

AOTEAROA ARTIST

THE NEW ZEALAND ARTISTS MAGAZINE

Series 10 Volume 4
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July/August 2023
DIGITAL COPY

ARTISTS FORUM
Dougie Chowns
Sketchbook
Part 49

FOCUS ON
Greg Maynard

JAN THOMSON
Three Waters

ART MATTERS
Ira Mitchell's
Chateau Residency



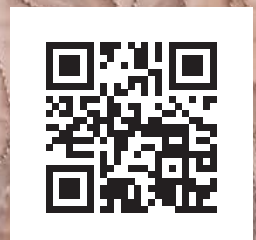
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FEATURED INSIDE:

- Wake • Ashley McDonald •
- Bryony Bedgood • Iwen Yong •
- Sonya Prchal • Stacey Moore •





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Featured Artists:

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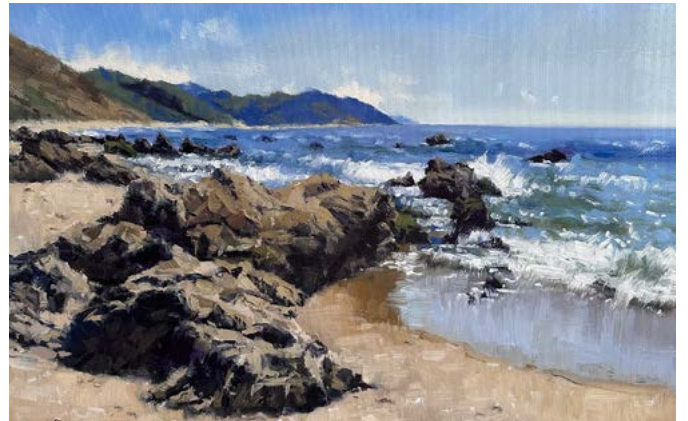
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CONTRIBUTING WRITER
Samuel Earp is a traditional realism artist who paints landscapes in oils. Born on the island of Guernsey in 1979 he grew up in the South West of England where he did a lot of drawing and painting from an early age. He moved to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

On the cover: "Red Panda"
Sonya Prchal
PG 32

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JAN THOMSON Page 36



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Send your letters and suggestions to:
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ESOTERIC CANDOUR



We had an interesting and candid discussion with 'WAKE' (Alex Tikaram) about his journey into the art world and we were delighted with his frankness and honesty. Read on . . .

// I want to say I had formal art training at school, but what did school teach anyone apart from how to prepare yourself to be short on cash. Art was something that I always did that cost me next to nothing that I could learn alone and in my own way, so no, no

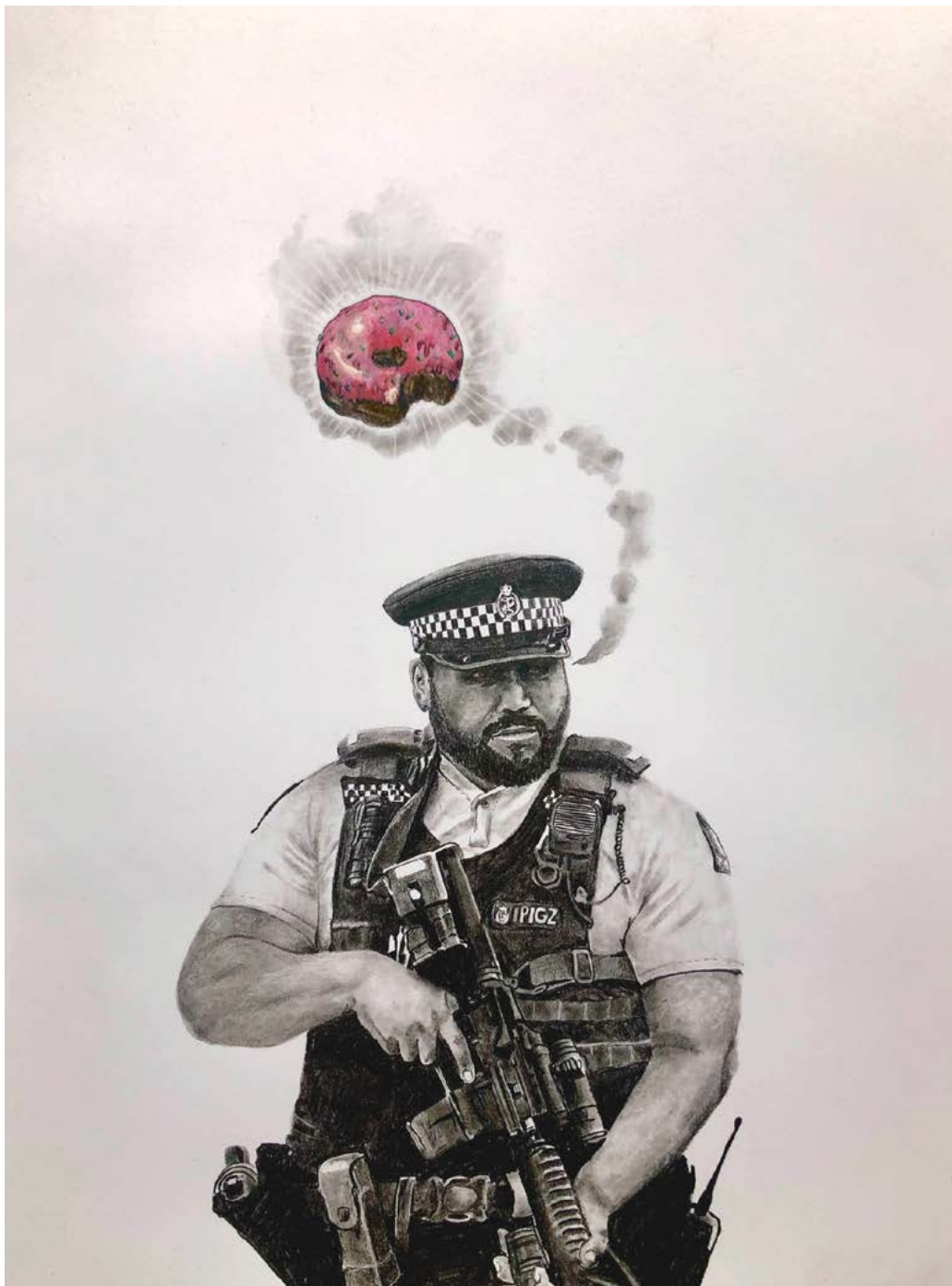
formal training.”

It's hard for Wake to pinpoint how he ended up being an artist. “Anyone who does anything slightly creative is an artist to me, but to define it to something more specific, I started to take it seriously when a friend of mine made a social media page for me around the end of 2020, to exhibit and possibly sell some pieces. A couple of years ago, I would never have dreamed of people wanting to pay actual money for the things I draw. However, I sold a piece to a guy all the way in the USA which I'm pretty proud of, it's very humbling.”

Graffiti, and the likes of Banksy, or just the fellow down the road, saying what they feel they need to say through art, has been Wake's biggest motivator. “They just made art seem so accessible and understandable to people like me and it's something I knew I could do, so why not do it?”

Wake feels that most artists don't like being artists when they're trying to make a living out of it: “I like decorating my studio, hahaha. In all seriousness though, it's hard. It's a love-hate relationship for me personally, just the satisfaction of finishing and framing art that I'm proud of is enough for me to like it.”

Wake admits to being very selfish in terms of the art he makes, with pop/cult culture being his biggest motivator.



'Patrick?' - 297 x 420mm. Graphite and Prismacolor pencil



'Safer Communities Together' - 297 x 420mm. Graphite pencil



'Who Shot Ya?' - 420 x 594mm. Graphite pencil



'Five-Zero' - 420 x 594mm. Graphite pencil



'Hallelujah' - 297 x 420mm. Graphite pencil



'Patrick' - 594 x 841mm. Graphite pencil

"My art is of an esoteric nature, mostly, it's something I see that's aesthetically pleasing to me that prompts me to make something intriguing in my own way. My ambition is to get better everyday - maybe be good enough to teach art."

The most important thing for Wake is having fun!"I would really love to make some money and work with youth to teach them an understandable perspective on art and maybe draw a thing or two . . . and have fun doing it!"



'City of Dreams' - 297 x 420mm. Graphite pencil



'Saint Julian' - 297 x 420mm. Graphite pencil

His projects change constantly, however one project he is excited about is a series of drawings pertaining to a central theme. "I have always wanted to do depictions of different riots over the years but it's increasingly difficult to find time to make these things. I'm currently trying to figure out how to put on my own art show which I'm looking forward to. So many galleries declined or have no room for my art, so being in a position now to do it myself is pretty cool."

And that is Wake's biggest obstacle: "Taking no for an answer, whether that's a gallery not having room for me or people who don't agree with the price I ask for some pieces, it really used to get to me, and I found it disheartening in some cases. I've been drawing and selling for a while now and I'm still getting no for an answer, it's taught me I don't need anyone, it makes me work harder. I've made a lot of professional mistakes, two of the biggest lessons I've learnt is, do it yourself and stop giving away free art, exposure doesn't pay the rent."

Wake is a huge advocate for local, homemade organisations, but hasn't yet joined any. "I really want to have a show with ALL profit going to help abused animals or anything that disrupts NZ's exploitation of animals, as with New Zealand's dairy industry."

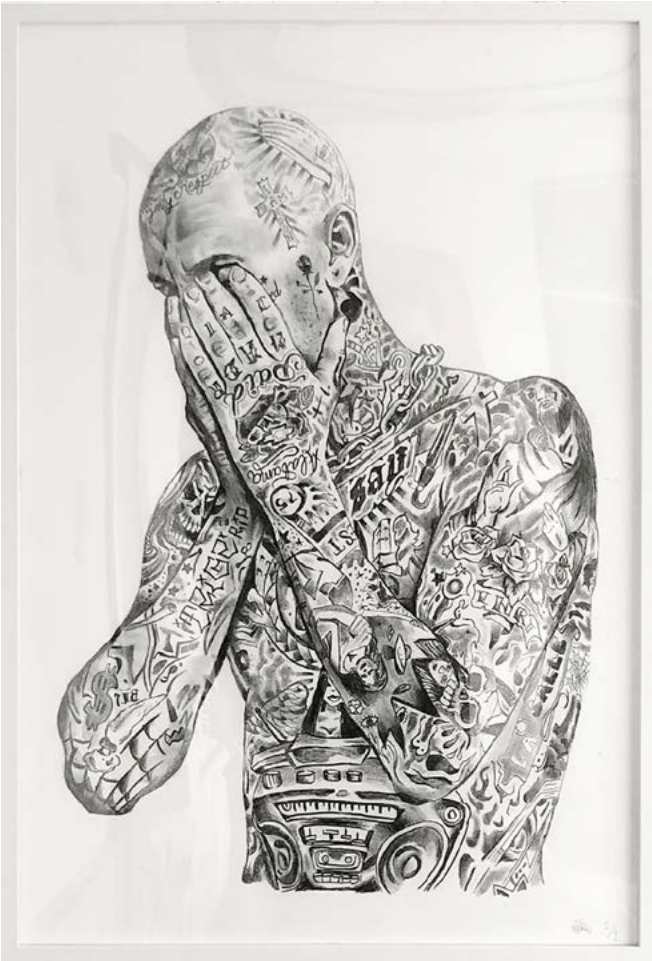
His favourite subject is portraiture. "Mostly pop culture type stuff - it's the most complex to draw for me and to draw something that conveys actual emotion in a face, is extremely satisfying. I draw in pencil and charcoal, that's all I know, but my favourite (that I am really not good at) are oils."

Take the 'Massacre of the innocents' painting by Rubens in 1610 for example, absolutely incredible, my vocabulary isn't refined enough to delineate how impressive it is, you can still see it in real life!"

