

**THE NEW ZEALAND**

# ARTIST

**M A G A Z I N E**

Series 6 Volume 2 Issue No. 32  
January February 2019  
RRP \$12.50 incl GST

## FEATURES

- Creative Sparks
- Forming Masters

**ART MATTERS**  
with Ira Mitchell-Kirk

**ARTISTS FORUM**  
Dougie Chowns  
Sketchbook, part 23

**FOCUS ON**  
NEMESH'S  
SACRED ART RETREAT

### FEATURED INSIDE:

- Glenys Forbes • Jane Whiting • Jewel Lynam • Lisa Wallace •
- Marcia Soanes • Tania Jack •

32



9 772324 495008



**SAMPLING  
OFFER**

Email your name and  
postal address to  
info@jasco.co.nz,  
with subject  
'REEVES'.



**reeves**

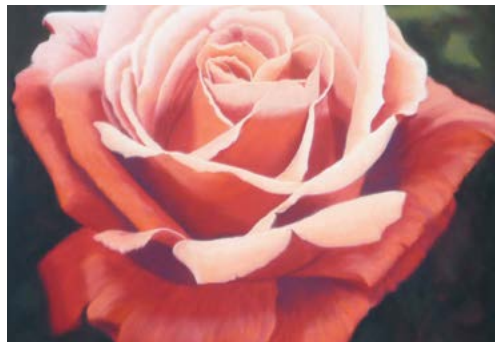
**REEVES FINE ACRYLIC — UNLEASHING CREATIVITY.**

Reeves Fine Acrylic Paint is extremely versatile and comes in a range of beautifully vibrant colours. They are highly pigmented and offer excellent lightfastness. A heavy bodied colour, they can be used straight from the tube to create impasto effects and build volume, or can be diluted with water to use for water colour techniques. Now available in 49 colours.

myreeves.com  
#wearereeves



**GLENYS FORBES** Page 6



**JANE WHITING** Page 12



**JEWEL LYNAM** Page 24



**REGULARS** PAGE

Subscriptions	2
A note from the studio	3
Hooked on Books	5
Artists Forum with Dougie Chowns Part twenty three	17
Art Products	54
Market Place	59

**FEATURED ARTISTS**

Glenys Forbes	6
Jane Whiting	12
Jewel Lynam	24
Lisa Wallace	30
Marcia Soanes	34
Tania Jack	40

**FEATURES**

Forming Masters	28
Creative Sparks	38

**FROM THE STUDIO**

Art Matters with Ira Mitchell-Kirk	16
------------------------------------	----

**EXHIBITIONS AND EVENTS**

We catch up with various exhibitions and events around the country	45
--	----

**DEMONSTRATIONS**

Sketching Summertime with Watercolours by Evan Woodruffe	20
--	----

**FOCUS ON**

Sacred Art Retreat	10
--------------------	----

## The Team

*On the cover: 'NZ Tahr in Summer' - Tania Jack - PG 43.*



**MEGAN LAVIN-McISAAC**  
 PUBLISHER/EDITOR

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



**ROB McISAAC**  
 FINANCIAL DIRECTOR

Rob has been involved in the management of various businesses for over 25 years, turning many from failure into profit. Rob manages our Facebook page very efficiently.



**DOUGIE CHOWNS**  
 CONTRIBUTING WRITER

A professional Bushey Artist for 63 years. Award-winning London sixties kid. Multi-media, drawing, painting, fabric printer, serigraphy and videographer. Artwork in museums, universities and private collections. Initiated Northtec Art Dept. Exhibited internationally from Northland since 1973.



**IRA MITCHELL-KIRK**  
 CONTRIBUTING WRITER

Christchurch based full-time artist, tutor, and traveler. Ira has a DipVisCom, BFA Design & PostGradDipEd. Recipient of awards including a Civic Award for community contribution through arts in Canterbury, 2017 and a Local Hero award from the New Zealander of the Year Awards 2017.



# SUBSCRIBE AND WIN!

Subscribe today, and go in the draw to WIN -

**100 ILLUSTRATORS**

by Steven Heller and Julius Wiedemann.

This book is generously sponsored by Gordon Harris Art and Graphic Store. The winner will be drawn on 20th JANUARY 2019, notified via email and announced on our Facebook page. Judges draw is final and no correspondence will be entered into.



Gordon Harris stock the best selection of Art Books  
gordonharris.co.nz

**All subscribers go in the draw, whether you are a new or existing subscriber.**

**Subscription details below.**

<b>PRIMARY SUBSCRIBER OR GIFT GIVER</b>	
Name:	
Postal Address:	
	Post Code:
Tel:	
Email:	
<b>PLEASE SEND GIFT SUBSCRIPTION TO:</b>	
Name:	
Postal Address:	
	Post Code:
Email:	
BACK ISSUES SERIES 1 • \$45.00 incl. Yes <input type="checkbox"/> No <input type="checkbox"/>	
BACK ISSUES SERIES 2 • \$45.00 incl. Yes <input type="checkbox"/> No <input type="checkbox"/>	
BACK ISSUES SERIES 3 • \$45.00 incl. Yes <input type="checkbox"/> No <input type="checkbox"/>	
BACK ISSUES SERIES 4 • \$45.00 incl. Yes <input type="checkbox"/> No <input type="checkbox"/>	
BACK ISSUES SERIES 5 • \$45.00 incl. Yes <input type="checkbox"/> No <input type="checkbox"/>	
COPIES OF SERIES 6 @ \$12.50 EACH UNTIL COMPLETE	
<b>TOTAL</b>	<b>\$</b>

November/December 2018

**\$60.00 FOR A ONE YEAR SUBSCRIPTION.**

**Save \$15.00 a year.**

**The perfect gift, spoil yourself or a friend!**



**PAYMENT BY CHEQUE:**

Complete the subscription form and send it with a cheque made payable to: The New Zealand Artist Magazine  
Postal Address: 2363 Whangarei Heads Rd, RD4, Taurikura, Whangarei, 0174

**SUBSCRIBE ONLINE:**

[www.thenzartist.co.nz/subscribe.html](http://www.thenzartist.co.nz/subscribe.html)

