equipment Jonathan uses has changed greatly over the years. "My primary camera for most of the time was one

**Bruce's Jandals**

with the long title of a 'large format field view camera'. It looks like something from history, made of wood and metal, with a bellows, and I would crouch under a dark cloth when looking at the ground glass screen. Once a young boy ran up to me and asked if the outside of the camera was just for show, and did I have a proper camera inside!

In contrast to conventional film cameras which use rolls of film, this type of camera uses large individual sheets of film. This had great advantages for my type of photography technique in that the large negatives provided great detail, and I could tailor development specifically for each negative. My camera was made by the British firm of Gandolfi. I'm not using it now, but it is a thing of beauty in its own right, and I have it on display on our living room wall unit."



**Waitaki Dam**



**Shadow Sculpture**

He has had two darkrooms in the past. The first was built as a temporary structure at the back of their rather long garage. "The best feature was a light proof maze, whereby Julie could come and visit me without opening a door and flooding the room with light and ruining what I was doing. I thought that maze was so cool that when we moved to our next home in the bush we transformed a double carport into a large darkroom/studio for me. I really was spoiled! But again, the best part was the light tight maze. It just felt like an adventure going through it!"

He then switched to scanning his negatives and doing the dodging and burning on his computer before printing the photographs on a special printer. Printing black and white photographs poses problems with conventional printers so a printer using several grey and black inks is best. "In the last six months, along with my holistic medical treatment and diet, I have made a substantial change in the camera that I use. A few years earlier I had bought a small second hand digital camera (a FujiFilm X100S) but didn't really use it as I had tremors in my hands due to side effects of a medicine I was



**Eroded Girder**



**Alpine Branch**

on. Last year I came off that medicine and all of a sudden the tremor was gone and my little digital camera became usable. I have really been enjoying it, particularly the ability to carry it easily and the spontaneity it has provided. With my old big camera I was forced by its size and nature into working slowly and methodically, and with only a few film holders with me would only take one, two, or three exposures per outing. Now with this new little digital camera I have actually continued in the same way, although it would of course be possible to snap away indiscriminately. In this way I take a few photos but mostly they lead to 'keepers' - photographs I am proud of."

Recently Jonathan bought an old Leica digital camera on sale on Trademe, an X Vario. "Leica is a very prestigious German camera and lens manufacturer, and I never thought I would be able to own one, as they are usually very, very expensive. But this one wasn't. Both my Fuji and my Leica are really very old cameras in terms of digital technology but I think they are marvellous. The Fuji has been my favourite piece of equipment for the last six months, with my Wacom pen tablet coming a close second, but I've really been enjoying the Leica recently."

Jonathan prefers to photograph in overcast, cloudy conditions, or at the very beginning or end of the day, when the light is 'best' for his photographic purposes. However, recent endeavours with his small portable camera have enabled him to spot more immediate photographic opportunities. "I still photograph in the same lighting conditions as I did before, which really limits when I can photograph, but the spontaneity now is fantastic."

Until recently he had an Oversized A3 Epson photo printer. "It was very good and I remember being thrilled with the quality of photographs it could produce. But recently, after valiant service, it died and I replaced it with a similar model by Canon. Both are made with monochrome photography in mind. I have also been really pleased to discover a firm called [Print Art](#) who can print larger sizes for me, and their quality is excellent. I like printing on quality heavyweight matte papers."

When he's working on the computer he listens to music, and recently to audiobooks. "I enjoy spending time with my wife Julie and our two dogs, Elli (an elderly Fox Terrier) and Winnie (an energetic Jack Russell). We've had them both for a couple of years and they bring us a lot of joy. We enjoy daily walks with them. I enjoy reading books using a tablet Julie kindly gave me for Christmas and I also like watching movies and TV series.

For new artists, Jonathan has this to say: "I have found it difficult gaining traction being a self taught artist. I don't know what it's like going to art school, but if you're new and have the opportunity to attend one, I think you should look into it. I think it would smooth your artistic journey and give you opportunities that may otherwise not be granted you."

Jonathan has been represented by the Art By The Sea gallery in Auckland's Takapuna and has work in America and Britain, and Australia.

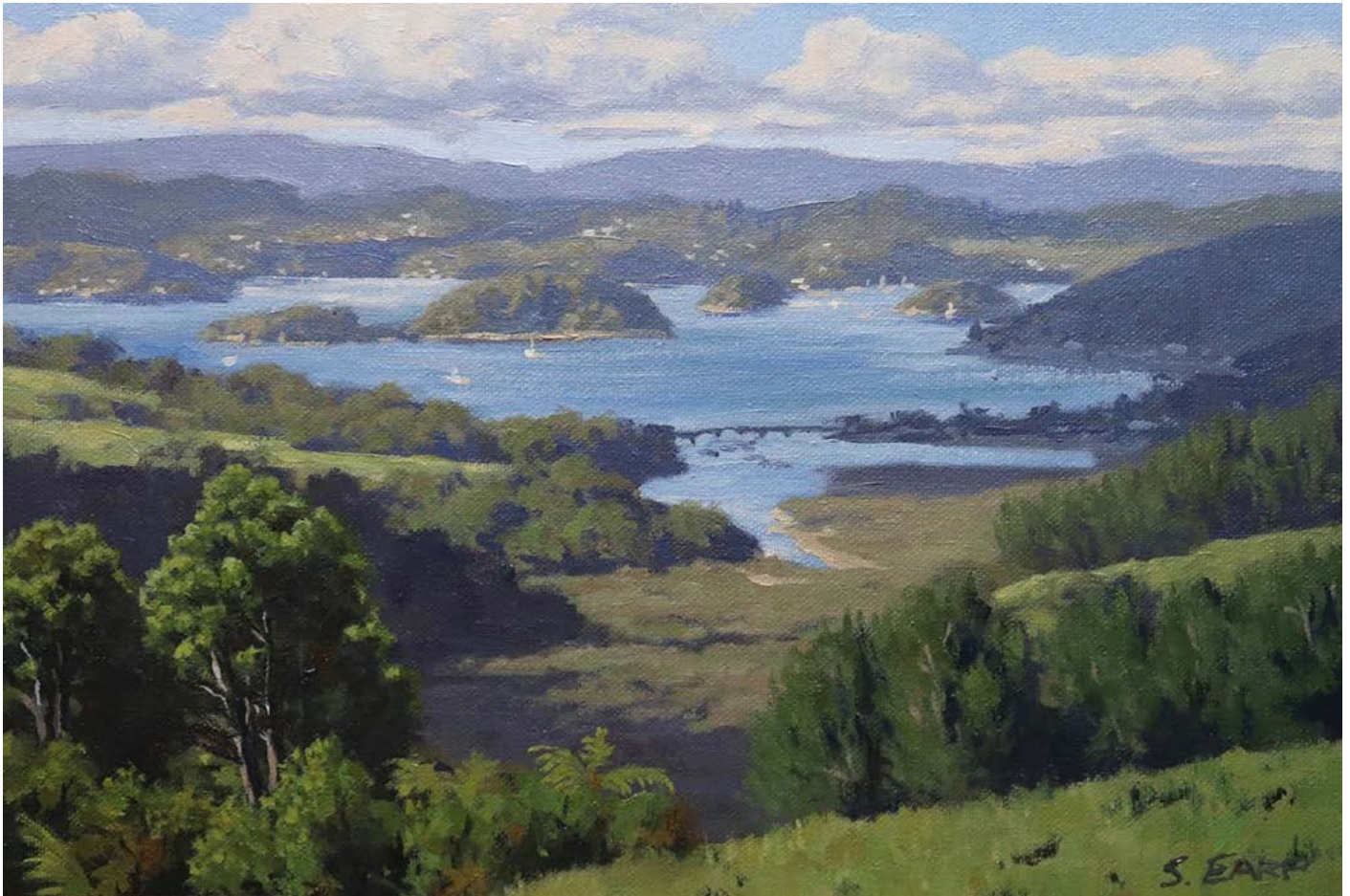
See more of Jonathan's work here: [www.jonathanbourla.co.nz](http://www.jonathanbourla.co.nz)