We asked Wake to give us an idea of how he works, from start to finish: "I have to have an idea first and I have to be alone. I'll roughly sketch something, if I like it, I'll lay out light guidelines and start at the most detailed part - that way I get an idea if it's going to translate to what I want. Then I slowly chip away at it in between commissions, it's nice to be able to draw what I want, that's when it ends up going from mediocre to something special."

When creating, he listens to the same music he did when he started this journey: "I've been recycling the same music, while I draw, since high school. Hip-hop gets me in the zone, specifically 90s boom bap. I can't do podcasts, it would bore me to actual death. I was in a band once, we had no name, or songs, but we were in a band haha. I enjoy just playing around on instruments, trying to keep my relationships healthy, worrying about my cat, you know, all the normal human stuff, I wish I could say I travel the world and all that, but my life is pretty simple."

Wake has worked here in New Zealand, in Australia and in the USA. [N](#)



'Travis' - 594 x 841mm. Graphite pencil and gold leaf



'Gustav' - 297 x 420mm. Graphite pencil and gold leaf



'Forbidden Apple' - 297 x 420mm. Graphite pencil



By Evan Woodruffe

R&F Pigment Sticks: oil paint in stick form



We heard you! Artists have been crying out for oil sticks, so we searched the world for the best, and now offer you the most delicious range of 103 colours from R&F Paints in the USA.

R&F Pigment Sticks are oil paint made with a small amount of wax so they can be moulded into stick form. They allow drawing and painting directly onto a surface without the clutter of brushes, palettes, paint tubes, or solvents. R&F use only the basic traditional materials: natural wax (beeswax & plant wax), linseed oil, and pigment. The recipes are complex and labour-intensive; they are handmade in small batches, carefully milled and moulded to produce the world's finest oil stick: 103 gorgeous colours with a lipstick soft consistency.



R&F Pigment Sticks provide a comprehensive palette of genuine artist colours in full strength and delicate tints. They come in protective tubes, wrapped in wax paper, with just a small plastic end-wrap for easy access to the colour. The label contains plenty of information, such as colour, pigmentation, transparency/opacity, and price group.



R&F Pigment Sticks are made in the small town of Kingston in upstate New York, not that far from Golden Paints – must be something arty in the air up there!

As you've probably seen on other art materials, colours such as cadmium, cobalt, and chromium oxides carry a warning. These colours do not represent a threat in general use, but through inhalation by spraying or sanding dust, eating the colour, and absorption through cuts on skin. While residue from these oil sticks is easily washed from hands using soap, using gloves protects your skin and keeps you clean. You can pop the sticks back in the tube for storage and travel.



R&F Pigment Sticks offer a very immediate way to apply colour. Simply rub straight onto your painting support and colour spreads smooth and soft directly from the stick. With no need for brushes, you are both drawing and painting at once, quickly laying colour down with plenty of gesture in your mark-making.

Pigment Sticks can be used alone on canvas, panel and paper, or over existing oil colour paintings to add a dramatic or delicate drawing component to your work. Their spontaneous application gives a vitality to painting, and their colour strength makes for a magic drawn line.

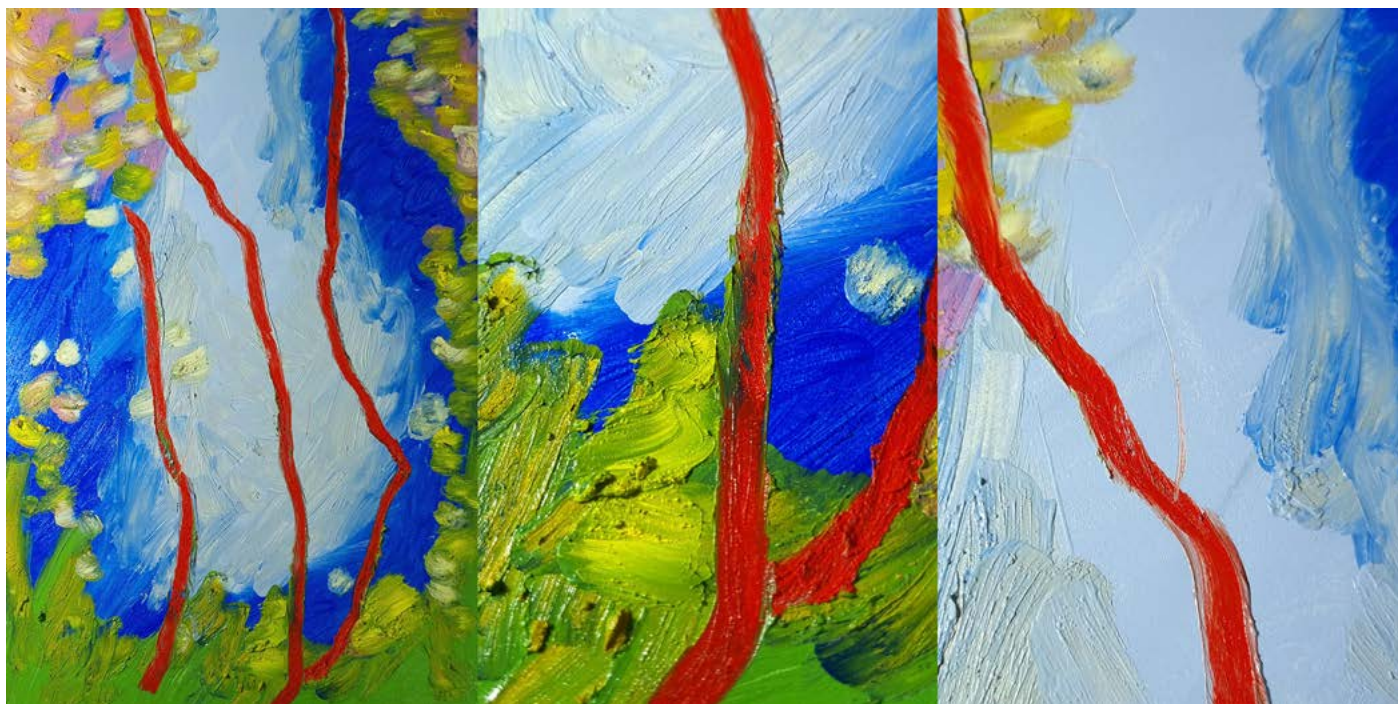


The protective skin on the R&F Pigment Sticks forms after several days to prevent the stick from drying out. Unlike other brands, this skin is very thin, breaking with the first pressure against your ground or easily wiped from the stick with a paper towel. Waste not want not – this skin incorporates easily into the paint surface with a bit of pressure from your painting knife.



With their direct application, working with these sticks can be extremely fast. The colour is slick and soft, and they blend together beautifully, yet this also allows layers to be quickly built up. Give it a little more elbow action and the colour carves back into the surface. This speed of use makes Pigment Sticks perfect for outdoor painting and life drawing techniques, as well as more involved studio use.

The use of natural waxes in R&F Pigment Sticks provides great film strength, and they dry into a durable surface, with similar drying times to oil colour. Earth colours dry quickly, while phthalo and cadmium colours usually take a few days, and some colours like Lamp Black are very slow (Ivory Black is a quicker option). Drying times are longer during winter.



Though they most immediately lend themselves to a direct drawing style approach, Pigment Sticks can be very versatile. Thick passages of impasto are created by building up the waxy surface with deft turns of the wrist, and utilising the accumulation of the thin skin on the sides of the stick. Smoother areas are made with a painting knife (the cranked handle version of a palette knife), spreading the soft colour and pressing it into the ground. A painting knife can also create sgraffito

effects by scraping through the paint layer. And while there is no need to use a brush, more subtle effects can be made by further manipulating the applied colour with stiff brushes such as Chuneo or hog hair.

For more complex processes, R&F Pigment Sticks can be smushed with a paint knife until the paint is a buttery consistency, then brushed or knifed onto the surface. This method can be used to mix colours on the palette or in the painting. They can be thinned with turpentine or mineral spirits, worked with oil colour mediums by dipping them into stand oil, linseed oil, alkyd mediums, or resin gels. They can be mixed alongside tube oils or used to draw over dried oil paintings; and the Blending Sticks can be worked into a colour to increase its transparency or to blend two colours together on the painting.

R&F Pigment Sticks are also great for monoprinting. Their portability came in handy at the recent Printopia Festival, where I managed to pull some prints using Pigment Sticks directly onto a GelliPlate balanced on my lap. The plates cleaned up easily with a few drops of linseed oil to wipe off the colour residue, followed by some soap at the sink.

These sticks are gorgeous. Lipstick smooth, quick and direct, with R&F Pigment Sticks you're holding brilliant colour right in your hand. [N](#)



CONSCIOUS PERSPECTIVE

Self-taught artist Ashley McDonald was published in a 'Youth Art' article in The New Zealand Artist Magazine in July August 2016, and has continued on with her remarkable journey. Seven years later she catches up with us and in her own words, tells us her story.



My artistic journey began by accident. When I was in my early teens I would paint and draw for school homework (or just for fun). I'd draw things I was interested in - such as birds and fish. One day I painted a portrait of my pet Siamese fighting fish. I posted the end result online to a group of tropical fish enthusiasts. Almost immediately I had comments asking me whether I would take commissions and if I could ship internationally. It was quite overwhelming, as I was in my early teens at the time - I had no idea if I could even send art outside of New Zealand. My first commissioned piece was completed at age 15 and was shipped to the United Kingdom. My artistic career snowballed from there. Once my first commission arrived in the UK, the owner posted the piece online, bringing more queries and future commissions. Before this, I had never thought about selling my artwork.

The impact my work has on others / their reactions motivate me to keep creating.

When completing commissions for people, owners will often share stories of their lost pets with me. I've helped bring fish, lizards, beetles, cats, dogs - and everything in between - back 'to life' again through my paintings. It is such an honour to be able to help people on their healing journeys.

However, I feel my art can do more than just help individual people - I can use my creativity as a platform to raise awareness to issues and organisations that I am passionate about. So far, my conservation-based prints have been for Lake Rotokare Scenic Reserve and Kakapo Recovery. I have also created a koala print to raise money for relief following the Australia bushfires in 2019/20. In the future I hope to create a more extensive print collection to contribute to similar causes around New Zealand.

A lot of my inspiration comes from nature. I'm very fortunate to live in Wellington, surrounded by sanctuaries, including ZEALANDIA EcoSanctuary, Pukaha National Wildlife Centre and Nga Manu Nature Reserve to name a few - not including the numerous forests, rivers and estuaries throughout the region. Being able to go out and physically see, hear and photograph wildlife myself often inspires paintings. My reference photographs tell a story, and I want to capture that through my artwork.

Melissa Boardman, Judi Lapsley Miller and Rachel Walker are all amazing Wellington-based artists that I admire a lot. They all have work predominantly featuring NZ birds, all in their own signature styles and different mediums - and all are incredibly beautiful! They've managed to turn their passion for creating into a full-time career, which is something I really admire.

I love being able to express the way I view the world through my works. When I'm painting something (like a bird) from a photograph, my work will be capturing all the intricate details that others may not even notice.

As cliché as it sounds, I want to work on putting myself out there more



'Jimmy the Kea' - 210 x 297mm. A portrait of one of Nga Manu's resident Kea. Watercolour, gouache and ink

as an artist. I've had most of my success through social media, almost completely online. I haven't expanded outside of that yet. I wish to be brave enough to approach local stores or conservation organisations and ask about having my work on display, or for sale.

In the future I want to have more time to dedicate to creating, perhaps even pursuing a full-time artistic career.

I have just finished a road trip around the South Island - my first time exploring anywhere further south than Nelson. I was able to see so many new birds and other wildlife, which has inspired my latest artwork - 'Toroa over Taiaroa Head' displayed on pg 15. This piece features a Northern Royal Albatross (toroa) flying over the iconic lighthouse at Taiaroa Head.