**SUBSCRIPTION ENQUIRIES:**

09 434 0096 or  
E-MAIL: [subscriptions@thenzartist.co.nz](mailto:subscriptions@thenzartist.co.nz)

**DIRECT DEPOSITS TO:**

The New Zealand Artist Magazine:  
BNZ Account number: **02-0492-0142565-000**  
Use your full name as a reference. Please email proof of payment, your NAME and POSTAL ADDRESS details to [subscriptions@thenzartist.co.nz](mailto:subscriptions@thenzartist.co.nz)

## BACK ISSUES WHILE STOCKS LAST

**SERIES 1**

**SERIES 2**

*Sold Out\**

**SERIES 5**

**SERIES 6**

**SERIES 4**

**SERIES 3**

\*Available digitally

The New Zealand Artist Magazine



# a note from the studio...

HAPPY NEW YEAR!!!

May this year be the one that all your successes come in to play.

We had an early family Christmas lunch, which was wonderful and are looking forward to a quiet, restful New Years celebration.

In this issue we have two features relating to the youth in our country, Forming Masters on pg 28 and Creative Sparks on pg 38.

In this issue we feature Glenys Forbes, Jane Whiting, Jewel Lynam, Lisa Wallace, Marcia Soanes and Tania Jack.

Our 'Product' pages are full of new and exciting products, so be sure to try them out. Also, we have two give-aways for this issue, 'The Encyclopedia of Acrylic Techniques' an awesome book full of tips and hints on pg 5, and two 'Ambassador Liquitex Cadmium Free Acrylic Boxes' on pg 54.

In the next issue – March April we will be introducing a new column, 'Helpful Tips'. We invite you to send through helpful tips and tricks that have made your methods of creating easier. Dougie Chowns will kick off on how to scale a picture with no measurements or rulers, only a straight edge. Be on the look out for that.

Good luck with winning those, and very best wishes for 2019!

*Meg and Rob*

LISA WALLACE

Page 30



MARCIA SOANES

Page 34



TANIA JACK

Page 40



## THE TEAM

**Publisher/Editor** Megan Lavin-McIsaac (meg@thenzartist.co.nz)  
**Financial Director** Robert McIsaac (rob@thenzartist.co.nz)  
**Associate Editor** Linda Hodnett (linda@thenzartist.co.nz)  
**Advertising and Sales** advertising@thenzartist.co.nz  
**Postal Address** 2363 Whangarei Heads Road, RD4 Taurikura Whangarei 0174

## ART

Layout & Design MegaType Publishing

**EDITORIAL** Megan Lavin-McIsaac Jan Boyes

**CONTRIBUTORS** Douglas Chowns Karen Nel

Evan Woodruffe Sue Taylor

Ira Mitchell-Kirk Vicky Peacock

Nemesh Vjecoslav Derek Cookson

## DISTRIBUTION & SUBSCRIPTIONS

Tel: 09 434 0096 subscriptions@thenzartist.co.nz

## BULK ORDERS

Megan Lavin-McIsaac: meg@thenzartist.co.nz  
Tel: 022 641 9786 or 09 434 0096

## WEB PAGE

[www.thenzartist.co.nz](http://www.thenzartist.co.nz)

## CONTACTS

Subscriptions  
Information

subscriptions@thenzartist.co.nz • Tel: 09 434 0096  
info@thenzartist.co.nz • Tel: 09 434 0096

## PRINTING

Address

PMP Limited  
122 Kerrs Rd, Enterprise Park, Wiri 2104  
PO Box 76 255, Manakau City 2241  
Tel: 09 928 4200

ISSN 2324-495X (Print)

ISSN 2436-2996 (Online)



Find us on  
[www.facebook.com/NZArtistMagazine](http://www.facebook.com/NZArtistMagazine)

© The New Zealand Artist Magazine 2013. All rights reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted by any means, electronically, mechanically, photocopied, recorded or otherwise without the express permission of the copyright holders. Opinions expressed in signed articles, or in advertisements appearing in The New Zealand Artist Magazine are those of the author and advertiser and do not reflect those of this magazine nor its publisher.



# Letters

Hello Meg

I have watched the development of TNZAM since the early days when I was delighted to spot the magazine in the shop at Whangarei Heads on a visit to friends there.

TNZAM. A great inspiration to read and see the styles of all the fellow artists around the country. I especially enjoy Dougie Chowns Artists Forum with his experience and the bigger picture of art he portrays in his 'Sketch Club'.

I am enjoying issue 31, thank you!

*Yours Sincerely*  
Lorraine Fowler

Dear Meg

On behalf of the Hibiscus Coast Community Arts Council I would like to thank you and acknowledge your generous sponsorship of the 2018 Hibiscus and Bays Art Awards.

Your New Zealand Artist Magazine subscription was presented to our Premier Award Winner Sam Dollimore, at the opening function on Friday 2 November. The opening function was well attended with over 200 people.

Our judges were Matthew Browne and John Mullholland.

Sam Dollimore won the Premier award with her powerful abstract line drawing titled 'Is that an Invitation?'.

The judges said ""Recklessly controlled, I'm in straight away" – John Mullholland.

"Intense, Mesmeric and compelling/ structured yet organic, loose versus detail, visually eloquent and poetic" – Matthew Browne.

*Kim Boyd*



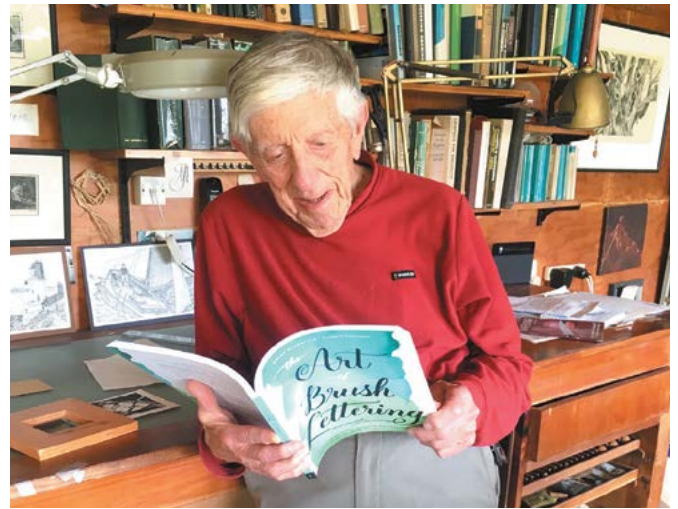
**Sam Dollimore with 'Is that an Invitation?'**

Good morning,

Please find attached a series of open letters (to our Prime Minister), poems and a song from youth in the Horowhenua District concerning family violence, the family court's response to survivors of family violence and the No Shame No Silence exhibition.