# Improve Your Painting - Paint Outside!!!

## LANDSCAPE PAINTING TUTORIAL

By Sam Earp

*Have you ever been sat in your art studio feeling uninspired and like you've hit a wall? Well this sometimes happens to me when I've spent too much time in the studio and that's when I know I need to get outside in nature and either paint en plein-air, or take reference photos or both.*



*Bay of Islands, New Zealand, 200 x 300mm, oil on canvas*

Recently I had one of those days where I couldn't sit in the studio, so I grabbed my paints and easel, jumped in the car and drove out to the countryside to get some inspiration.

In this demonstration I will show you how to get inspired by getting out in the landscape and painting outdoors. I will show you how I painted a landscape of a view of the Bay of Islands, New Zealand which started off as a plein-air painting and then was completed in the studio where I added more details.

In this painting tutorial I cover the step-by-step process how I painted the above art work en plein-air and then the details added in the studio.

### Why Paint Outdoors?

Painting outdoors or painting 'en plein-air' is a wonderful way to get inspired especially when you're having a slump in the studio and feeling uninspired. As a landscape artist, I find that when I feel flat and the inspiration and paint ain't flowing, that's when I need to get outside amongst my subject, reconnect with nature and the landscape and get inspired.

Other things will happen when you paint outdoors, the more you do it the more you'll want to paint outside, it's addictive. You'll have lightbulb moments when you paint outside and you'll learn things about landscape painting that will be much more difficult to pick up in the studio.

When you paint outdoors your colour mixing and understanding of values and painting tonality will also greatly improve. You'll see the colours much better in the landscape, better than using photos and you can use your field paintings as studies for studio paintings.

Plein-air painting will teach you to paint more quickly and everything you learn out in the field can be applied to studio painting.

Finally, plein-air painting will get you inspired and give you a sense of well being and enjoyment. It's also a sociable activity as it's awesome to paint along side some other painters.

## Reference Photos

Here are the reference photos I used when I completed this painting in the studio, feel free to use them and copy them if you would like to have a go at painting this.



## Composition

This composition incorporates an 'S' or compound curve composition where the mangrove estuary leads the towards the main body of water. This is the main focal area of the composition. The landscape itself incorporates a high horizon so that the hills, water and trees cover most of the painting.



## Colours

I am painting in oils and the colours I used in this painting are as follows: Titanium white; Burnt sienna; Yellow oxide; Cadmium yellow; Cadmium red; Quinacridone crimson; Ultramarine blue; Phthalo green

## Brushes

Here is a list of the brushes I used in this painting: No.6 flat; No.2 flat; No.1 round; No.0 round; No.00 round; 3/8 dagger; 1/4 dagger

## Plein-air Painting Gear

The equipment I use for plein-air painting includes the following: Pochade box; Camera tripod; Canvas; Board; Masking tape; Paints; Brushes; Brush cleaner; Liquin; Paper towels; Rags; Disposable nitrile gloves

## Plein-air Painting Process - Painting the Landscape

### Step 1

The aspect of the painting process was done outdoors en plein-air, however the painting technique is similar to how I would block in a studio painting.

I'm working on a 20cm x 30cm canvas which I have taped to a board with masking tape. This is an easy way of painting lots of plein-air paintings without having to spend too much money or have your paintings take up lots of space. Once you start painting outdoors, it's inevitable that you'll end up painting lots of art works.

I tone the canvas with a layer of burnt sienna which warms up the painting and adds vibrancy to the colours. The preparation of the burnt sienna underpainting is done whilst back in the studio where I usually prepare a load of them at once. I mix one part burnt sienna, two parts liquin and about three parts gum turpentine and I find it easiest to mix them in an old jar which I seal with the lid. I then shake the mixture for about a minute to ensure it's thoroughly mixed together. I then use a chip brush and paint it over the canvas.

I sketch out my composition with burnt sienna mixed with Windsor and Newton Liquin Original (liquin). It increases the flow of the paint and speeds up the drying time. I'll be using this medium throughout the painting.



### Step 2

Whenever I paint outdoors or indeed in the studio, I like to work to a system so that I have more predictable results. When starting your painting whether it's en plein-air or blocking it in, in the studio it's important to get the foundation right. Get the foundation right and you'll find adding detail to your painting much easier.

The most important thing for me when painting a landscape is to make sure my colours and values are correct and that they interact and have relationships with each other that are in harmony, so the painting reads well to the viewer.

Value refers to how light or dark a colour is and I find that when achieving a depth perspective in a landscape it is easiest if you establish your darkest values and shadows first. From there it's much easier to get the colour in associated light areas with the appropriate level of saturation (or chroma).

Using a No.6 flat brush I mix a combination of ultramarine blue, burnt sienna which takes out some of the saturation in the blue, quinacridone crimson which adds a violet tint and then I lighten the value with titanium white. I begin by painting the clouds shadows which are the lightest of my darks.

I use the same colour combination but with less titanium white so I can darken the value in order to paint the shadows in the background hills.



I darken the value further by using less titanium white and paint the shadows in the mid ground.

I create a different colour mixture for the pine trees in the foreground as I want to add a green element to the shadows. The foreground is where I'll find the darkest and lightest values in the landscape and I mix a combination of ultramarine blue, yellow oxide and then I round off the mixture with burnt sienna which also adds a red element to the mix.