I was greatly inspired by the guided tour around the Royal Albatross Centre in Dunedin, where I learned so much about these special birds and the conservation-related challenges they're facing. This is the first of (hopefully) many more pieces featuring the fauna I encountered down south. Other species on my 'to do' list include Hector's dolphins, seals, weka, bellbirds and tomtits.

I am proud of graduating Victoria University of Wellington in 2021 with a Bachelor of Science majoring in Ecology and Biodiversity. During my time at university, I had two canvas pieces as part of an exhibition in ZEALANDIA in 2020. It felt surreal to see my work in such a well-known place, and displayed amongst other incredible local artists.



'Kakapo' - 210 x 297mm. Watercolour and Ink



'North Island Kaka' - 600 x 900mm. Acrylic

Of my collections, I have created prints for conservation-based charity causes, including for Lake Rotokare Scenic Reserve and Kakapo Recovery. Being able to raise money and awareness for these causes is amazing. I also did a koala print to raise money for relief

following the Australia bushfires in 2019/20.

Of professional obstacles, trying to balance a full-time job and creating artwork is challenging. Sometimes it feels like I'm coming home from one job straight into another! Unfortunately, art time is limited



'Over the Fence' - 300 x 300mm. Gouche and ink

(especially by such early sunsets in the winter!) but I try to make the most of it where I can. Of personal obstacles, dealing with burnout/'art block'. This one comes and goes, as it does for most artists at some point.

I have learned not to push myself when I don't feel up to creating. My best work is created when I feel enthusiastic and inspired to create. I've had situations where I've fought through it, and the art just doesn't look the way I wanted it to. It's okay to step back from a piece, start something new, or not touch anything at all for as long as it takes for the spark to re-ignite.

I work at the Institute of Environmental Science and Research (ESR) in Porirua. My work is to do with the surveillance of pathogens in NZ's wastewater. If you remember hearing Ashley Bloomfield giving daily updates of towns/cities in New Zealand with COVID-19 detected in their wastewater... that was what I was working on! ESR does not do anything for my artistic career, unfortunately. Aside from the occasional post-it note doodle in the office.

My favourite subject is New Zealand



'Galaxy Betta' - 210 x 297mm. Watercolour, gouache and ink



'Toroa over Tairaroa' - 210 x 297mm. Gouache

fauna - particularly our manu (birds). We're so lucky to have so many unique bird species all around us - I love being able to share my bird-nerdiness with others through my paintings.

Watercolour is my favourite medium. You can have it as opaque or as transparent as you want. You can splash it around and get really messy, or you can use it to paint the finest lines. You can add as many layers on top of each other as you want, to create depth, or leave gaps of the paper showing through. There's just so much you can do with watercolour, it's hard not to love!

I began my art journey using budget chalky watercolours - which were great for practising and learning the medium, but moving to Winsor and Newton Cotman watercolour palette was my first real upgrade to quality art materials. I still use my palette now in a lot of my works - it's a great reminder of how far I've come as an artist.

My work is either well thought out or impromptu - there's not much in between. Some pieces start as concept scribbles in my sketchbook. I'll write down the ideas I have for a piece, what elements/subjects I want to include and what colours I want to use. Other pieces (such as my watercolour works) involve layering of random splashes and hatched ink lines as I go, without planning anything out.

When not working or creating I love to be out surrounded by nature, usually with a camera in hand. I enjoy photography, birdwatching, environmentalism, travelling and spending time with my cat Starling.

AOTEAROA ARTIST - July/August 2023




'Orangutan' - 297 x 420mm. Watercolour, gouache and ink



'Kereru' - 148.5 x 210mm. Markers and ink

My work has ended up all over the place. Some countries include: The United States of America, Australia, Canada, Mexico, The Netherlands, Germany, Finland and Costa Rica.

Catch Ashley on Instagram: <https://www.instagram.com/ashleynatureartist/> or Facebook: <https://www.facebook.com/ashleynatureartist/> 

ART MATTERS

With Ira Mitchell

IRA'S ARTISTS RESIDENCY IN FRANCE

The stunning Chateau artist's residency in the region of Champagne, France seemed too perfect to be real. Upon having my application accepted and notified of the Diderot Grant, my dream had started to move into reality.



Just over 90 minutes from Central Paris by train, I quickly identified my fellow artists in transit. Women from all over the world, each professionals in their chosen disciplines, each one bubbling with excitement.

We were met at the train station by Chateau host, who drove us through lush field of provincial France, softened with a familiar golden light as the mist rose in the morning's warmth. As we approached the valley of Orquevaux, tree clad hills wrapped around us, our driver made a point of stopping, allowing time to take in the Chateau, resting just below the tree line on sweeping lawns which rolled down to a lake. Three storied, glowing warm stone, shutters opened to the daylight; elegant, sublime, perfect.

I was not prepared for the wave of emotions, gasping at the beauty of our residency. We stood in silence, each deep in their own thoughts; wiping away tears of joy.

Warmly greeted on the front steps, we were shown to our



rooms and studios. Mine was on the top floor, complete with a huge bed, flowers and all the treatments the French have perfected; creating a comfortable rustic chic boudoir. Each studio had bare wooden floors speckled with paint, evidence of previous inhabitants creative processes. Afternoon light poured through windows, which framed the enchanting view of the lake and the tiny village of Orquevaux, surrounding pastoral land and the church on the opposite side the valley.

After exploring and a rest, we met for dinner in the grand dining room; surrounded by painted tapestries; depicting the Chateau in its previous life; way before Nazi troops commandeered the home during world war two. Upon the

Nazi's retreat, the owners never lived in the Chateau again; it was spoilt for them by the enemies presence who stripped each room of all removable features. There was a long period where the Chateau went to sleep, deteriorating at the hands of the elements; making a home for bats, bird life, deer and foxes.

The current owner took on the project of restoration, with the goal to on sell a liveable space. Sitting in on our many evenings of talks, we learnt how he fell in love with the chateau, through the process of reawakening her and bringing the building back to life. A huge financial investment, if he was to retain the property and keep up the



ongoing repairs, an artist's residency seemed an obvious choice. Bringing life, creativity, community and joy into the home; and establishing a viable business which is now world renown.

Each day we woke to the smell of fresh coffee, the rustle of chef preparing breakfast foods from fresh local produce. Croissants fresh from the oven, homemade preserves and local soft cheeses. Meal times created a buzz of excitement, in anticipation of an abundance of mouth-watering delights. Senses were heightened as chef explained each dish, her words, the beautiful food and aromas, made for an exquisite experience.

The basement was made up of large open spaces, room enough for livestock to keep warm in winter; their body heat helping heat the rooms above. Now a wine cellar, the original kitchen; space for karaoke time and I'm pretty sure a ghost or two.

Meal times were an opportunity to network, share ideas, discuss art practices and business. As the days rolled by, all too quickly; we learned more and more of each other and firm friendships were formed.

I worked on a series watercolours depicting my surrounds, including the village; an idyllic 10 minute downhill walk. No one rushed or took short cuts; as the long way meandered through leafy spaces, orchards, crumbling barns and lakeside.

The lightness and fluidity of QOR watercolour paints seemed the best medium to capture the serenity and softness of my surrounds. Being mid-Summer, brilliant roses rambled over sandstone walls, wild flowers taking advantage of every crevice reaching for sunlight and water.

I cannot recommend this residency more highly. Travel and connecting with creatives have been pivotal to my creative process, confidence and sense of community. [N](#)



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FOCUS ON

GREG MAYNARD

Coming from a Christian background, Greg Maynard is appreciative of the inspiration he has received from his beliefs. "I started in 1992 with a multi-coloured ball point pen. From there I developed my art skills through meeting other artists, including living with an artist who painted a lot of mural work in and around Dunedin."

"I had the privilege to live with a man named Jo Paton in 1998 who was Scottish band lived with the Aborigines, where they taught him how to paint so Jo was a catalyst in getting me started and soon I was doing pencil sketches. Many other artists have impacted my work so I now find it difficult to pinpoint one particular artist."

The thing that gets Greg's blood pulsing, is when someone he doesn't know admires his work enough to give an encouraging word or and even purchase his work!

"Always strive to improve, stay inspired and never give up. I would like to display all of my work (over 50 paintings) in my own exhibition display."

He is currently working on an animal. "Winning an award has inspired me to branch out and try different themes and new goals."

The Cleveland Art Awards is his second but most significant career success, especially winning a Merit for my piece, "I am very proud of this, it's significant!"

Obstacles have been Greg's mental and physical well being. "Recently I have had three lots of surgery and mentally, over 20 years of depression. You can only improve from your past mistakes, if you never fell down how would you ever improve and become a better person because of it. Use your failures as stepping stones for your future."

He is a member of the Taieri Art Group, The Otago Art Society and The Artsenta - all in Dunedin. "Taieri Art group have helped by contributing their own expertise, skill and experience and sometimes materials. The Otago Art Society has allowed me to work in their gift shop which has encouraged me and inspired me to reach for the stars in my artwork to a point where I can sell it and win prizes! The Artsenta also encouraged me to reach for the horizons and have even helped me frame some of my work when it all mattered, and they provide all materials



Church



Peacock



Lion

and allow me to keep everything I make."

When Greg is working, he does a good first coat then keeps touching his work up to the best it can be, always keeping in mind how he can improve from his last, aiming for perfection all the way. He listens to records from the 60s and 70s and 80s on vinyl, but sometimes feels that silence can be golden.

Outside the studio he delivers meals on wheels, occasionally works in an art gift shop and plays indoor bowls.

His advice for other artists starting out is never give up as your next work could be the one and work intentionally as though you are 'creating for the creator'. He currently has work with The Otago Art Society. [N](#)

A COMPLETE CREATIVE

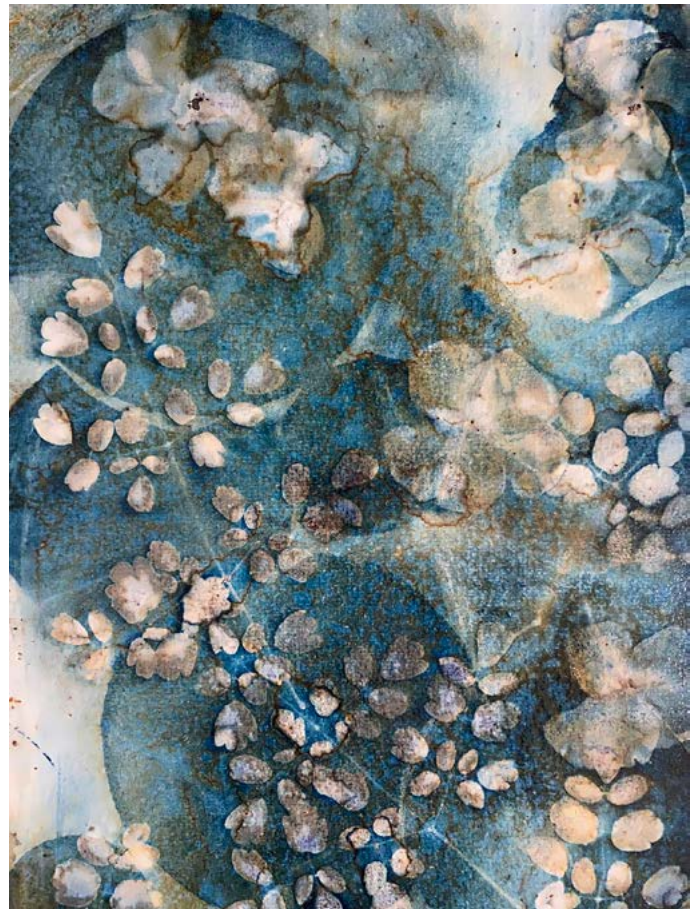


Other than art lessons while at school, Bryony Bedggood is a self taught artist who has always been drawn to creative pursuits such as dance, music, writing, and of course, art.