These youth are currently taking part in the No Shame No Silence exhibition in Foxton, Horowhenua. For more information on this exhibition go to our website [www.noshamenosilence.co.nz](http://www.noshamenosilence.co.nz)

Send your letters to:  
The Editor,  
The New Zealand Artist Magazine,  
2363 Whangarei Heads Rd, RD4, Whangarei 0174  
[editor@thenzartist.co.nz](mailto:editor@thenzartist.co.nz)



**Mike Ferris peruses the book he won through our subscription competition on page 2. Good luck to all subscribers for the next draw!**



This exhibition is innovative in the sense that we are highlighting a social issue where artists from all over New Zealand have contributed their stories/perspectives as well as hosting a youth project that has been developed, coordinated and installed by youth in our district. The exhibition closes on 15 December.

Links to some of the videos are below and are being released frequently through social media.

*Sarah-Jayne Shine*

Poem by 12 year old boy affected by family violence and the family court system:

<https://www.youtube.com/watch?v=QdvcJhidNs4&t=3s>

Poem by 15 year old girl affected by family violence:

[https://www.youtube.com/watch?v=qZAYs6\\_uAT0](https://www.youtube.com/watch?v=qZAYs6_uAT0)

Open letter to the Prime Minister by Oliver Parrant:

<https://www.youtube.com/watch?v=qmRmMxvMKQ4&t=2s>

Open letter to the Prime Minister by Kirby Kaye-Simmons:

<https://www.youtube.com/watch?v=DWRtHePKzXc>



# Hooked on Books

Sponsored by Search Press Limited. The books featured on this page will be available at Gordon Harris.

## The Encyclopedia of Acrylic Techniques

By Hazel Harrison

**H**azel Harrison is a practising artist who works in all painting media, often using her own photographs as a source of reference. She studied painting at the Guildford School of Art and the Royal Academy of Painting in London. Hazel lives in a small village in the Peak District, and divides her time between painting and writing art instruction books.

### The Encyclopedia of Acrylic Techniques

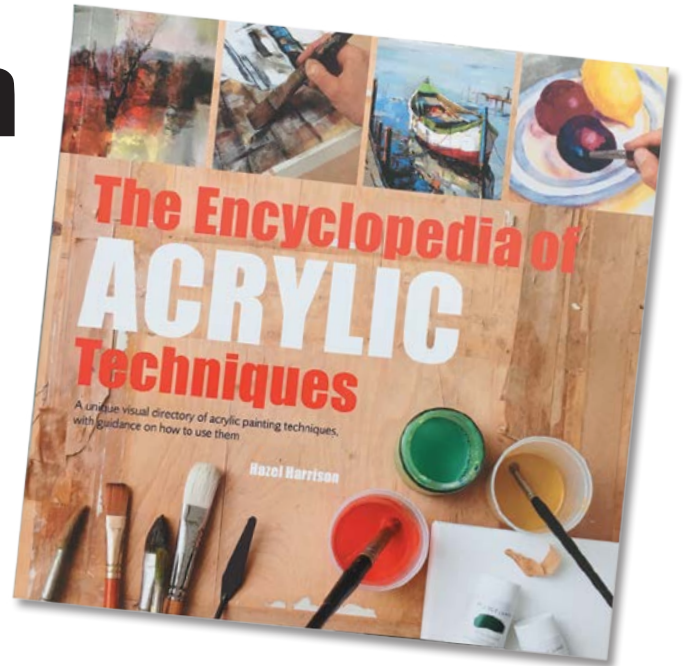
This is a new, up-to-date edition of the popular and comprehensive encyclopedia by professional artist Hazel Harrison.

Ideal for artists of all skill levels, this exhaustive reference covers a multitude of topics concerning acrylics. The book is divided into two sections: the first provides step-by-step demonstrations that guide artists through a variety of techniques, from basic colour mixing through to creating special effects such as sgraffito and wax resist. The second part focuses on themes, illustrating how individual artists tackle a number of subjects, including landscapes, buildings, portraits, animals, still life and fantasy.

This resource provides a wealth of stimulating ideas to help artists, both amateurs and veterans, develop their own acrylic style.

*"This book provides an A-Z of acrylic techniques forming a concrete background to acrylic painting. If you wish to learn skills and techniques, this is not a 'teach you how to paint book'. The immense amount of illustrations by different artists and step-by-step demonstrations help you to acquire the knowledge of how acrylics work and what can be done with them. You will learn just about all there is to know on the subject from scumbling, glazing, resists and so much more".*

Karen Platt.



Are you ready to take your art to the next level?

If you want to Showcase your art to a world wide audience then Colour In Your Life

wants you!

"Filming in New Zealand again soon!"

"This show turned my life around!"  
Judy Waters - YouTube  
views 192,983



Find out more Watch us on YouTube

[www.colourinyourlife.com.au](http://www.colourinyourlife.com.au)



# Pastel



# Passion

***Aside from some evening classes in Western Australia in the 1990s, Glenys Forbes' achievements in pastel have been fuelled by hard work and a passionate enthusiasm for the medium. Glenys tells us about her artistic journey . . .***

**P**astel is my favourite medium. It is vibrant, instant, tactile, versatile = PERFECT!! I have tried most mediums but as I have a strong aversion to brushes, I always use pastel – in all its forms. My favourite piece of equipment would be my hands. My fingers are my small brushes and the side of my hand the big brush.