### Step 3

I have roughly established my dark values which are the bones of the painting, now to start adding some meat to them. I begin by adding some cloud highlights which are a combination of titanium white mixed with a little burnt sienna which is going to help make the clouds recede in the painting. I allow the white to mix in with the cloud shadows.

I paint the sky with a combination of ultramarine blue mixed with titanium white and I use the same mixture to paint the water but I add more ultramarine blue and a little yellow oxide.



### Step 4

Now to start painting the distant foliage in the background hills and for this I need to desaturate my green. If the green is too saturated it'll jump forward in the painting and the depth perspective will be lost.

I mix a combination of ultramarine blue, yellow oxide, burnt sienna and titanium white. The colour may look like a muddy grey on your palette but when placed next to the blue of the shadows, it'll look green.

I use my existing green mix for the mangroves in the estuary but I increase the saturation by adding in a little cadmium orange, quinacridone crimson and if required a very small amount of cadmium yellow.

When I was painting this art work out in the field the clouds were increasing which was creating some awesome shadows so I decided to add a few more shadows in the painting. The shadows will help emphasise the form of the pine trees in the foreground.

Step 4



### Step 5

I paint the pine trees in the mid ground and foreground. For this I increase the saturation of my green mixture and I start with a combination of ultramarine blue and cadmium yellow which creates a basic green mix. I then earth my green by adding in colours that contain its opposite on the colour wheel, red. So I mix in some cadmium orange and quinacridone crimson. I can further adjust the mixture and bring down the vibrancy by adding in some yellow oxide. Titanium white will lighten the value and adding in some phthalo green will kick up the saturation without altering the value too much.

The grass in the foreground is much lighter in value when compared with the pine trees, so although I am using my same green mix, I add more titanium white, yellow oxide, phthalo green and cadmium orange. If the green is looking a bit dull I can add more cadmium yellow.

I paint the trees in the mid ground using my existing mangrove mixture but I darken the value and increase the saturation by adding more ultramarine blue, cadmium yellow, cadmium orange and quinacridone crimson.

Step 5



### Step 6

At this point in my painting I have my basic colours and values established so I go back and tidy up the hills, water and trees. I sharpen up the shadows and add more colour to the foliage of the trees.

I use a 3/8 dagger brush to add more detail to the pine needle foliage in the foreground trees and these brushes are perfect for this job.

Each time I add more paint to the tree foliage, I apply lighter colour to create a more three dimensional effect.

At this point of the painting the plein-air aspect was complete, it also started raining so my painting got soaked so I knew it was time to pack up. I took my painting back to the studio, waited for it to dry and added some more detail to it.

Step 6



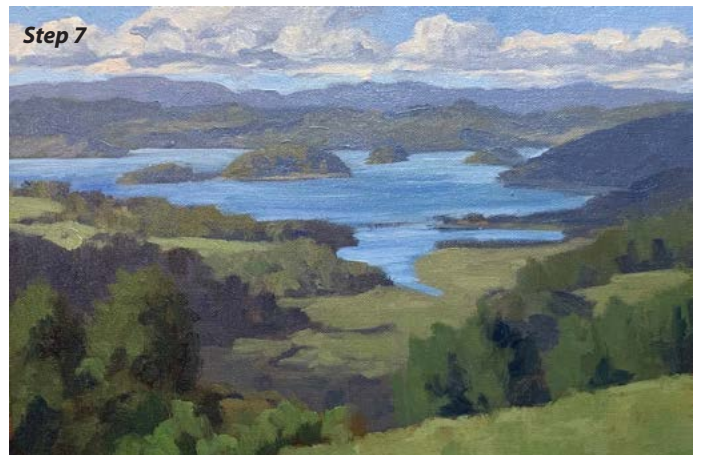
### Studio Additions - Final Details

#### Step 7

Now that the painting is dry I started adding detail. I refined the clouds and added more shadow and highlight. I decided to make more of a feature of the clouds especially as they were building up during the morning so I added more clouds and made them look more stormy.

I made a tonal adjustment to the background hills and added more refinement to the water.

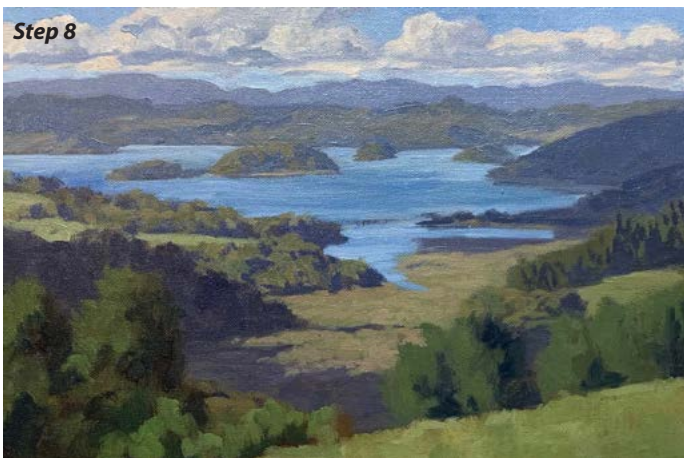
Step 7



#### Step 8

I am now starting to use smaller brushes, mainly No.2 flat brushes. I start adding more shadows in the mid ground trees to add more detail and definition to the forms. I make vertical downward brush marks to paint the details in the pine forests to communicate a dense stand of trees.

All the while I am using the same colour mixtures that I was using when I was painting this outdoors in the field.



**Step 8**



**Step 9**

### Step 9

I'm now again switching to smaller brushes, this time using a No.0 round brush and I start painting the highlights of the pine needles of the two conifer trees in the bottom left corner of the painting.

I need a light, relatively saturated green, so I mix cadmium yellow, phthalo green, a small amount of cadmium orange, quinacridone crimson and titanium and I apply the paint to the tips of the foliage to create the illusion of clumps of pine needles.

I paint more branches to the pine trees on the right but adding lighter colour to define some of the individual branches.

I add much finer detail in the bottom left of the painting, adding individual leaves and painting fern fronds.