“Our Mum studied art in Dublin and our Dad played guitar and was a wonderful influence in taking time to stop and really see things. They always encouraged my siblings and I to follow what we loved doing.”



'Blooms' - 170 x 200mm. Cyanotype print with watercolour grahite and ink



'Jasmine' - 620 x 445mm. Cyanotype print

Creating is what makes Bryony happy, “I feel very off kilter if I’m not creating. I’ve had a few different careers with a high element of stress, also interesting life experiences that have contributed to me wanting to focus on my art.” Being an artist gives her the freedom to explore all the different things that excite her. “I have way too many ideas floating around my head to not follow through! Sometimes I definitely feel like there isn’t enough time to cover or discover all the ideas in my head!” She also

plays flute and piccolo in a couple of orchestra and chamber groups.

Bryony had a dance career in her earlier life, a very tough industry, which led to having her own therapeutic massage business helping people with chronic pain and injury recovery. Ironically, she broke her hand quite badly and that career came to an end.

She has loads of ambition for her artistic journey and with her current medium of cyanotype printing she is finding



'Ginkgo' - 620 x 445mm. Cyanotype print



'Poppy' - 170 x 200mm. Cyanotype print with watercolour graphite and ink

loads of scope to experiment with, and explore. "I'd love to keep pushing the boundaries and get my work exhibited in new and interesting places. I'd also be keen to collaborate with other artists using complementary mediums and subject matter. It would be great to see if I can produce these images on other surfaces and materials, perhaps get involved with art installations, big and small."

Recently, her first exhibition with cyanotypes at 'Down by the Liffey Gallery' in Lincoln was a proud moment for her. Further back, during the Canterbury earthquakes, she worked with people who had lost their homes. Salvaging native timber that would otherwise have been dumped, she repurposed it into art, jewellery and furniture. "It was incredibly cathartic and kept me busy for eight years! I went on to homeschool our two children -- while playing with all that quake timber! Around the time the kids started uni we lost my Dad, so prioritising my art was a natural way to being ok."

Bryony's inspiration comes from many changing influences, but the main thread is nature, "the colours, textures and shapes that are around us all the time. On any given day a plant or view can look utterly



'Silver Blue' - 170 x 170mm. Cyanotype print

different and so spark very different creative responses. I've always loved old naturalist art, the cataloguing of nature's details. But I also love the period of Art Nouveau; we had a number of Alfons Mucha prints around the house growing up. I was in Prague six years ago and was lucky enough to go to the Mucha museum there. The collection of simple sketchbooks and designs in progress was so inspiring. I'm also very much drawn to historical and cultural references in art. Exploring cyanotype printing has opened a whole world of abstract colour and shape which I'm looking forward to developing more."

She usually has more than one project on the go at any one time, but



'Forget-me-not' - 300 x 300mm. Cyanotype print



'Hollyhock' - 170 x 170mm. Cyanotype print



'Abutilon' - 170 x 170mm. Cyanotype print

recently she has been inspired by cyanotype printing. "I love the peacefulness of the process. I can tend to be a busy-minded kind of person, and this forces me to slow down. It's also not a medium that you can completely control, which I think is good for me! With some pieces there are still elements of structure so I can satisfy that part of my personality. I have a few new pieces I'm working on for exhibitions too, which is great."

On the subject of cyanotype printing, she explains her processes to us: "There are many stages to cyanotype printing...treating the paper, thinking of compositions, collecting specimens. Exposing the print to sunlight; for just an hour or several days. After this stage the vegetation is removed, and the print is rinsed several times allowing the image to develop further. Once dry, I either leave the print raw or add watercolour graphite and/or ink details. Finally, I apply beeswax to bring out the tones and to protect the image."

As far as her materials go, she lists: "Jacquard Cyanotype Solutions - the two compounds used, ferric ammonium citrate and potassium ferricyanide can be bought separately but the Jacquard product is great and ready to use. Faber Castell watercolour graphite pencils; Winsor and Newton professional watercolour tubes; Fabriano 100% cotton printmaking paper, 290gsm - this paper holds up really well under all the rinsing. It also has a lovely weight to it."

The most important thing she has learned from her artistic journey is when she makes mistakes, she's just gotta get up and keep going. "So many things can throw you off-



'Aquilegia-Moon' - 300 x 300mm. Cyanotype print



'Maple moon' - 300 x 300mm. Cyanotype print


course or interrupt your life and at times it can be really hard to re-set and get going again. But we're here in this big old world, so we might as well do what makes us happy ... plus some mistakes can actually take you or your art in unexpected directions; sometimes for the better."

Currently Bryony belongs to Arts Canterbury. "This organisation is fantastic for local artists in the Canterbury region. Arts Canterbury helps to keep me motivated to keep putting myself out there, get out of my comfort zone. They also provide practical guidance, workshops and provide social connection which is pretty important as many creatives spend so much of their time in their own world!"

Living in the country, she often just throws the French Doors open and listens to the birds sing when she is creating. Otherwise she puts Spotify on 'trawl' mode, loving when she finds new artists hidden away. She also loves writing, gardening, yoga, and beach walks with Isla, the dog .

For new artists, Bryony says: "Just do it, and try. When you look at what other folk are doing, take inspiration instead of comparing; there lies frustration and angst. Reach out to other artists too or join an arts organisation to stay encouraged and connected."

Currently she has art in the Eastside Gallery in Linwood and is preparing pieces to be sent to two other galleries on the South Island. She has work in New Zealand, UK and Australia.

See more from Bryony here: <https://www.bryonybedgoodart.com> 



'Maple Daisy' - 170 x 200mm. Cyanotype print with watercolour grahite and ink

Artists Forum

Sketch Club

DARK AND LIGHT



By Dougie Chowns

Enjoying the convenience of an easy to carry watercolour kit and living by the sea, most of my seascape watercolours have gulls and birds in the composition. When seen in the sky they always appear as dark specks but when against rock or mountain they appear white.



Is this an OPTICAL fact or is it an ILLUSION? Trained many years ago by professional watercolour artwork illustrators for the printing industry, I have become rather complacent and immediately expect to paint birds dark when in the sky, but light even white, against a rock or a mountain.

My sunny deck and conservatory look onto parkland and forest and up to 30 gulls have come inland taking residence in the last few weeks to roost on the roof of a building next door. They are continually flying either in clear sky or against the deep varied greens of the forest trees that I look on to. As a watercolourist of many years, this expectation has become a fixed technique and I have become rather arrogant about how I depict the expected.

Well taught by illustrators to lay in fluid washes that often include woodland with flying birds, my technique - especially landscape and mountain seascape - is, as a rule, to paint the



Light against dark and dark against light



Dougie's watercolour of Mount Manaia



Dougie's watercolour of Mount Manaia - straight up



Detail from the painting (left) highlighting the dark and light birds

negative, leaving all my light tones, birds, tree trunks boat sails etc. untouched, perfectly dry with fluid washes flooded in behind as fully and richly as possible, darker the better. Not exactly painting to a formula, but certainly to a learned pattern, as we often do with various subject or media.

We all have our quirks and a pleasant one with I remember, maybe Cotman, when using watercolour paper made from ships sails that had become splattered with tar, said that if he had tar marks in his paper, as a rule he simply put wings on the specks. So my dark birds against a light sky and light birds against a dark background became my rule. It works well in my paintings, but is this optical or is it fact?

To prove it to myself I have been watching the gulls very carefully and certainly they appear to flick colour as they pass from clear sky to forest and back as they swoop and soar. Is my eye deceiving me? it appears to happen distinctly, like a light being turned on and off. Dark gull against the sky., brilliant white gull against forest ... its weird!

I know their colour quite obviously does not change - so why do they appear in my eye to do so? Watching bird after bird, each appears to have a distinct visual click to my brain. Is my brain making sense of my vision so that I imagine it? Photographs prove actually I am not - my vision is compensating my understanding somehow, but also happens in photography? How can that be? Photos clearly do the same. This optical effect is not only in my head, I discover. I find that amazing. [N](#)



ABOVE: Watercolour seascape by Dougie. BELOW: Detail illustrating the light birds against the dark mountain

NOTABLE TALENT

Born in Kuala Lumpur, and immigrating to New Zealand at the age of six, with his family, Iwen Yong has never formally trained as an artist. "I have never had any formal education in art and no one in my family (extended and immediate) have had any experience in the creative field so it was hard to bridge that gap. Growing up I would never consider art as a profession (more of a hobby) so it was a tough decision to give up a stable income and career aspirations to take a risk and pursue art full time. I am lucky to be in a position to be able to do this and I don't take this for granted. Not having formal education in art also meant that I didn't know a lot of the fundamentals and it was a steep learning curve to begin with."



Iwen grew up in Maungaraki, Lower Hutt and went to Puketiro primary, Hutt Valley high school and then Victoria university. "I went to university to study accounting and commercial law and then I qualified and worked as a chartered accountant. While at work one day I drew a picture of my dog, Gus, on the whiteboard. An older lady who was an artist asked my boss Marie who the artist was. She approached me and asked if I had ever tried oil painting. Growing up I wasn't really exposed to the arts and I didn't even know what a canvas was. She offered to bring her student grade oil paints for me if I wanted to give it a try. I was

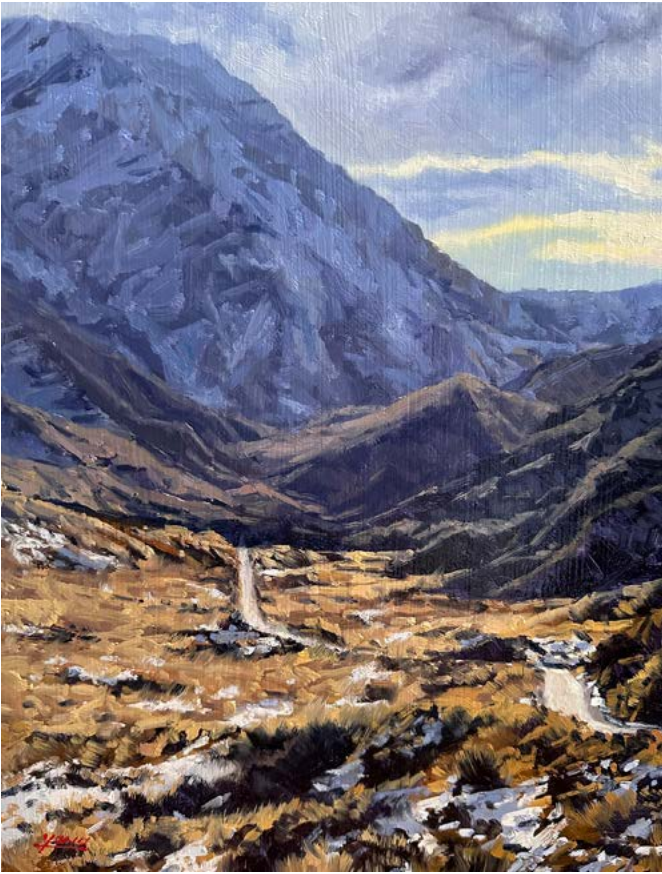
reluctant at first but I found it relaxing and I really enjoyed the creative process. However, accountancy is quite different from pursuing a career in fine arts."

Initially Iwen painted about once every two months for years, as life and other interests got in the way. It wasn't until 2016 on a trip down south with his mum, that he met an amazing artist named John Crump in Glenorchy. "He made a big impact on me and changed the way I painted. From then on I started to take art more seriously and painted more often."