Portraits are my preferred subject, but I also enjoy fauna, flora and



***'Head to Tail' - 400 x 300mm. Two horses head to tail. This won second place at the 2005 'Purely Pastel' PANZ National Art Awards. Canson mi-teintes paper with mixed brands of soft pastel.***

still life. Anything but landscapes, really. I am so passionate about all things pastel and the pure joy of using pastel as a painting medium. I became heavily involved with PANZ after coming home from Australia. My first 'Purely Pastel' National Art Awards and Convention was at Upper Hutt in 2005 and I was runner-up to the major prize. Nobody was more surprised than me. Then I ended up on the National Executive with a very busy role, convened the next Annual Awards and Convention at Mapua (2006), again at Dunedin (2010), and finally Mapua again in 2016. I also produced the bi-monthly PANZ newsletter for six years. Mixing with so many talented artists and bringing tutors from Australia and the USA to New Zealand, has been a wonderful experience.

I get my inspiration from photos that stir me. I am not good with a camera myself unfortunately, so I have to rely on others for subject matter. I have some really good friends who allow me to use their photos and I have used the odd one or two from Facebook friends with their permission. I love being able to create a likeness and/or expression that is recognisable to others. The nearest thing to formal training would be evening classes in Kalgoorlie, Western Australia 1997-98 at Curtin University of Technology. I have attended workshops with Pastel artists from Australia and the USA.

Past artists that inspire me would be Alfred Munnings and Alfred Strutt – Munnings for his horses and Strutt for his characters. There are so many artists today that I admire but I would have to say without a doubt that Lyn Diefenbach [Australia] is the person who has had the most influence on me as an artist. She truly inspired me to take myself more seriously, learn to 'see' my subjects and use my pastels more creatively.

After many years managing an Otago sheep and cattle station for an absentee owner, in 1990 a series of life circumstances (including the share market crash) saw my husband Noel and I working in the goldfields of Western Australia. I transferred to an office job in 1996



*'Cooling Off' - 360 x 275mm. Art Spectrum colourfix paper – mixed brands of soft pastels.*

but with Noel on shift work I had many lonely hours to fill. I saw an ad for an evening multi-media art class at Curtain and thought it could be fun as well as a chance to meet people outside of work. It turned out to be a life drawing class and little did I know how this was to change the rest of my life. During this time, I became involved with the Goldfields Art Exhibition Group (GAEMG) and became Secretary/Treasurer, then Exhibition Organiser as well. At that time, we hosted the main exhibition for the Council which involved big money and artists from everywhere plus various smaller exhibitions for ourselves. It was a busy time and my art went on the back shelf. When I resigned to come home in 2002, I was very proud to have the honour of receiving a Life Membership for my efforts.

My ambition would be that each painting is better than the last one. Also to learn to use a camera properly. I would dearly love to be a signature member of PANZ and perhaps one day be brave enough to enter a competition such as the Pastel 100. In five year's time I would like my art to be confident, competent and more prolific. It would be nice to think I would have enough work to approach a Gallery.

I have a great project just now. I have ridden and worked with horses for most of my life and have just started a series of equine paintings which I am excited

The New Zealand Artist Magazine

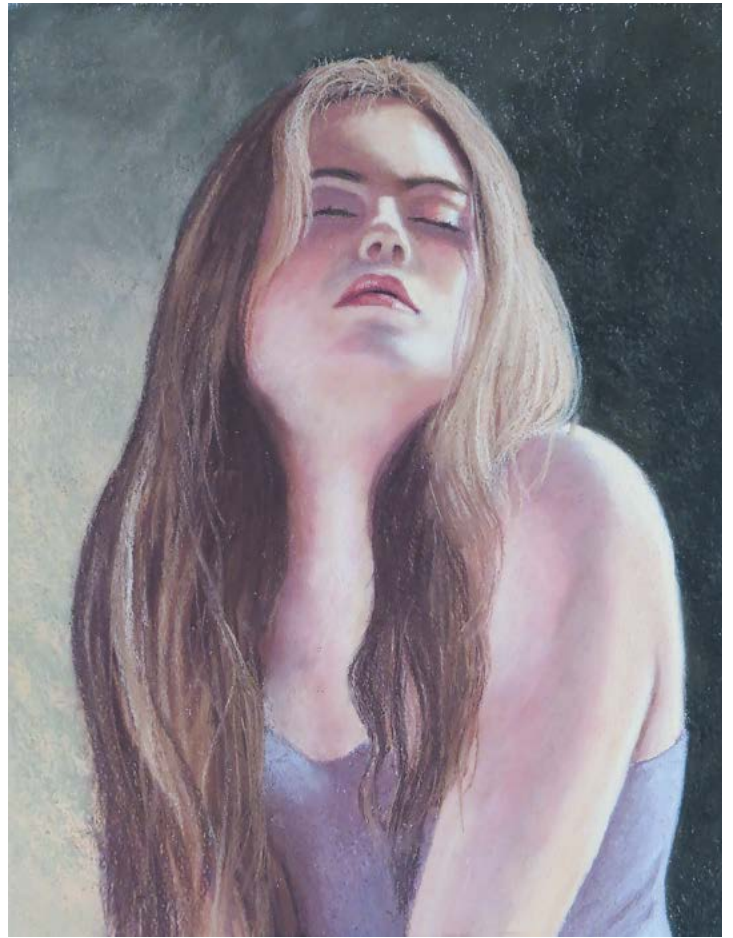
about doing. 2019 promises a busy calendar of exhibitions with the opportunity to be part of a three-person show.

The most memorable win in a competition I had was my very first exhibition entry ever. Through a dare, I entered and won the portrait section of the Coolgardie (WA) Art Prize – beating my Tutor! The most exciting win to date is gaining second prize at my first PANZ National Art Awards in 2005. Since then I have had numerous placings at exhibitions in NZ. So far my work has ended up in Australia and New Zealand.