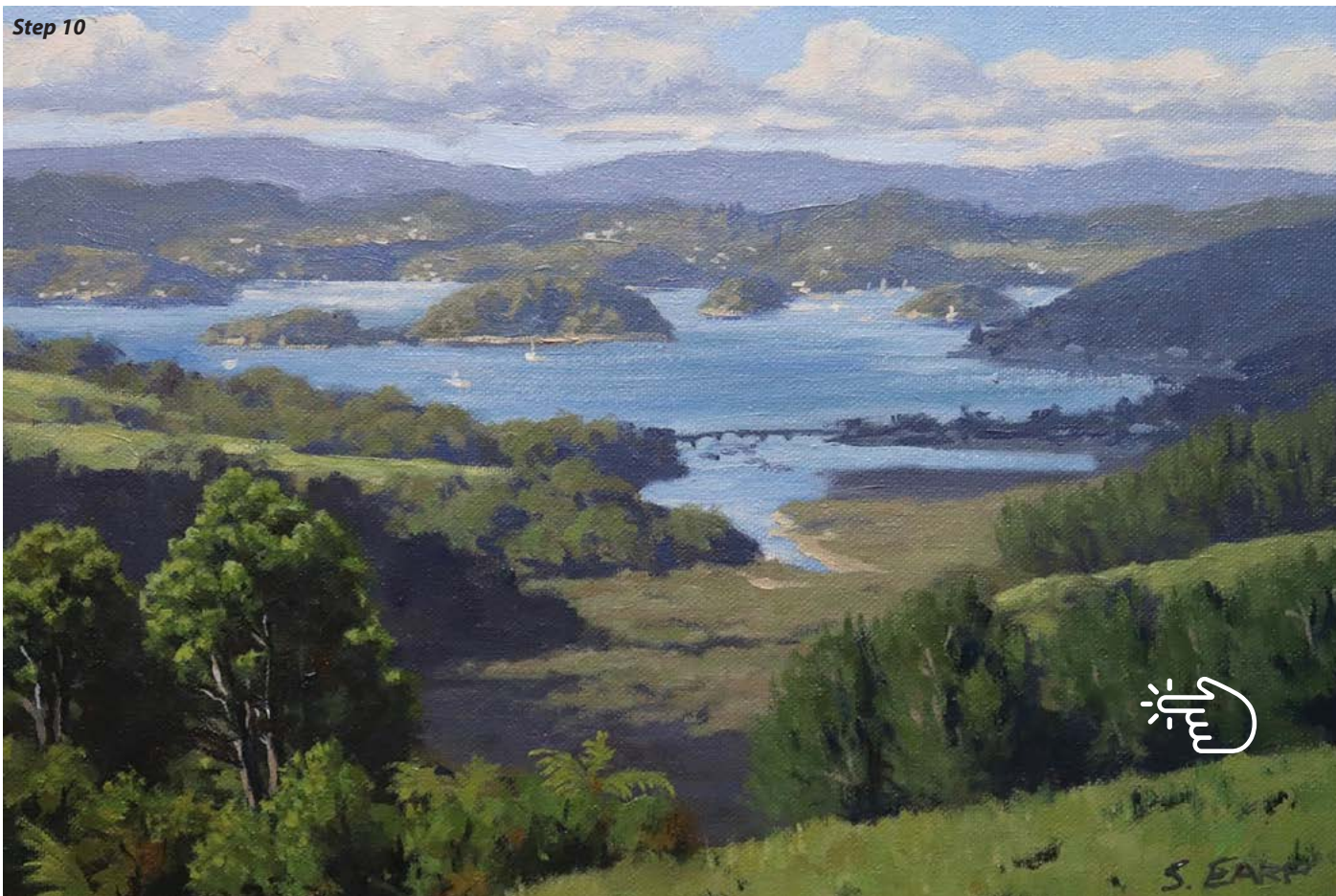
### Step 10

Here is where I add final details to the painting. I use a No.00 round brush to paint the distant houses and boats and I also add some final highlights to the distant hills which adds more definition to the foliage. I paint in fine details such as the Waitangi Bridge, the houses in the mid ground and some sand around the mangrove estuary.

I add main stems and branches to the trees, the highlight mixture being a combination of burnt sienna, yellow oxide, a little ultramarine blue and titanium white.

I add more highlight to the pine trees as I add my lightest values that makes the whole painting come alive.

I hope you have found this painting demonstration useful and that it'll inspire you to paint outside, it will definitely improve your painting.



**Step 10**





By Annabel Henderson Morrell

## Local landscape artist honoured at Waikato Museum

***A retrospective of one of the region's top 20th century artists, 'Of This Place: Margot Philips' Landscapes' will open at Waikato Museum Te Whare Taonga o Waikato in Hamilton on Friday 12 May 2023.***

German-born Jewish artist Margot Philips (1902 – 1988) found refuge in Aotearoa New Zealand in 1938 and produced a large body of work during the 1960s and 1970s.

"Margot Philips is one of Waikato's most distinctive artists," said Liz Cotton, Director Museum and Arts.

"We are proud to be highlighting her work and showcasing these evocative landscape paintings which reflect our country's landscape through a unique modernist perspective."

Developed by Waikato Museum curator Dr Nadia Gush, 'Of This Place: Margot Philips' Landscapes' includes works from Waikato Museum's extensive collection alongside paintings on loan from the Museum of New Zealand Te Papa Tongarewa, Auckland Art Gallery Toi o Tāmaki, the Chartwell Collection, and the Fletcher Trust Collection.

"This survey exhibition offers a rare opportunity to see the breadth of an exceptional Waikato artist's career, and through her works, to experience this place which she came to call home," said Dr Gush.

"It gives a point of entry into the life of a twentieth-century migrant, a modern independent woman, a Jewish person in exile, and an Aotearoa New Zealand painter. Her works present a landscape inseparable from these experiences, combining to mark her perspective as tangata tiriti."

Through lush Waikato farmland and parched South Island hills, Philips discovered the means to express her distinctive post-war vision, despite not having any formal art training. She was in her fifties when she began experimenting with painting and, by the early 1960s, had attended nine summer schools under the guidance of legendary Aotearoa New Zealand artist Colin McCahon.

Renowned for his large-scale modernist works, McCahon was a catalyst in Philips' development and a life-long champion of her work. 'Of This Place: Margot Philips' Landscapes' includes Philips' 1962 oil painting 'Landscape with blue-green bach' which McCahon acquired for his personal collection.



**Image credit: Margot Philips, 'The Nearby Hill' 1975. Oil on canvas board, 658 x 748 mm. Chartwell Collection, Auckland Art Gallery Toi o Tāmaki, 1977**

Despite her standing in the national art scene, Hamiltonians were often challenged by Philips' landscapes during the 1960s and 1970s. Her contemporary experimentation and distinctive use of colour was a confronting contrast to the expressive realism that was popular at the time.

During her lifetime, Philips achieved four solo exhibitions in significant regional galleries and numerous group shows. As an inaugural 21st century retrospective, 'Of This Place: Margot Philips' Landscapes' provides modern audiences the privilege of enjoying this body of work with fresh eyes.

'Of This Place: Margot Philips' Landscapes' is open daily from 10am to 5pm at Waikato Museum Te Whare Taonga o Waikato until 17 September 2023.

Entry is free.