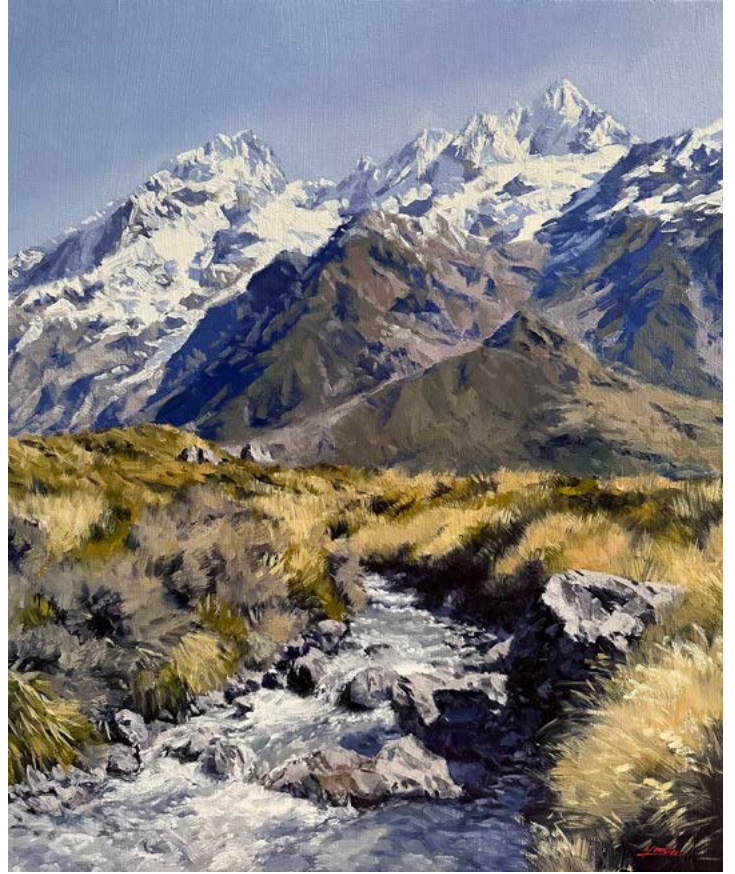
Other artists who also inspired Iwen are Peter McIntyre and Douglas Badcock. "I love the way these artists depict



'Breaking light Island Bay' - 381 x 762mm. Oil on canvas



'Lindis Pass' - 508 x 406mm. Oil on canvas



'Hooker valley track' - 610 x 508mm. Oil on canvas

the NZ landscape in a 'painterly' manner. Their paintings are spontaneous, expressive and exhibit masterful brush work. When I look at their paintings it always seems like they had a lot of fun painting it. Their paintings are bold and the paint is applied in a confident manner which I find pleasing."

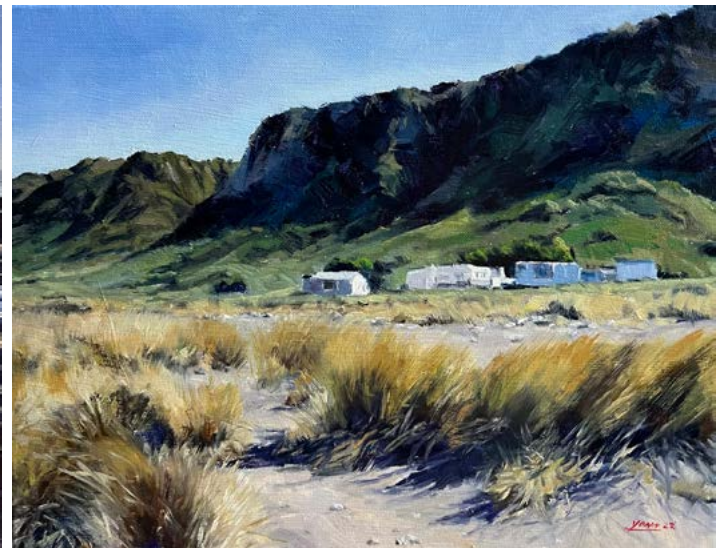
Iwen has often wished that he had explored and experimented with a bunch of mediums and styles to begin with. "It was just by luck that I paint in the medium and style that I currently do and it happens to be something that I resonate with. You will know when you have found the medium and style that speaks to you. Once you have chosen

the style and medium you want to work in, stick with it and develop it to its fullest. I see so many artists swap and change style/ medium as soon as they see something they deem 'better'. I know because I was one of them. In my opinion this only delays your progress. The grass is not always greener on the other side. You may like an artist's style but you may not like their process and it's essential to enjoy the creative process especially if you are considering art as a career. I create my best works when I am true to myself."

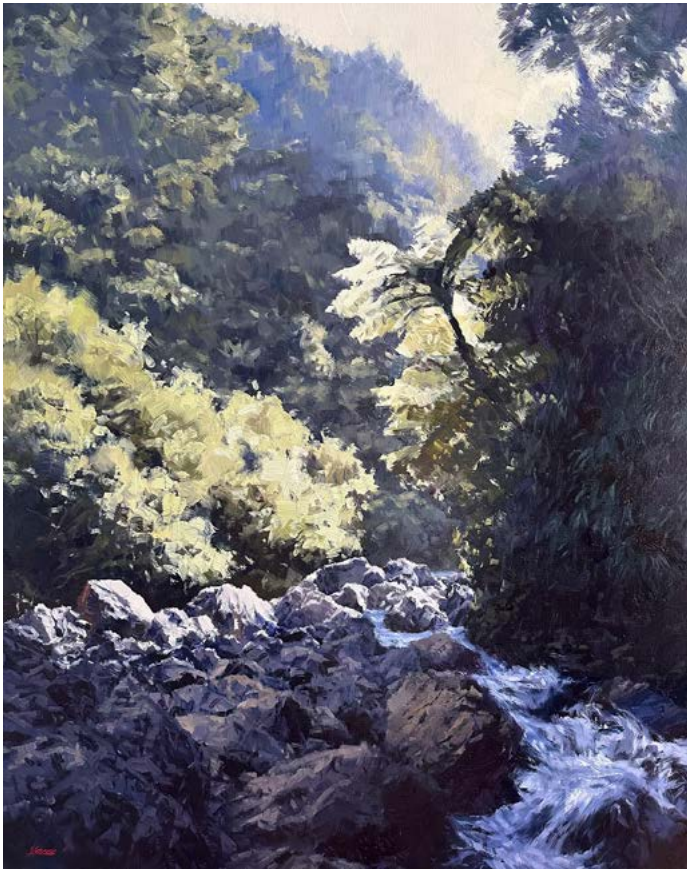
With a love of nature and the outdoors, he found it was a good way to combine the two into something creative. "I



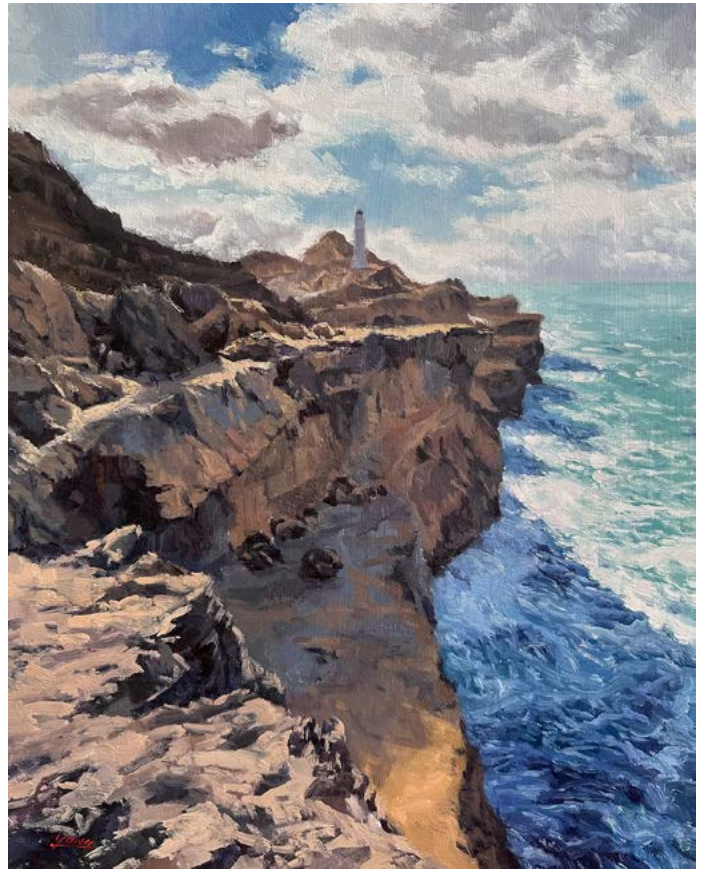
'Owhiro bay' - 406 x 508mm. Oil on canvas



'Ocean beach baches' - 406 x 508mm. Oil on canvas



'Tararua forest park' - 762 x 610mm. Oil on canvas



'Windy Castlepoint' - 508 x 406mm. Oil on canvas

love the fact that you can start with a blank canvas and create something that can bring back memories, happiness and joy for people and remind them of the good times.

Iwen finds inspiration in the New Zealand landscape. "I think NZ is one of the most beautiful countries and we are surrounded by such varied terrain. I am drawn to scenes with good light and enjoy exploring the varying light in a landscape and how that is perceived."

Being a fulltime artist resonates well with his character. "I love that I am in control of my own business/brand. I am ultimately in charge of the direction that I choose to pursue. I control every aspect of the supply chain, from the inception of the idea, to producing the product and ultimately packaging and sending it off to the client. Every day is different. Some days I could be painting in the studio, other days I could be at the beach collecting reference material or visiting artist friends and galleries. Being an artist means that I am working in solitude a lot of the time but there are many positives and it's always nice when strangers compliment me on my work."

Iwen is keen to have exhibitions in the South Island, as he often paints landscapes from there. "I enjoy painting mountains and coastlines. There are so many spectacular mountains and beaches in New Zealand, it is hard not to get inspired by them. I reside in the Wairarapa so I am blessed to be driving distance to a lot of really scenic beaches. If I want to paint mountains I like going down to the south island. Nothing beats it."

Currently he is working on an exhibit at the Manawatu art expo (July) and the Wai art show (Sept). "It is exciting as this is the first time I will be showing at the Manawatu art expo so I am not sure what to expect. I showed at the Wai art show last

year and it was a really good experience, I sold 12 paintings in one weekend! I am looking to produce some different works for this year's show and it is fun to experiment with some new ideas."

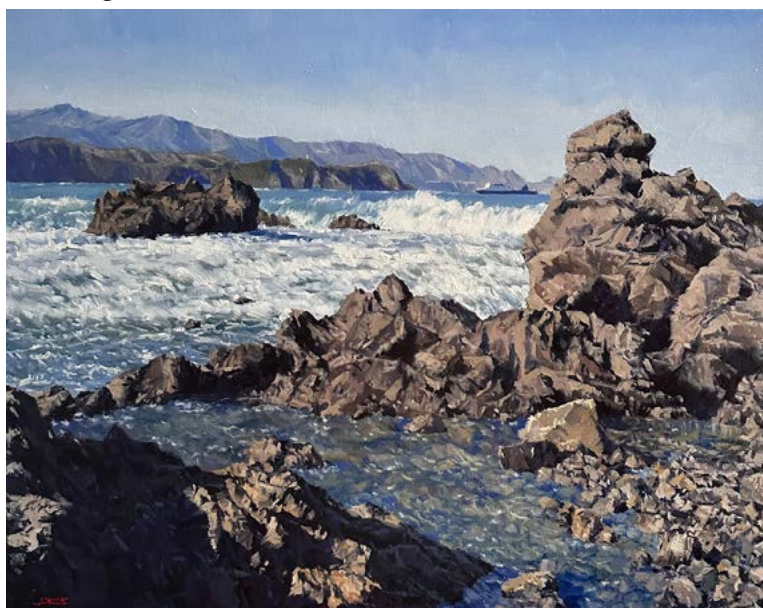
Previously Iwen showed his paintings for the first time at his local gallery - Conart Gallery, in December 2020 where he sold 22 paintings in one month. "Both of these experiences were really unexpected and I am thankful that people love my works enough to buy them. It's always a thrill to sell a painting. Later this year I am planning to exhibit with two well known and fantastic artists (Jacky Pearson and Jane Sinclair). We are planning an exhibition in November 2023 and just awaiting confirmation of venue, so I am in the process of creating some larger paintings for this. I have never had a solo or joint show so it will be a new experience for me. It's an honour to exhibit with them and I look forward to working with them."