I could write a book on what I have learnt from making mistakes, but probably trying to please everybody but myself would be tops. I don't do that anymore. My personal hurdle has been listening to others who say 'you have to loosen up' 'that's just colouring in' etc, etc. I became so busy trying to be someone else that I lost the urge to paint and buried myself in administration. This way I could still be involved with PANZ and art. As I also suffer from the fear of blank paper I was on a definite slide to oblivion until Tricia Taylor from Australia came to stay. I had won a scholarship with PANZ and as Tricia was in NZ conducting workshops, it was a great chance to work with her. She has given me back my confidence, helped me to understand colour and values better and I am now painting how I want to paint, what I want to paint and actually



*'Becky' - 360 x 290mm. Rose-grey Canson mi-teintes paper, mixed brands soft pastel.*



*'Becky Dreaming' - 365 x 290mm. Rose-grey Canson mi-teintes paper, mixed brands soft pastel.*

putting out some paintings that I am really happy with. (Thanks Tricia!)

I am a member of GAEMG (Golden Mile Art Exhibition Group), Life Member of PANZ (Pastel Artists

of New Zealand), Life Member and Area Rep for Nelson Bays and a TAFG (Tasman Art Focus Group) founding member – currently Chairperson. I get a great deal of satisfaction through volunteering my services to the growth of pastel art and artists, and have convened the Tuesday morning pastel sessions in Mapua since 2006. Through PANZ I have attended the annual National Art Awards and Conventions each year from 2005. I attended the IAPS (International Association of Pastel Societies) at Albuquerque (New Mexico) bi-annual conference twice, and brought tutors from Australia and the USA to New Zealand for workshops. As a founding member of TAFG it is great to see this group growing and supporting the arts both nationally and locally with the running of the Impressions National Art Awards.



*'Ready for Work' - 360 x 275mm. Pastel pencils on Pastelmat.*

Due to that fear of the blank page, I can be rather unconventional about getting a painting started but usually I will play with a subject on the computer until I get a happy composition. Then I will make a drawing on the selected paper using either soft vine charcoal or a pastel pencil. Next is the block-in



*'Kissed by Sunlight'* - 450 x 450mm. Kitty Wallis paper – white – mixed brands soft pastel .



*'Hibiscus Frills'* - 450 x 450mm. Art Spectrum colourfix – white – mixed brands soft pastels.

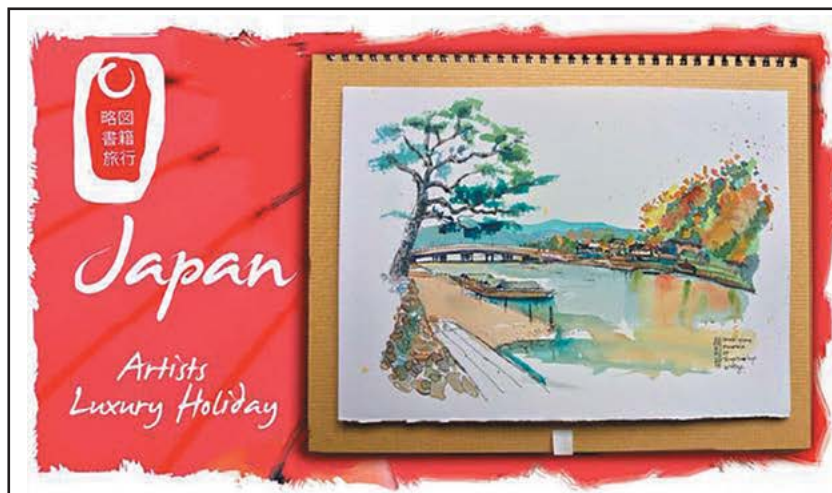
stage, starting with the darks and gradually building up the layers of colour until I have it to a point where I walk away from it and put it where I can view it every time I walk by. If nothing jumps out at me, I will then do the finishing stages of highlights and tidy up and leave it again to sit and look at me. Only if it passes this test does it get framed. I have a body of papers including Canson mi-teintes, Art Spectrum Colourfix, Pastel Premier (mixed grades), Uart (mixed grades) and Clairefontaine PASTELMAT. Currently I am enjoying the Pastelmat. My pastels are a mix of Unison, Rembrandt, Schminke, Sennelier, Blue Earth, Jack Richeson, Terry Ludwig, Faber Castell and Conte with Pastel Pencils from Derwent, Stabilo carbothello and Pitt. The papers all have different surfaces and the different brands of pastels have different colours and varying grades of soft/hard. The brands I use at the time depend on the subject I am painting.

I try listening to music but generally it's not too long before I am deep into my painting and the music has stopped, but I am not aware it has. Outside of the studio, both Noel and I belong to a social bike group (wheels to meals) which meet every Thursday for a ride to a café 'somewhere'. It's all about the coffee but we usually ride 30 to 50km each trip. Great fun. We both also enjoy our gardens and relaxation is a good book.

My tip for new artists would be "Be selective about who you listen to. With pastel painting there are no rules – just options!" N



*'Antoinette'* - 415 x 300mm. Canson mi-teintes – rose/grey – mixed brands soft pastel.



### 10 days in Japan

with Award Winning Artist Cathy Shugg

Tour Dates: AUTUMN 4-13 November 2019

Fully guided artists and art lovers Luxury holiday.

Luxury Package \$6950 AUD

See our website for itinerary and full details



[www.paintingholidays.com.au](http://www.paintingholidays.com.au)  
[facebook.com/PaintingHolidaysAsiaJapanAustralia](https://facebook.com/PaintingHolidaysAsiaJapanAustralia)

# SACRED ART RETREAT

By Nemes Vjecoslav

*Throughout the years of my artistic work, one of the main sources of inspiration has come through the connection I have with my spiritual practices. With this upcoming retreat however, I will be collaborating with a group of wonderful teachers and friends who will be bringing their own unique and special teachings to this event; they are Sandra McAlpine, Jonny Bear and David Arkenstone Barnett. By joining our energies, we will create for you an incredible experience that will unlock and open that special door within where you will experience the beauty of art, meditation, shamanic work and Atlantis.*

Emotional moments are a very important part of the painting process, and I have had over the years many many moments of tears, joy and of mourning. I have always found though that at those times of great emotion I have managed to channel these emotions and express them

into my art, and that during those special moments the actual outcome of the painting is no longer the driving force; it is in fact the expression of the actual emotion that is the real goal. And yet in the end those paintings are to me the most beautiful and the most powerful.