# JOURNEY OF SHEREE - THE ARTIST

By Ben Lavin

*Sheree Foster has always been involved in one way or another with creative things. Before becoming a full time, self-taught artist “... graduating from the school of Life”, she was in Banking, Event Marketing and then, after having her family, a Design Build Consultant, with interests in photography, floral, and landscape design. She actually never considered becoming an artist until a visiting friend observed a piece she had created lying on a table and then asked her what gallery she had bought it from. She was quite taken aback to hear that Sheree had made it and after learning there were no plans for it she promptly decided to buy it on the spot. It now hangs proudly on their wall in their new contemporary beach house in Waihi Beach - all two metres of it, and recently been joined by piece number two another two metre monster. Thus began Sheree’s adventure as an artist which she admits was a bit of a crossroads in her life. What should she do next?*



*Sheree with 'A Jaguar' - 1700 x 180mm. Natural patterned piece finished using mixed media and feathers.*



**'Pop'** - 1400 x 100mm. Mixed media trim, rope, leather



**'Unfurl'** - 1600 x 140mm. Natural split pod with matt black spent seed pod with red and black trims



**'Wired'** - 1100 x 300mm. Recycled Copper that I treated to bring out its patina and finished with leather and cord.

After doing several weddings and seeing the wastage of flowers for one day she decided she wanted to create something from this and the idea came to her of repurposing floral waste into all sorts of art pieces from wreaths to busts of heads, all in pre-loved flowers and often with a vintage flair. The enjoyment of creating this art, as well as the pleasure of seeing one of her pieces in its forever place, was what really motivated her to keep going.

"I love fossicking for new pieces, getting inspired by what I find, whether that be a piece of nature or something I will recycle and reuse. I love to blend nature with these materials often adding textures, weaving, flax, metals and objects to harmonise with each other. It's the giving of a new life.....respecting the environment, showcasing nature's beauty. It's my nod to the environment."

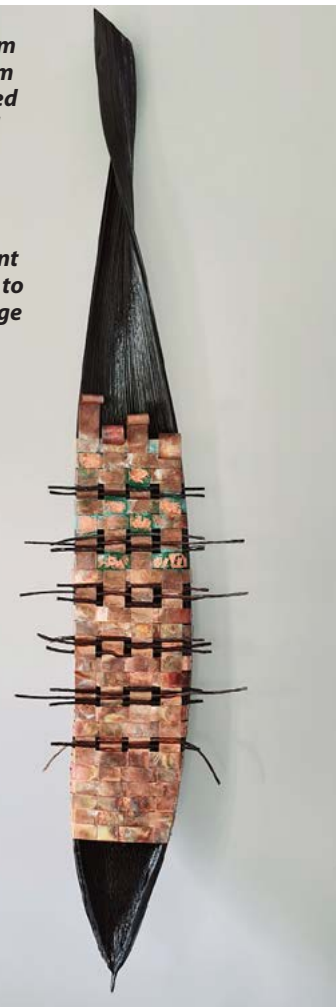
Nature is Sheree's source of inspiration, which she finds in the beauty of its simplicity, natural colours, textures and layers. Her artwork repurposes discarded elements of nature, giving it a second life that acknowledges its intrinsic value while also bringing attention to how wasteful society can be. Recycling and repurposing is a major factor for her. Another driving force are the emotions and feelings felt during the creative process, finding yourself dealing with personal situations, thoughts, circumstances and what life seems to throw at you...whether good or bad.

"Creating is very therapeutic for the soul, it lets you process emotions and thoughts, express your feelings, casting them out and raising you up from the depths of life and, yes, I have been there and this art journey has given me a new look at life and gets me out of bed in the mornings."

While never being inspired by any particular artist or their work, Sheree says she is much more aware of other artists now than ever before as well as the different forms of art and the time and love that goes into every piece. While a certain art genre may not be 'your cup of tea', she can see the time, work and effort, the love and the passion that goes into their art which is something she certainly can appreciate.

"You're expressing a part of yourself, it's so scary to put yourself out there, as soon as you put that piece of art on the wall you open yourself up for compliments or criticism, but you will never appeal to everyone and actually

**'Monster from the deep'** - 2m high. Recycled copper that I cut and then weaved. I treated this piece with three different applications to get the change of colours.





**'Matilda - tribute piece to a Gull that visited us for 27 years plus' - 820 x 350mm. Matt black and white with feathers**



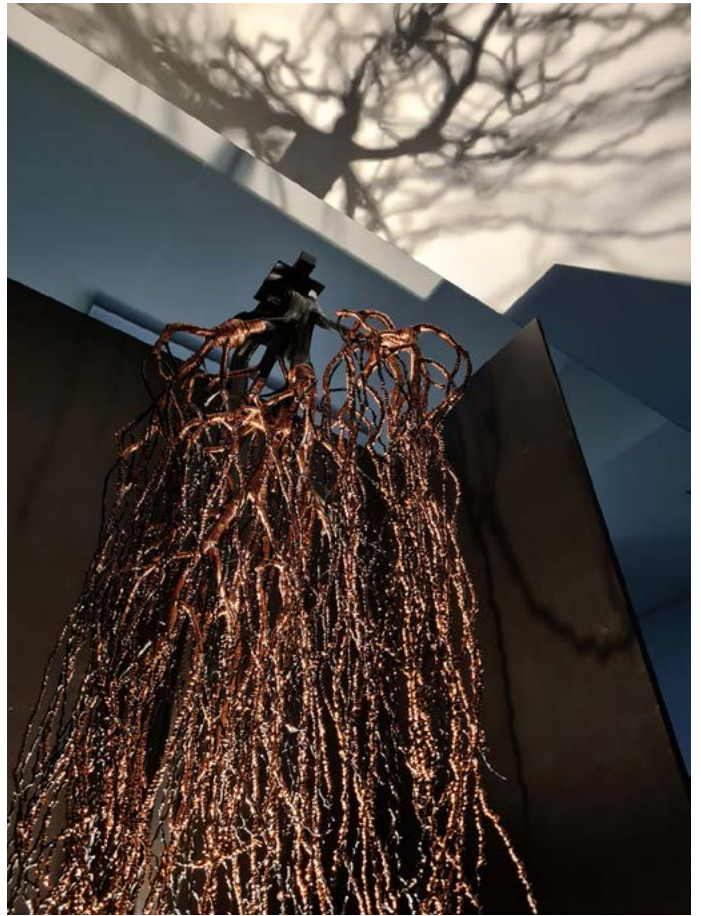
**'Fireworks - framed print' - 580 x 480mm a riot of colour**



**'Soles Entwined' - 1200mm. A piece of nature I kept simple with aweaved a cord trim**



**'Arc' - 1070 x 750mm. A piece of nature that I bound in copper wrapping each branch. Finished with leather and feathers**



**'Lustrous Glow' - 2200 x 600mm. 60+ hours of winding and binding a dried branch with recycled Copper. Every stem is covered. Different grades of thickness of copper was used. Wired professionally with a dimmable three setting upright**

that's wonderful, otherwise we wouldn't get such a diversity of art." Meeting new people along the way has also been a rewarding experience for Sheree, especially telling the story of her pieces to their new owners and getting to know them, she's made some wonderful connections this way. One of her biggest ambitions is to have her artworks in homes and commercial settings throughout New Zealand! "...seriously I do love it when they find a forever home, and are loved as much as I do creating them. I look back at my first creations and I can see the huge development my work has come through, so it's learning and meeting people that can help you, build you and I hope to be doing this for some time."