Iwen is a member of Conart, Wai art, Fielding Art Society, Hutt Art Society and NZ academy of fine arts. "These organisations provide many opportunities to showcase my work. When I first started showing my paintings I wasn't at the level where I could approach commercial galleries and a lot of these local galleries are a good stepping stone and good preparation. I have also met some very talented and successful artists through these organisations. The support and encouragement I have received from them is invaluable."

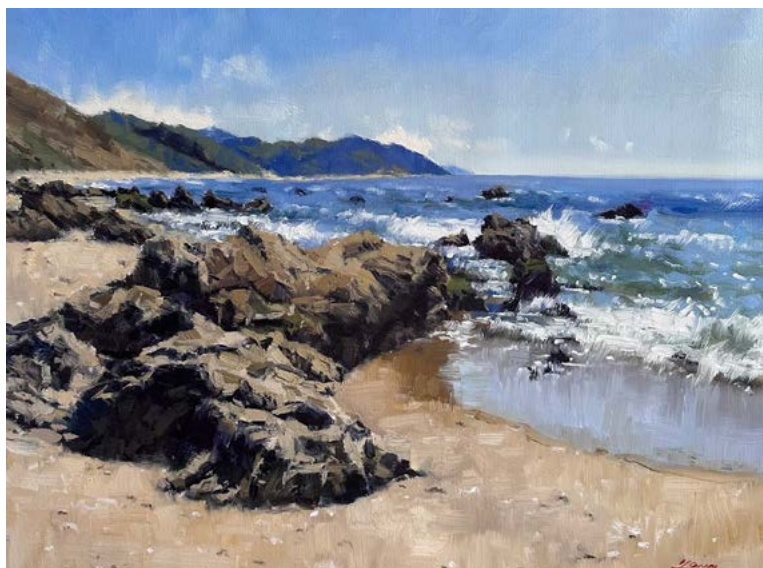
Oil paint is the only medium Iwen works with. "I find acrylic dries too fast for my liking. The best thing about working with oils is that it stays wet for longer. There are so many possibilities with this. Some people don't like to clean up with oils but it doesn't really bother me. Oil paint is so versatile and I love the smell and texture of oil paint."



'Himatangi beach' - 508 x 610mm. Oil on canvas



'Breaker bay waves' - 610 x 762mm. Oil on canvas



'Castlepoint beach' - 381 x 508mm. Oil on canvas


Iwen uses a portable easel, which is custom made and very stable for en plein air work, and is great for use in his studio as well. "The way it is designed, with its various compartments etc is just ideal for oil painters and it can hold canvases of any size and shape. I paint in an Alla Prima (or direct painting) manner, which means I often complete a painting or parts of a painting (if the painting is big) in one session. I work wet on wet so I don't like working over completely dried areas. I often start with a rough sketch (usually with thinned out oil paint).

"Once I am happy with the proportions and composition of the painting I begin to block-in with accurate colours. I like to begin with darks and then work towards the lighter tones. I find that it is easier to lighten a passage than to darken it when using oil paint. Once I have covered the canvas completely I can then decide which areas need more work and detail. I like to use big brushes for the majority of the painting, this helps me keep the painting relatively loose and I am not bogged down with the minute detail. I step back from the canvas throughout the painting process as this is a great way to identify any areas that don't look right. The process I use is a general guideline, there are no hard and fast rules when it comes to oil painting. Only through experience will you learn what works for you and what doesn't."

He likes listening to easy music when he paints, slow songs and classics: "I find that it can get me in the mood especially when things are going right!" In his spare time he trades currencies, keeps fit by going to the gym and spends time with his dog Ronnie. "I enjoy exploring the Wairarapa landscape and love spending days out at the beach or taking walks on the many tracks here. I am also an avid sports fan and I enjoy watching most sports on TV"

For new artists, Iwen says: "There is no substitute for brush miles. How fast you improve and develop depends on how often you paint. You can read all the books and watch all the YouTube videos you want, but there is a difference between knowing something and being able to execute it competently. There are things that you can only learn from doing. You learn the most when you make mistakes. When I first started painting it was so frustrating. I knew what I wanted to produce but I didn't have the skills to produce it. It's hard to keep trucking on sometimes especially when you don't get the desired results. In my experience you are often closer to a breakthrough than you think and pushing through will be worthwhile. Develop a creative process that you love, that way you will want to paint more often and you will look forward to it."

Currently Iwen has work in the US, New Zealand and Australia. You can see more of his work at the Kiwiart House gallery, Wellington; Memelink Artspace gallery, Petone; Red Peach Gallery, Napier and Conart gallery & studio in Masterton.

See more of Iwen's work here: www.iyongart.com 

Chain and String Pull Art

By John A Dumergue



First day of my 10,000-hour Carpentry Apprenticeship as a fifteen-year-old, one of the tradesmen told me the following: 'A line is not called a string, and a three-foot folding rule is not called a ruler.' This memory recall came to me some sixty-three years later as I wrote this article with the above title. The first title idea was String and Chain Pull, but chain pull sounded like the old fashion chain pull attached up high on the wall toilet cistern for flushing.



Chain and imitation pearls used for chain pull art

find using string not heavy enough for string pull art, but good if used in the following way. Take say, a piece of A3 art paper and fold it in half, then open it back up like opening a book. Then use two or three pieces of string about 600mm long and place each one in different paint colours. Leave an end of each string about 80mm without paint. With first painted string, place on one side of your paper



Chain pull art

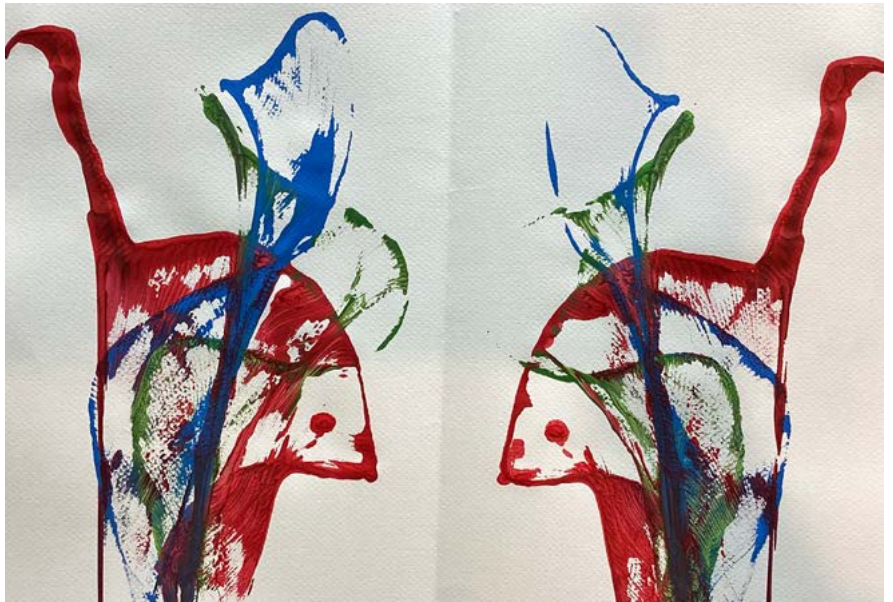
and make any pattern, then fold the other half of paper over the string and press down. Make sure to leave the dry end of the string out of the paper. Then with hand on top of folded paper, pull string out slowly. Then open up like a book to reveal the pattern on both sides of the paper. Repeat process with next colour, then repeat with last colour.

HAVE FUN!

The method described above is a lot of fun and is something the whole family can participate in. It is especially good for young children as an introduction to abstract painting. If they have done a string pull, make sure they write their name in the bottom corner. Doing this coupled with your positive encouragement will make them proud of their achievement and they will be keen to create another masterpiece.

SUPPLIES AND RESEARCH

The chain and pearls come on a roll and can be purchased at craft shops and cut to the length required. To describe how to create chain pull art in words is difficult, and I would recommend a search on the internet for videos of how this is done will put you on the right path. It is truly amazing what some artists create. One in particular was a chain pull bird using also two pins or map pins as part of the procedure. The photos shown in this article were my attempts, that were not as good as some I have seen, but I enjoyed trying something new, and this adds knowledge for my art toolbox. [N](#)



String pull art



Butterfly, chain pull art



Chain pull art



Chain pull art

PAINTING WITH THREAD

Originally from Pukekohe and now based in Whangarei, Sonya Prchal has always loved art and has drawn and painted from a young age. "I started working with textiles in 2003 and first entered works in our National Quilt Symposium in Wellington in 2009. When four of my works sold, I was encouraged to create more and started teaching fabric painting and stitching at the next Quilt Symposium in Queenstown, at subsequent symposia and tutoring classes throughout New Zealand."



'Red Panda' - 410 x 540mm. Whole cloth painting, thread sketched on surface free motion by sewing machine, then quilted

Sonya has always managed to fit in daily practice in her studio, but has only recently been creating on a full time basis. "I love making works that draw in an audience and start a discussion. I enjoy commission work, and take great pleasure seeing joy on the faces of people when they receive their favourite pet replicated with thread."

Much of her inspiration comes from photos taken while travelling around New Zealand and overseas. "Everywhere I look I see the beauty in my surroundings and am always thinking how to capture this beauty so others can feel the same awe."

Sonya is keen to travel more and share her talents with the overseas market. Several other textile artists have influenced Sonya including Hollis Chatelain, Susan Brubaker Knapp, Julie Haddrick, Gloria Loughman and Susan de Vanny who all inspire her as they all make works with painted, stitched fabric, nature works and realistic in style.

"I am a member of Aotearoa Quilters, which set great challenges to enter and have a biannual national juried exhibition for members. I have won many awards and sold my works through these exhibitions. I am also a member of Northland Arts Society. I participate in the members' exhibition each year and sell my works through the Reyburn House Gallery. I also attend their Friday painting group with my mother Gloria, which is fun."



'Te Matau a Pohe' - 600 x 400mm. Whole cloth painting, thread sketched on surface free motion by sewing machine, then quilted



'Alogo' - 300 x 300mm. Whole cloth painting, thread sketched on surface then quilted

Currently Sonya is working on an endangered animal series for a solo exhibition. "The first of the series is 'Red Panda'. In between these larger works I have been thread painting little native birds and framing them."

Birds and animals are her favourite subjects. When she works, she starts with some of her photos and sketches a composition. "I print the photo in greyscale and draw the simplified details over the photo, then trace it onto the fabric with a pencil. When painting the picture onto the fabric, I follow the colour photo on my iPad to get it accurate. I put the fabric into a hand embroidery hoop, thread work on the surface by machine, using many different colours, to create texture. When the surface texture is complete, I put a wadding and backing fabric underneath and quilt around the subject to give a 3D effect."

Sonya uses a high thread count cotton fabric for her creations. "The paint is Heatset Colour for Textile Printing from CCG Industries. "I use synthetic round brushes, sizes 4, 8 and 12 and synthetic flat brushes in various sizes. These are the Francheville brand. I also use large flat bristle brushes for backgrounds. I have



'Tasmanian Devils' - 595 x 380mm. Whole cloth painting, thread sketched on surface free motion by sewing machine, then quilted


an older round, synthetic, paint brush, in size 12 by Hayden. It holds a lot of paint so I can paint for a long time without having to reload it and I can tap the fibres into a shape, which will allow me to paint lots of hair or leaves at a time. Fabric painting in a watercolour style is my favourite. I love enhancing the fabric with surface thread work to create more dimension."