As an observer of these pieces of art you can really feel what the emotion was at the time of the painting's creation because at that very moment we are truly connected to the source – in fact, that is how many of the great masterpieces we know today were created. This retreat therefore will be an opportunity for participants to connect to and learn directly from the source.

This retreat is open to all levels of painters, from those who are at the beginning of their painting path, right through to those with more experiences or who have attended my previous weekend workshops. For beginners,



Sandra McAlpine and Jonny Bear.



David Arkenstone Barnett.



***Nemesh painting.***

we will go through a range of my well-established painting techniques that will focus on 'unlocking the artist within', and for advanced painters we will delve into deeper levels of my painting technique.

This retreat has therefore been designed to be a beautifully emotional and physically cleansing experience, an experience that is fundamental to the creative artistic process and its outcome.

This amazing event will be held in-house at the Sanctuary, Fernside from 9 – 13 February 2019.

Price: Five days including accommodation and vegetarian food at The Sanctuary, all art materials except canvases, and exhibition at Fo Guang Yuan Art Gallery, Christchurch. Price: \$1655.00. [N](#)

**SUMMER SCHOOL, 12 - 18 January 2019**  
everyday from 11 am - 5 pm, Auckland. Price: \$650

**SACRED ART RETREAT, 9 - 13 February 2019**  
The Sanctuary, Fernside (Christchurch)

Price: Five days including accommodation and vegetarian food at The Sanctuary, all art material except canvases \$1655.00. Selected work from retreat will be exhibited at Fo Guang Yuan Art Gallery, Christchurch

**NEMESH ART** [www.nemeshart.co.nz](http://www.nemeshart.co.nz)  
[nemesh\\_art@yahoo.com](mailto:nemesh_art@yahoo.com) · 027 22 4444 3

# Contemporary Nature



**Jane Whiting spent the 70s working as a shift worker, with a lot of spare time during the day. She decided she needed a hobby and so contacted the Glenfield Community Centre and started weekly art lessons. Oil painting with Ida Eisse started her journey which then led to night school at Northcote College and Westlake Boys, while she worked day shifts.**

**H**er earlier years were spent being creative in the garage with her Dad in the evenings where he would make wooden things and she would use his leftovers to make puppets, hammer all his nails into wood for ships and so on. She would go after school to his hat factory in Takapuna where they made school hats, and millinery was very much in fashion. Years later, Jane opened a hat shop after returning from the South Island. She trimmed all her own hats until she started having children, when the family moved to Waiheke Island.

All her work sold and colleagues and family started

ordering paintings. While doing her OE in 1979, Jane studied and visited the art galleries and museums of Europe and Britain, then later travelled to the South Island on a working holiday, where she was inspired to paint in oils again.

While working as school secretary at Waiheke High School in 1990, the opportunity to attend a summer school at Waikato University with Lois McIvor became a turning point; she moved from a representational process to abstract, exploring colour and feelings. Jane also began to experiment with glazing and texture.

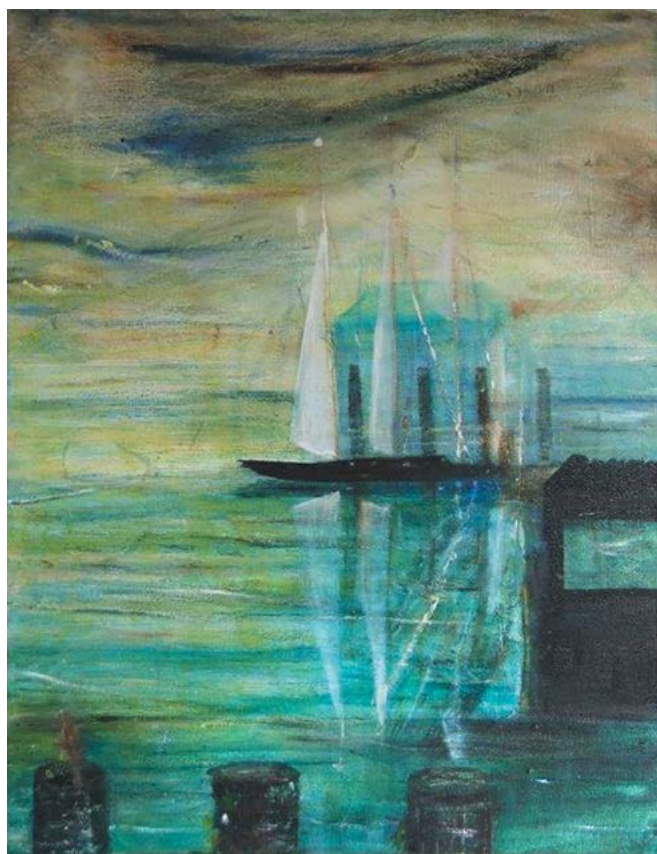
Immensely proud of opening her beachfront studio on Waiheke Island at Blackpool Beach, and the exhibitions she had on Waiheke, Jane sold a lot of work to overseas buyers. While on Waiheke Island, she attended life drawing classes, workshops and exhibiting regularly while working full-time. The Waiheke Community Gallery hosted many of her exhibitions and there were some also at the Catherine Mitchell Centre, Ostend, where she held Secretary and Treasurer positions for a decade. Although she explored acrylic, watercolour and pen and wash, she still preferred oils.

In 2004 she gave up her day job and island life to become a full-time artist, tutor and music teacher. "My biggest motivating factor for being an artist was finding our Northland home in 2004 which is surrounded by the outstanding natural beauty of old forest and large horizons full of bird flight and hills. I thoroughly enjoy the freedom of being able to stop working for someone else and have my own time to pursue my creativity."

Jane maintains that her biggest inspiration comes from her surroundings – nature, sailing, water and flight – stemming from her desire for the freedom of choice.