Sheree has recently submitted works in several exhibitions and collections and is now a Multi Award winner and is humbled with her results. Awards this year come from the 9th Hibiscus and Bays Art Awards, Mairangi Bay Artist Reveal, Waitakere Arts and she has just been accepted into the Waiheke small Sculpture Exhibition. She completed works for the Franklin Art Festival and Pollock Community Gallery and is soon to be presenting her 'A Journey with She' exhibition at the Takapuna Lake House Arts, 11th – 22nd June 23 as part of her 2022 First Place Award. She is very excited to be doing this solo exhibition featuring 25-30 works from a range of her art pieces that she is currently creating, exclusive to this exhibition. "The Lake House really helped me to start this journey when I won their Award and it gave me the confidence to carry on, the place has an aura about it"

Being relatively new to the art world has been challenging at times for Sheree as she's had to learn what works and what doesn't, what resources are available and being careful about not self-isolating too much by mixing with others. She's also learned that preparation is key with her work. Taking the time to gather all the resources she needs is what really helps her get the results that she does. Only then can the creative part begin.

Sheree belongs to several art groups in the area she lives or has lived before and counts herself lucky to have associations with a big area of Auckland from the North Shore, Waitakere to Franklin and is also working on expanding these associations further south. She attends a monthly artist group where like-minded artists network and also attends a weekly pottery class in Mairangi Bay Art Centre for enjoyment. She also supports a local gallery out on the Awhitu Peninsula which is full of local artists' works. She believes being involved with each organisation contributes to your art career by opening you up to new opportunities.

"...whether it be an exhibition they're holding that you can enter, which lets your work be seen by a different audience and group, or having you being featured in their websites or just being able



**'Beauty in the Shadows' - 1600 x 340mm. Gloss black with Matt black seed pod with very heavy recycled Copper wire**

to ask advice and support is so valuable. All exposure is great as relying on things like social media only goes so far and your friends soon get sick of your posts, so opening up the ways people can connect with you, whether in person or messaging is wonderful.

Sheree is currently working on her new website: Shereefosterartist. Visit her site, it will allow you greater access to her artistic journey, blogs, new art pieces for sale, exhibitions, awards and some wonderful testimonials from purchasers.

She is currently focusing on two very different art genres. One is the 3D 'From Nature' pieces and the other is a range of limited edition botanical prints. After months working on one she switches to the other, or after a



**'A Jounery with She' - Seven pieces that made up 'Festoon of Emotions' a deep personal look at the emotions that we have all dealt with. All approx 1650mm. Palm with mixed media of feathers, weaving, trims and recycled finds.**



**'Gleam in Armour' - 660 x 300mm. Recycled Copper On palm piece. I treated the copper to bring out its natural colours and then sealed it to keep them.**

sudden inspiration happens she goes with the flow. However she does need to monitor and prepare for each style, especially the botanical art as she either grows the flowers herself or has to source them in time to process. Her 3D art is all about repurposed, recycled or reclaimed art, layering them in textures and a mix of media to enhance them. Some of her favourite materials to use for this are metal and recycled copper. "I love the treatments I do to them and the colours they produce, I often mix them together. But I also love the pieces of nature I find, often they have their own special beauty". Sheree's favourite piece of equipment to use is her hands, as she points out, "... it's the thing that preps, paints, seals, cleans, treats, bends wire, holds works in progress, touches textures, admires the shine, works out weaving, dyes flax to the last touches of trim or feather."

When Sheree creates a 3D piece it all starts from finding the material, whether it be a piece of palm or metal or with an idea. Once she has the piece she has to gather it and has even been known to hire a Hiab truck to crane it down. She then puts it through a cleaning and treating process to give it a long life involving trimming and sanding. Each process must dry in between. If she's keeping it natural she'll look at it and work



**'Chequered History' - 600 x 330mm. Winning piece 9th Hibiscus and Bays Art Awards. Natural palm with recycled copper and leather.**

out what she'll mask up and treat differently, and then apply a marine product or enamel paints to ensure it's longevity. Depending on each piece, some can have up to eight coats with each coat needing to dry out thoroughly before the next one. Once this is done she'll have an idea in mind, or the piece may have a story to tell, so she will add texture and different embellishments often weaving dyed flax, cordage, beautiful feathers and other natural complimenting trims.

The recycled copper she uses begins with cleaning and then either weaving, cutting, bending and coaxing them into the shapes she wants. Some of the copper will go through different processes depending on the look she's going for to help bring out its patina. Verdigris, torching, burning and then sealing. Each piece can take a minimum of weeks but sometimes months. She's also created a range of art pieces with lights and this requires working with a qualified electrician to get everything properly wired and certified. For her solo exhibition 'A Journey with She', Sheree has a hanging light. She monitored the hours of work for the copper hanging piece and after 60 hours she almost gave up as she realised it would need closer to 90 hours to wind all that copper!...but it is now complete and finished ready for her exhibition.

The limited botanical artworks she is doing are created firstly from growing most of the flowers herself (or gathering them herself) and then pressing them for weeks at a time. Some of the flowers, depending on the type or species, require numerous paper changes during the pressing period, with some even needing fresh papers every day! After this the pressed flowers need to be

arranged on imported French papers before sending them to [Print Art](#) in Albany for high resolution scanning which produces exquisite art pieces. These are then professionally framed to complete the works. Just like her 3D artwork, these pieces take many months to complete. Some of her limited editions are currently available on her instagram and Facebook pages: [Everlasting\\_nz](#).

Sheree clearly puts a lot of time and effort into all her artwork and to help her along the journey she enjoys listening to music like Eva Cassidy, Yula, The Dixie Chicks, Van Morrison and The Corrs to name a few, but most of the time she likes working in the quiet. Her most enjoyable part of the day to create is the late afternoon between 4-6pm, the mornings for painting and anytime to go searching for new material. When she does take a break she loves to catch fish, go boating, spending time SUP boarding on the water and catching up with girlfriends and old friends over lunch. She's very keen to travel, when time permits, as recent journeys to Italy and Croatia in 2019 were a source of inspiration which she brought into her art.