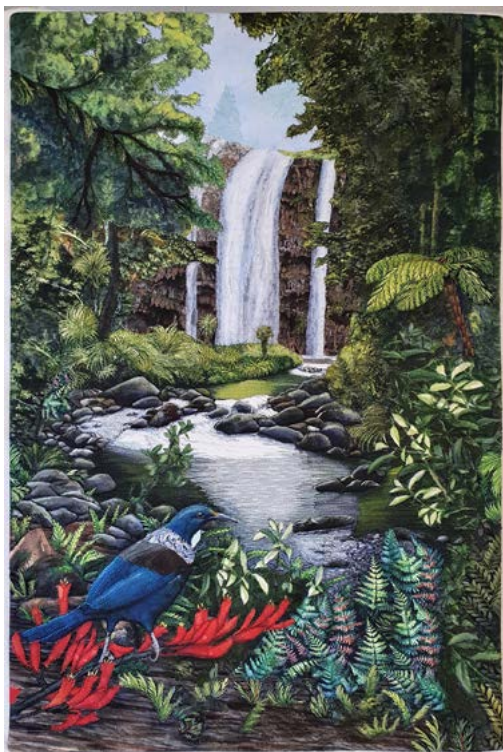
Sonya has a full life. "My husband David and I travel around NZ with our caravan, exploring our beautiful lakes, rivers, beaches, bush and the wildlife. Our daughter Rachael lives in Hamilton. My son Ben, his wife, a granddaughter and grandson live in Queensland, Australia."

For new artists, Sonya suggests setting aside a space so they can go and create anytime they wish, without having to set up each time. "Have fun with it. Do a little every day. Join a group so you can get tips in a social environment."

Currently Sonya has work at Reyburn House, where she is

holding an exhibition from 18 July to 13 August. Pop in and see her work! She has sold many pieces, which have ended up throughout New Zealand, Australia, USA

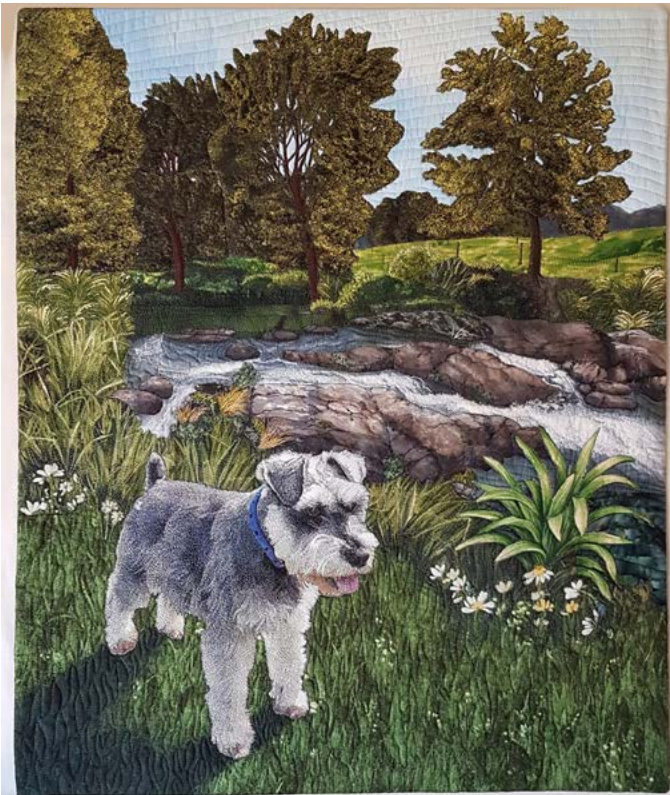
and Canada. Catch up with Sonya here: <http://sonyaprchal-quiltartist.blogspot.com/> 



'Serenity' - 400 x 600mm. Fabric collage with commercial and hand painted fabrics



'Wings on the Wind' - 600 x 990mm. Hand painted fabrics, batiks and chiffon.



'Replenishing the Soul' - 490 x 590mm. Fabric collage with commercial and hand painted fabrics . The dog is thread painted by machine



'Time for Home' - 1200 x 900mm high. Whole cloth painting, thread sketched on surface free motion by sewing machine then quilted



'Step Sisters' - 1000 x 785mm. Whole cloth painting, thread sketched on surface then quilted



'I See You' - 250 x 250mm. Thread painted, freehand by machine then quilted



'Karearea' - 300 x 300mm. Thread painted, freehand by machine then quilted

- **'I See You'** won the Paws and Whiskers competition at the Australian Quilt Convention.
- **'Step Sisters'** won Professional wall hanging at the Festival of Quilts in Auckland, then it was awarded 2nd prize in the painted surface section at the Quilt Festival in Houston, Texas.
- **'Red Panda'** has just won the pictorial quilt section at the 2032 Great New Zealand Quilt Show.
- **'Replenishing the Soul'** won an Excellence in Thread Mastery award at the 2023 Great NZ Quilt show.
- **'Serenity'** is part of a travelling exhibition put on by Aotearoa Quilters. **'Wings on the Wind'** and **'Te Matau a Pohe'** both travelled NZ and Australia in the travelling exhibition by Studio Arts Quilt Association.
- **'Karearea'** and **'Alogo'** (awarded a merit) have just finished travelling NZ in the brown challenge for Aotearoa Quilters.

Three Waters

By Jan Thomson

Don't start hyperventilating, this has nothing to do with government policy! I'm often approached by painters wanting to know how to paint water, so I thought you may be interested in my process...

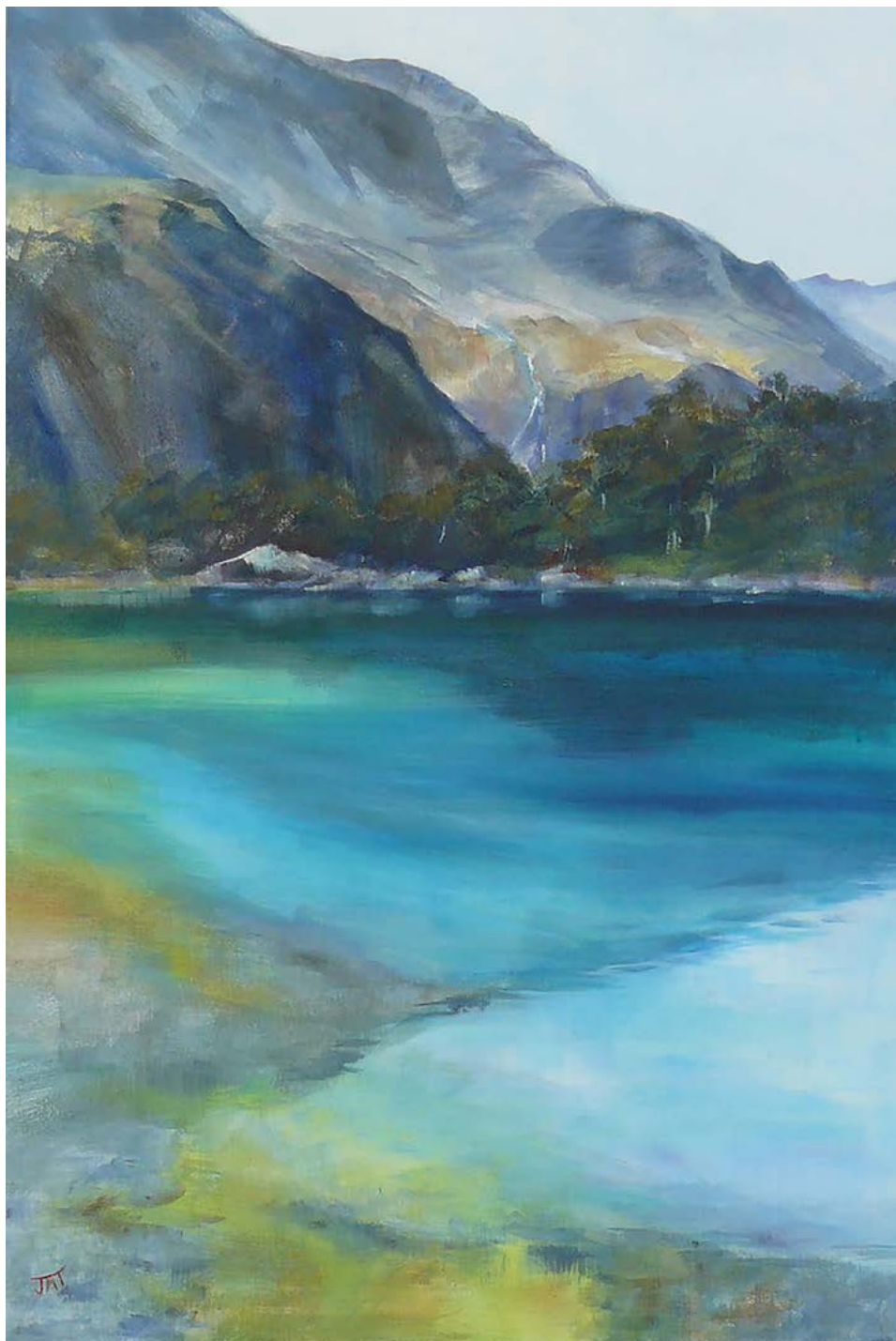


Three waters? I live beside beautiful Lake Rotoiti ("Little Lake", though it's a fair size) at Nelson Lakes National Park. The only outlet from the lake is the Kawatiri (Buller) river which runs west to the Tasman Sea.

When I'm about to paint water I need to consider first of all what sort of body of water it is, as they're all quite different. All three contain water as the main element but it moves in different ways, each requiring different methods of painting and careful observation to express this.

Lakes

Lakes are usually landlocked (which is why they are there). Rotoiti is a glacial lake - it is long and very deep in the centre, gouged out by a glacier around 15,000 years ago at the end of the last ice age. When the glacier retreated the melting ice left behind two bodies of water, Rotoiti and Rotoroa. As the waters of our lake are confined, with just one river flowing out, the water is often calm, with mirror like reflections of bush and mountains. Deep in the centre, shallower at the edges, this is a fairly stable body of water. Wind can cause ribbons of lighter colour, ripples may be darker or lighter. Strangely, the lake doesn't always reflect the sky colour like the sea does - sometimes the lake is silver, sometimes dark grey, sometimes greeny golds. In a southerly wind the water can sometimes be very rough with waves crashing on the shores.



The Sea

Once the water reaches the sea it's behaviour changes again. Sea is on the move too, but in several different ways. It's not travelling in the same way as a river but does have currents which move the water around the world. It also has tides and is affected by wind. All of these can cause waves, which are most dramatic where the sea meets the shore. The sea often reflects the sky colours - usually lighter nearer the horizon for both, darker sky above you reflecting in the sea closer to land. But sometimes there's a dark band of colour near the horizon. Sea and sky can merge together, especially in rough or cloudy conditions. Though the earth is round the


horizon should always be level in a painting or the viewer will feel uneasy. How far away do you think the horizon is? To an average sized person standing on a flat beach the horizon is only 4.8kms away! If you sit or lie on the beach the sea will be a thin sliver of water, if you stand on a cliff above it there'll be a wider expanse of sea (try this with a sheet of paper). The kind of water movement that we most often think of with regard to the sea is surf. Waves form far out to sea but curl over and break when the water is shallower. Often waves are lightest on the top and the darkest part will be just beneath this as the wave curls over. I always use transparent pigments for painting waves, as water is usually transparent!