Looking through her work, the influence of JMW Turner is apparent, the glazing and layering of his oils and impressionist style. Jane has utilised this extremely well in her work. A further artist that has inspired Jane greatly is Edward Hopper, with his simplicity and air of loneliness.

"I love creating something from nothing, when you get a good feeling about how a particular painting is flowing and the process happens quickly. My preferred subjects are the sea, sails, bird flight and the beautiful light on the hills.



*'Te Aroha' - 600 x 800mm. Oil on canvas.*



**'Firefox' - 800 x 600mm. Oil on canvas.**

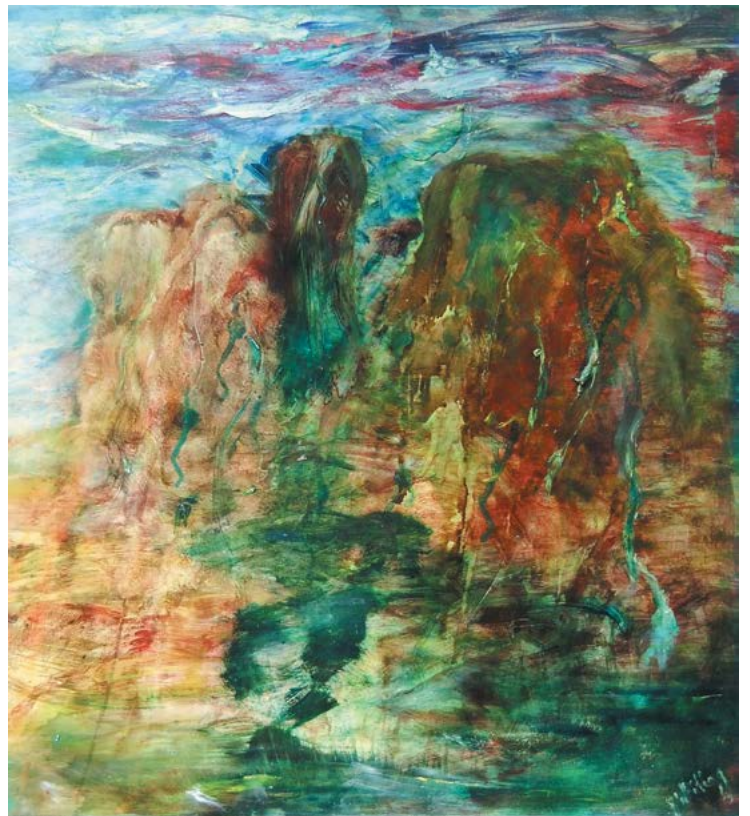
"In the future I hope for an overseas art project, and I'm enthusiastic about collaborating with a wood turner as I love wood and what I'll be doing will be a challenge and take me out of my comfort zone. I want to continue this commission work collaborating with the wood turner, keep tutoring my special needs class at the Quarry Arts Centre and to discipline myself to have more studio time."

Acrylic is her favourite medium. "It's good for tutoring with – quick drying and can be used like oils (thick) or watercolours. And my favourite pieces of equipment are sponges and a big brush."

She normally works on a few pieces at once, often a pair or triptych, sometimes eight or nine small wood panels. She uses whatever materials are at hand in the studio or even recycled materials.

"The mediums I use are Rowney's oil paint for their transparency and glazing. Gesso, white and black – I love how versatile it is for sealing, texture, using with paint or blocking out something that's not working. Of course I use linseed oil and turpentine mixed with paint for glazes and layering effects. When I am working I sometimes listen to music when I can find something decent on the radio – or I just enjoy the quiet."

"I do have outside hobbies – I surf, swim, and love old cars and antiques. I love animals, especially dogs,



**'Connection of the souls' - 940 x 840mm. Oil on board.**



*'Sundrenched' - 740 x 400mm. Oil on canvas.*



*'Talking Heads' - 900 x 1000mm. Mixed media on board.*



*'Ode to the Sea Dragons' - 700 x 300mm. Oil on canvas.*

and do beach walks, fossicking and collecting shells. I am also collecting old bits of junk for making sculptures – one day.”


She tutors the Stepping Stones class on Thursdays at the Quarry Arts Centre in Whangarei, volunteers at the Northland Society of Arts, and holds after-school kids classes at her Cowshed Studio.

Jane continues to exhibit at Waiheke Island and also a number of Northland galleries. She currently has an ongoing exhibition 'Faces of the Mountain' at the Office Café, Maungatapere.

Jane's advice to new artists is to be supportive and enthusiastic of other artists and feel it's a real bonus when your work sells. That will inspire you to carry on. And keep on going! Don't let being rejected stop you. "I've plodded on for years, and lately I have been selling a record number of paintings."

Here is a list of galleries that have had Jane's paintings recently – Hangar Gallery, Kamo; the Quarry, Whangarei; Reyburn House, Whangarei; Waiheke Art Gallery, Waiheke Island; Kings Theatre, Kawakawa. "My work has moved about the globe, Germany, Norway, Britain, USA. Australia, Tahiti, NZ."

In 2014 Jane's work was selected and published in the 'Important World Artists Book Vol 1. USA'.

To contact Jane email [janewhiting4@gmail.com](mailto:janewhiting4@gmail.com). Website: [janewhiting.wix.com/portfolio](http://janewhiting.wix.com/portfolio) 



*'The Heat is On' - 600 x 800mm. Oil on canvas.*



*Stepping Stones class, from left: Dorian, James, Beverly, Ming Ming, Joshua, Thomas and tutor Jane. This photo was from our annual exhibition at Yvonne Rust Gallery.*



*Children's class, from left: Sasha, Tony, Kezia (can't see her face), Rebecca, Christina and Oliver.*

# print art

FINE ART IMAGING



Archival Giclée Printing  
 Artwork Reproduction  
 Canvas Print & Stretch  
 Packaging & Shipping  
 Turnkey Artist Services

For great prices and personal service,  
 give us a call now!