Her advice to new artists? "This journey is only very new, so I am learning as I go. I tell myself to keep going, yes you have to ride the ups and downs wanting to get out there, marketing and sales, plus not drain yourself creatively. Probably my worst thing is working all the time striving for perfection.

"My art passion has taken over my life, home, studio and family so I have to tell myself to take time out, breathe, not sure if I listen to my own advice however. Surround yourself with positive and passionate creative people, associate yourself with Art Centres that support you (and give back when you can) and get involved with local community art groups."

See more about Sheree here: [shereefosterartist.co.nz](http://shereefosterartist.co.nz)



**LEFT: 'Encased' - 800 x 280mm. A beautiful shaped palm piece cupping the recycled copper protea flower hanging from my vintage corset weave.**

**RIGHT: 'Anger' - 1650 x 170mm. From the festoon of Emotions. Red hot with a black undertone of rage - feathers are the main focus**



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# OUR AWARD WINNERS 2023



***The winner of The Lawson's Dry Hills People's Choice Award 2023 is landscape artist Wayne Edgerton!***

**W**ayne was the winner of this award last year and his impressive landscapes are obviously a number one hit with the people of Canterbury!

The award winner for the Peoples Choice Award is voted in on the spirit of being the 'people's choice' by The Christchurch Art Show audience, friends and supporters. The winner is awarded a five panel Artist Pack for the following year. Congratulations Wayne!

Watercolour artist **Bernadette Parsons** (right) is the winner of the Winsor and Newton NZ Sponsorship Art Award! The Winsor & Newton NZ Sponsorship Art Award is for an artist at the Christchurch Art Show who is dedicated to the craft of fine art and good practice whilst finding new ways to explore their creativity.

Artist **Janine Whitelaw** (far right) was the winner selected by Liquitex NZ for the Liquitex Sponsorship New Zealand Art Award. Janine impressed Liquitex with her inspirational use of colour.

Both winning artists are pictured with Liquitex and Winsor & Newton representative Duyen Doan.

Both winning artists receive \$500 worth of art supplies and a three panel pack to exhibit with at the 2024 Christchurch Art Show.



Congratulations to Kaikoura artist **Jane Riley**! Jane was selected by media personality Chris Lynch as the winner of the Hann Construction Celebrity Pick Award 2023!!

Jane is with Jake Hann, Kate Morrison and Chris Lynch on opening night. Jane receives a five panel pack to exhibit with at The Christchurch At Show 2023.

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# Make Moments



*A creative art partnership between The Selwyn Foundation and Connect the Dots encouraging creative expression to enhance seniors' wellbeing and engagement*



Joy, happiness, enthusiasm, a sense of contentment and satisfaction - just some of the sentiments expressed by seniors who've been taking part in a very special creative art initiative offered by registered charity The Selwyn Foundation in partnership with Connect the Dots charitable trust.

In recent months, the Foundation has been hosting the 'Make Moments' art programme run by Connect the Dots, with sessions held at its care homes at Selwyn Village and its memory loss day centres and Selwyn Centres for older people living in the community. Not only are the sessions proving to be extremely popular with participants,

but they're also delivering a wide range of benefits for people's emotional wellbeing, cognitive ability, and social engagement and interaction.

With its vision to empower and connect older people and those living with memory loss through creativity, Connect the Dots works to enhance the lives of seniors and to foster wellbeing through personal creative expression. Their specially designed 'Make Moments' programme consists of five 90-minute art making workshops that are facilitated in a group setting by educators who've trained as visual artists or art historians. Each weekly session focuses on a theme that's meaningful to participants, with group discussion

supported by imagery by professional artists to prompt ideas and dialogue. Guided and encouraged by their educator, participants then enjoy working with different art materials to produce a range of works that reflect the particular theme.

In the 'before' and 'after' evaluations undertaken at the beginning and end of each of the art workshops held recently in the Selwyn environments, the percentage of people experiencing an overall improvement in their general happiness as a direct result of taking part increased significantly, leaping from 57.8% to 83.3% (aggregated total). In the feedback provided, many comments relayed a sense of improved wellbeing due to the social connection with others that's encouraged by the art activities, and there were also frequent references by participants to having been challenged creatively and how they appreciated the guidance and motivation provided by the educators.

Comments included: 'This morning's session made me feel really good'; 'I feel extended, challenged and satisfied'; 'It gave me a feeling of freedom to do art with everyone'; 'I really loved being creative today'; 'Left me wanting more, and more room to experiment with varied materials'; 'Looking forward to joining in again'; 'Feeling good', and 'Friendly people – I feel welcome in the group (I'm new here).'

[An inspiring short film about the 'Make Moments' programme and the partnership between The Selwyn Foundation and Connect the Dots is now available to watch here](#), which was recorded over a series of sessions at Selwyn Village and at the Selwyn Centre in Papakura. The mini-documentary profiles the background to the initiative and captures the interaction between the residents, day centre guests, Selwyn staff and the Connect

the Dots' educators, as they collaborate on and discuss the array of vibrant artworks produced.

Commenting on the success of the initiative, The Selwyn Foundation's Director of Spirituality Rev'd Caroline Leys says: 'The Make Moments programme is a cognitively stimulating and emotionally rewarding engagement in life activity which benefits participants on many levels. At Selwyn, there have been many beautiful moments as people have been encouraged to express their creativity, discovered new skills or rediscovered an artistic flair from years gone by, or generally grown in confidence socially as the sessions have progressed.

"We're therefore delighted to be able to continue offering the programme at our care homes at Selwyn Village and community day centres over the coming months, and to support the meaningful connections, creative skills and talents, and reminiscing and contemplation that are promoted through this wonderful shared activity".

For further information on the 'Make Moments' partnership between The Selwyn Foundation and Connect the Dots, visit [THE SELWYN FOUNDATION](#).

The Connect the Dots' Make Moments sessions have been made possible thanks to support from the Ministry of Culture and Heritage and Foundation North. Details on other programmes available through Connect the Dots are available at: <http://www.connectthedots.org.nz/>



'Weekend Fly Fishing' - 300 x 410mm. Oil on board

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# ART PRODUCTS

## NEW Pēbēo Studio GREEN Gesso & Modelling Paste

A very exciting development made in France by Pebeo: Studio Green. This new range of Pebeo primers is the first range of eco-designed acrylic primers made from 100% recycled raw material. By replacing petrochemical resin with 100% recycled resin, Studio Green generates six to seven times less CO2 emissions than traditional binders, while providing the adhesion, strength, flexibility and durability that is completely comparable to traditional acrylic resins. The jars are also 100% recycled (not including lids), and recyclable.