Rivers

The outlet from any lake will be a river. Once the water flows from the lake and begins its journey to the sea it behaves quite differently. Suddenly it's on the move downhill. The water is now constantly moving in ONE direction. Light is different on the water depending whether you're looking upstream or downstream. It can be deep or shallow. There will be obstacles on its route to the sea - rocks, branches, banks. There will be shadows from banks or overhanging trees. There'll be lots of broken colour and scattered light. River levels change with water flow, which also changes colours. There may be rapids, often strange eddies where there's a deep pool. Sometimes there are waterfalls. All of this movement can be expressed with use of broken colour, careful placement of highlights and quiet areas (usually near the edges where the flow slows down). Look carefully at the colours - sometimes you may see patches of blue reflecting sky colours, sometimes greens and often golden browns in

shallower parts where the water is running over rocks. In the rapids there will be lots of white areas where the water hits the back of each boulder then pours around the sides. A waterfall may be almost vertical with long streamers of water and misty spray. Splattering with white paint can add to the drama.

So to sum up ... the things you need to consider when painting water: What sort of body of water is it? What are its characteristics? Note colour, light, movement, depth. What kind of edges can you see? Hard edges maybe in choppy conditions or around rocks, soft edges if it's very calm. Can you see any ripples or reflections? Spend plenty of time just sitting observing water. I hope that this has given you some useful inspiration and that you'll tackle water painting with more confidence. If you'd like to know more about me and how I paint please visit my website www.janthomsonart.com where you can also sign up for my regular blog of painting tips and other news :) 



Jan Thomson

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ABOUT

I am a New Zealand painter based at St. Arnaud, Nelson Lakes National Park, South Island.

I love to get out and about and paint - capturing light and mood, getting people to notice places and things that we often take for granted. I enjoy creating paintings that capture the way I see the world.

I enjoy painting New Zealand landscapes, especially the beautiful alpine environs. My painting subjects may range from the birds, plants, mountains and lakes which surround me here, to a shearing gang, the family motorbike or the quinces I'm cooking! Light is always the biggest drawcard for me.

I hold regular solo exhibitions, as well as exhibiting with [The Suter Art Society](#) and [Watercolour New Zealand](#). I'm also represented at ["Wall to Wall" Gallery, Nelson](#).

My work is held in private collections both in New Zealand and overseas. I am happy to discuss commissions if you have a favourite subject you would like painted.



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SIMPLY MYSELF

Although the pressure of creating art for NCEA at school left Stacey Moore keeping her creativity as a hobby, at the beginning of 2022, she got back into painting. In 2023 she left her part-time teaching job to take a leap of faith and pursue her dream of painting full time.



'Faith over fear' - 1050 x 790mm. Acrylic on canvas



'I am with you always' - 640 x 950mm. Acrylic on canvas

Stacey pursued a career in Early Childhood, studying a Bachelor of Teaching in Early Childhood Education and has spent the last thirteen years teaching. "Over this time I engaged in various arty projects in my spare time but once I became a mother I didn't create much art. I got back into painting at the beginning of 2022 when my youngest child was three years old. As a perfectionist I felt prompted by God to let go of my fear of failure before I started painting again, which I did and I've been painting freely ever since."

Her biggest motivating factor in pursuing art full time was the desire for more flexibility. "I wanted to be able to be around more for my family. I also knew I needed to prioritise my own well-being. Plus getting lost in the creative process brings me so much joy. I also felt like this was where God was calling me to."

Creating art is where she feels most like herself. "I get to express my ideas and have complete ownership over what I do which has been so important for me. Something that I struggled with since becoming a mother is having my own space. When I am in my studio I'm not mum or wife or any other role, I am simply able to be me. I find this very freeing and it's been amazing for my mental health. I also just love being able to create beautiful things that I can share with others!"

In her enterprising way, she has started a group for Christian artists called 'Faith Filled Artists.' "I would

love for this to grow so I can support more artists in having the confidence and faith to create the art they love. This is something I am passionate about because I know how life changing it has been for me, adjusting my mindset around failure and no longer living in fear. The membership focuses on helping artists to transform their minds so they are also able to create freely without fear." She would also love to start a podcast some day, sharing Christian artist's stories of how they got to where they are.

Stacey yearns to live at the beach. "I would love to live in Mount Maunganui or Papamoa specifically. The idea of being able to take a quick trip down to the beach after school with the kids, or in the weekends without any effort sounds amazing."

Stacey's inspiration comes from colour. "I get excited about how different combinations of colours look together! I also love geometric shapes, particularly triangles which feature a lot in my work. I paint intuitively, starting by choosing colours and allowing the painting to unfold as I go."

Artists who inspire her have changed over time, but the artist whose work has prompted her to get back into painting is New Zealand artist Kate Hursthouse. "Other artists who I am inspired by are Michelle Sparks, Amber Henderson's abstract work, Carly Wiggers, Mandy Yocom, and Britni Mara. I love the way they use colours and marks, and their compositions resonate a lot with me. Lucy Melville is also a big inspiration to me, I am part of her 'Unleash Your Art' business membership. Without her knowledge, encouragement and passion for helping artists like me turn their art into a business, I wouldn't still be here pursuing my dream."

Stacey is most proud of her collection 'Joy' that she created in 2022. "I put on my own exhibition at 'Gallery9 onbraid' in Hamilton which felt like such an accomplishment. It's something I would never have done if I had stayed stuck in fear. I really enjoyed talking to people about my work, hearing which pieces were their favourites. I also love the colours in the 'Joy' collection so creating the work itself was so much fun. I used pink, purple and teal in these works - my favourite colours!"



'Nothing is impossible with Him' - 790 x 790mm. Acrylic on canvas



'A moment to shine' - 400mm diameter. Acrylic on canvas



'Heavenly' - 1020 x 760mm. Acrylic on canvas



'Ecstatic' - 500mm diameter. Acrylic on canvas

One of her biggest obstacles was perfectionism and fear of failure. "Overcoming these has really changed my whole outlook on life and I wouldn't still be here creating an art business if I hadn't have overcome these things. I have learnt to give myself grace and not to dwell on mistakes but to learn from them for next time."

She has benefitted from being a member of the Waikato Society of Arts, as they provide more opportunities for her work to be seen.



'Bliss' - 760 x 760mm. Acrylic on canvas

"I love creating abstract art. I love the process and imperfections in abstract art and the unknown. It's a journey and a great way to express myself. I work in fluid acrylics. I am too impatient to use oils! Also I love the way fluid acrylics flow and merge together when applied with water."


Stacey loves finding everyday items to use as mark making tools. "One of my favourites is my wiggly potato masher from the op shop which makes the most gorgeous pattern! Another is a comb. I went into a dollar store and took this pack of combs up to the counter which really puzzled the shopkeeper. I have straight hair and these combs are for afro hair so I had to explain to him that I was using them as painting tools. We both had a giggle."

When she is in her studio, Stacey puts on upbeat music to help her get into her creative space. "I water down the paints in my base layers quite a lot to enable them to bleed together nicely. I then go back in and brighten up the colours once they've dried, using less water in my paint this time and creating movement with the brushstrokes."

Once the base layers are done I add texture, drips and squiggles. The final part of my work, and what brings it all together are the patterns and shapes. I apply these in a way that gives a dispersing effect to blend them into the artwork and give that finished look."

In her free time, Stacey loves to bake and make food from scratch for her family. "I enjoy gardening and growing our own food. This is something I hope to have more time for soon. I try my best to live sustainably too, so I am always conscious of how I can do that better. I also love going to the beach, it's so grounding being out in nature, my two kids love it too."

For new artists, she recommends giving things a go. "See everything as an experiment and an opportunity - don't live in fear. Also, be authentically you and create what you love."

Stacey has work in the Welcome Swallow Gallery in Hamilton, and you can find out more about Stacey here: www.staceymooreartist.com 



'A look to the past' - 400 x 400mm. Acrylic on canvas



'Simple Treasures' - 520 x 760mm. Acrylic on canvas

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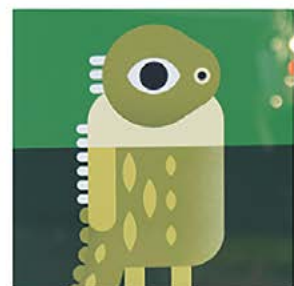
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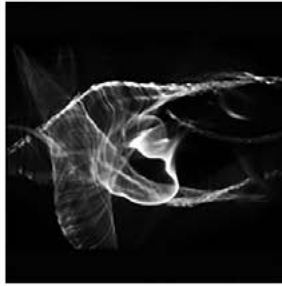
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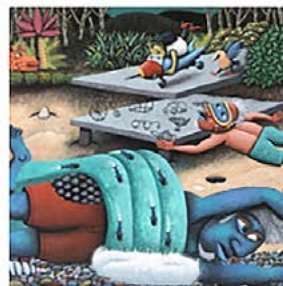
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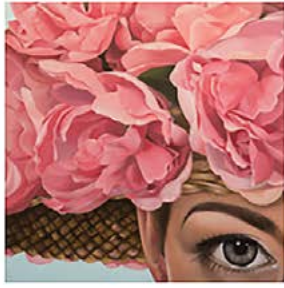
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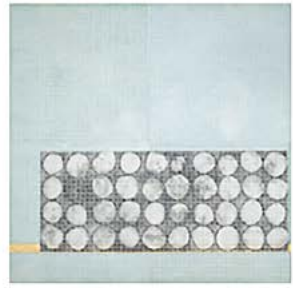
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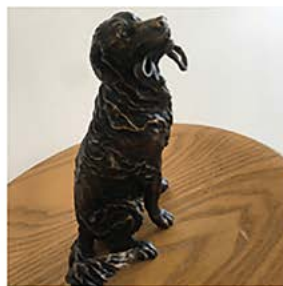
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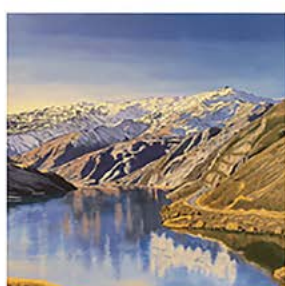
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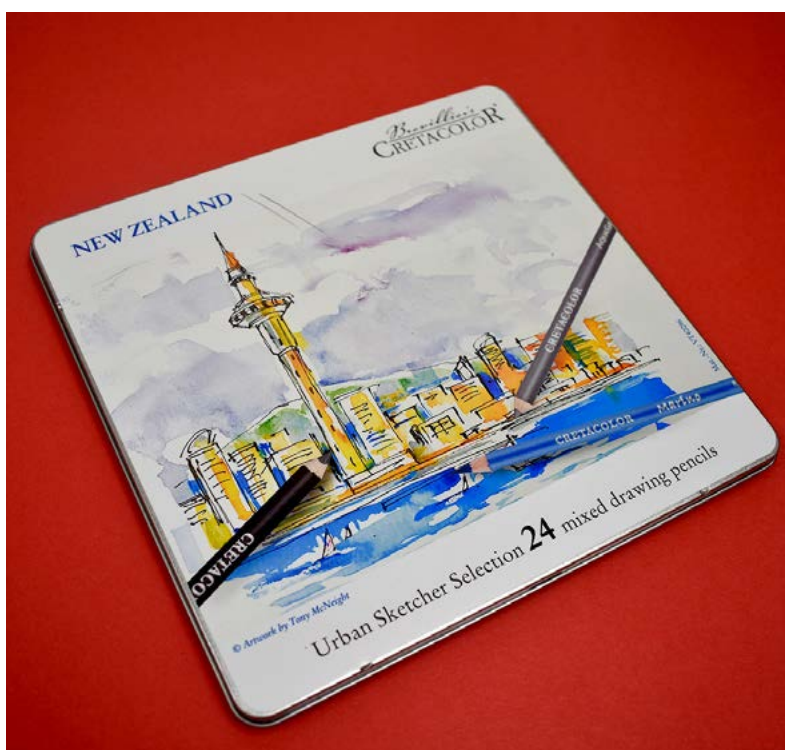
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