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

## NEW Schmincke Liquid Charcoal Set

An inexpensive way to sample this great new product. Schmincke Liquid Charcoal - Set of 3 x 5ml Tubes: Cherry Pit Black, Peach Stone Black, Grape Seed Black.

Schmincke Liquid Charcoal enables a clean, dust-free way of painting, charcoal drawing, and underpainting with charcoal.

Utilising a normally waste product from the food industry, Schmincke have created three different black tones from charring grape seeds, cherry pits and peach stones. This pigment is mixed with high quality Gum Arabic to produce a gouache-like paint that can be diluted with water so that different shades, structures and layer thicknesses can be achieved on both paper and canvas.

On paper, Schmincke Liquid Charcoal behaves like gouache, granulates like watercolour, and looks like charcoal. It works particularly well on Hot Press and surface-sized papers, such as Hahnemühle Harmony and Fabriano Artístico. It's gouache-like consistency is suited to the da Vinci Cosmotop-Mix brushes, with their absorbent yet coarse structure.

Vegan and natural. Each colour also available in a 35ml tube.

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

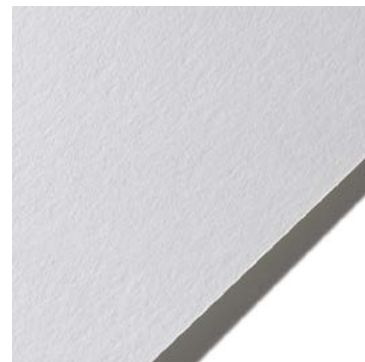


# NEW Magnani Incisioni Printmaking Paper

Back by popular demand – the Incisioni has been a favourite among New Zealand printmakers for a long time, but new stock has not hit these shores for some time due to production disruptions. Now, the Incisioni is back and now here to stay! The Incisioni is one of the first premier printmaking papers ever produced at Cartiere Magnani.

50% cotton, white paper that is smooth with a slight tooth (not a plate finish) with a soft feel.

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# NEW Expression Black Canvas



Our Expression canvases are now available in black! Medium weight, medium texture 100% pure cotton canvas. Triple primed with quality acrylic gesso. Acid free, staple free edge that can be painted on with kiln dried stretcher bars. Suitable for acrylics, oils, mixed media and most painting techniques.

For the discerning painter the surface can be improved even further with a coat of high-quality Black Gesso, such as made by Golden, Pebeo or Schmincke, stocked at Gordon Harris.

EXPRESSION STRETCHED CANVAS is a quality but economical all round painting surface suitable for most painting techniques. The quality of imported stretched canvases in the market varies a great deal between brands but Gordon Harris stands by Expression as a product designed and made for artists.

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# NEW Awagami Mingeishi Paper



A classic washi favored by Japanese artists and craftsmen for centuries. Although Mingeishi's surface is fairly soft and the sheet is lightweight, this paper exhibits great overall strength and is suitable for printmaking, mixed media artworks and all types of papercrafts.

Available in 48gsm black and white single sheets 97 x 64cm or a pack of 12 A4 sheets with four deckled edges.

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[Magnani Incisioni Single Sheet Black – Available at Gordon Harris – Shop Now](#)

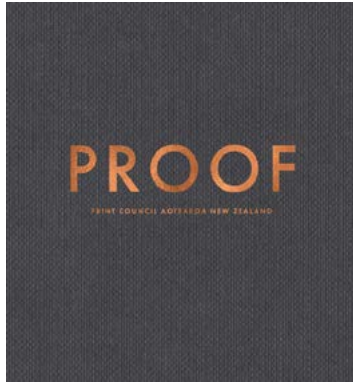
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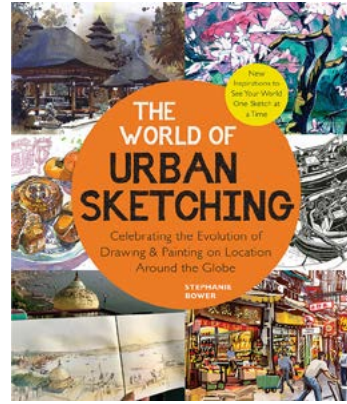
A superb showcase of some of the best examples of contemporary fine art printmaking in Aotearoa New Zealand today. With 180 works by 127 artists, Proof covers a huge breadth of printmaking processes and display the incredible diversity of this artform, from the more traditional woodcuts and etchings to

those pushing the boundaries of print. With a foreword by Susanna Shadbolt, Director of Aratoi, Masterton, brief essays on the history of PCANZ, including significant exhibitions, and a glossary of printmaking terms and techniques this book is a valuable resource for art students and teachers.

This first survey of fine art printmaking to be published in Aotearoa is a visual feast for designers, graphic artists, book binders, artists and art lovers.

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## THE WORLD OF URBAN SKETCHING



Revolutionised by the introduction of the linocut, early to mid-twentieth-century printmaking is one of the most progressive and dynamic periods in Aotearoa New Zealand's art history. This exquisitely illustrated book features ambitious and delightful etchings, lithographs, wood-engravings and linocuts by some of the

country's finest artists. Highlights: – Engaging introduction to the establishment of printmaking in Aotearoa by Peter Vangioni. – Short biographical texts on each artist. – Full page colour illustrations of more than 100 artworks. – Etchings, lithographs, wood-engravings and linocuts drawn from collections around the country. – Beautifully designed hardcover book with dust jacket and marker ribbon.

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## INK ON PAPER



Award-winning urban sketcher and best-selling author Stephanie Bower presents a spectacular, all-new collection of sketchers and their art from 39 countries in a city-to-city tour around the world.

The remarkable work of the vibrant, international urban sketching community was first documented in The Art of Urban Sketching by Gabriel Campanario. In the ten

years since its release, sketching on location has grown into nothing less than a worldwide phenomenon.

A visual feast of more than 700 images from over 150 sketchers, The World of Urban Sketching unveils the latest developments and innovations in the creative and rewarding pursuit of on-location drawing and painting.

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

## GREAT WOMEN PAINTERS



A sumptuous survey of over 300 women painters and their work spanning almost five centuries.

Great Women Painters is a groundbreaking book that reveals a richer and more varied telling of the story of painting. Featuring more than 300 artists from around the world, it includes both well-known women painters from

history and today's most exciting rising stars.

Covering nearly 500 years of skill and innovation, this survey continues Phaidon's celebrated The Art Book series and reveals and champions a more diverse history of art, showcasing recently discovered and newly appreciated work and artists throughout its more than 300 pages and images.

This first survey of fine art printmaking to be published in Aotearoa is a visual feast for designers, graphic artists, book binders, artists and art lovers.

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