📞 09 415 6659    📠 021 132 1691

[www.printart.co.nz](http://www.printart.co.nz)

# ACRYLIC POURS

Create exciting acrylic  
 pours using Golden GAC 800  
 with Golden Fluid Acrylics



ALBANY - SYMONDS ST - NEWMARKET - PONSONBY  
 HAMILTON - WELLINGTON - CHRISTCHURCH  
 16,000+ PRODUCTS ONLINE  
[www.gordonharris.co.nz](http://www.gordonharris.co.nz)

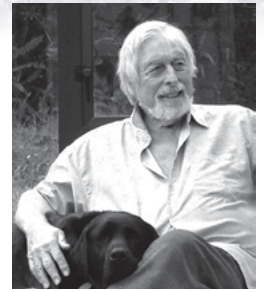
*Gordon Harris*  
 THE ART & GRAPHIC STORE



# Artists Forum

## Sketch Club

### OMG! and a ramble through memories thanks to a byte from Apple, and Google



By Dougie Chowns



Sir Gerald Kelly

*I was outside Burlington House, home of the Royal Academy in Piccadilly, heading for my bank. Passing Burlington House the Royal Academy Sir 'Bloody' Gerald Kelly (so called), came to mind because when carried away with enthusiasm explaining a Rembrandt on BBC TV, he unexpectedly exclaimed "a bloody marvel"! He was the first man to swear on BBC TV. His programmes taught me a lot about Rembrandt, as no doubt did 'Mr Teasy Weezy' Court Hairdresser Raymond with hairdressing, or 'Ballet for beginners'. My Uncle was a dab hand doing a 'pas de deux' in his long johns!*

Why was it that BBC Television content in the 1950s often grabbed the attention of viewers who would not normally have interest in art, hairdressing or ballet? .... to name but three. TV is a powerful tool but sadly today teaches often socially bad ways and habits. Is it a lack of creative thinking on the part of programmers or is it about low cost unrehearsed productions?

With many superb amateur productions going on all around New Zealand, such as Opera in the North in Whangarei – a current example to be experienced by perhaps only 200 plus people. I would have thought a two camera team, much the same as a sports coverage crew, a home produced future art hour or evening exists at low cost, available to be seen to arouse interest in light opera and enjoyed throughout New Zealand.

The New Zealand Artist Magazine

Am I wrong to think that watching the Arts or amateur shows, even exhibitions are less important than crime and violence? Sitting in on a police arrest, life inside a jail,

ugly subjects and people, graphic violence is de-sensitizing Kiwi youth on every channel at the same prime viewing time? Sir Gerald Kellies "bloody marvel" seems to me better low cost production viewing than teaching our young and bored to steal or indulge in unacceptable behavior.

A passing number 16 bus painted white, (I ask you 'painted white?' – they were all red in my day in central London and the like I have not seen before), blocked out the current exhibition and the Burlington Arcade that I often wandered through. Opposite, Fortnum and Mason reminded me of when, as a very green studio boy, for fun, the artist's sent me to buy a



tin of baked beans. I toddled in to be met at the door by a tall polite morning-suited manager who then escorted me to the food department, all mahogany, marble, chandeliers and mirrors. Eventually to a trim male aproned assistant who was told "Sir would like a tin of beans!" OMG!

It was all part of the art training as was knowing where to get designers colour, Bristol board, Ingres paper, brass wire for showstand models, a good Mayfair old world beef sandwich cut off the bone made as one watched, or Harry's favourite tobacco..... or a tin of beans. It takes about a year to learn how to pick up a sheet of delicious Whatman watercolour paper without putting a dent or crinkle in it, let alone a greasy thumb print.

Dear Sarzy, a brilliant copywriter, for me was a mixture of Isadora Duncan and Gertrude Stein, she often worked all night wearing Hartnell, Galleries la Fayette, Chanel and smoking endless cigarettes. She invented the name 'Stiletto' for Clarks shoes while making tea from my cleaned and freshly filled next days artists water jars, until 'I if you please, was reprimanded for short measure. Very sorry for me she found a key and emptied the hot radiator after that. There being 108 stairs between basement tap and studio, and wearing surplus heavy Regimental tartan Cameronian trews – more like carpet, I had the smoothest legs in Mayfair. Making morning coffee, a daily studio chore, became a 'Dougie notable moment' when the kettle spout became blocked. A wire pipe cleaner instantly revealed the bleached bones of a long dead mouse that fell out. I had been straining the milky coffee through them, maybe for months. Another OMG!

Hatchets book shop slipped past, Piccadilly Circus ahead and unable to turn down Lower Regent Street as you can no longer drive around the Eros statue pointing his arrow at Shafts'bury' Avenue. It is now a pedestrian walkway – not envisaged in my youth. I followed a bus



**A young Dougie Chowns in his Queen Scout Troop Leaders uniform.**

coming towards me and 'got in behind'. On this same corner, once while still at school and Queen Scout Troop Leader in uniform 1953, I saluted Queen Elizabeth's Coronation coach next to Policemen and the Guards in front of the crowd. Later Walls sausages restaurant filled my lunchtime mind, fuel for my studio boy lunchtime hunger. Years later in 1973, after setting up my New Zealand fabric print shop on my beach here, New Zealand House was venue for my first one man show from NZ. Another notable memory in Jermyn Street, when in the cafeteria queue for lunch with a producer friend at BAFTA, Richard Attenborough turned with a smile and asked "will Dougie from New Zealand take some Quiche?"

But why am I telling you all this? Because one can't talk about the orchard without talking about the apples and my art education happened in 1950's in this centre of British



**Barbe from Paris established his Artist supplies in London in 1844.**

art, the galleries, museums and with recognised creative people of the day. In my mind its all about people and their creativity who make great industries happen. Without creatives little is new, exciting or to become a world brand. I am just setting the scene with this ramble because we are close to my favorite art supply shop 'Lechaterei Barbe'.



**John Singer Sargent.**

The shop in 1954 was a very old cottage like building, with black low beams that were covered with the famous artists paint ingredient recipes from decades before, all attached above ones head on small squares of paper pinned to the beams with drawing pins. It felt as if I were waiting behind Whistler, Singer Sargent, Ford Maddox Brown, The Art of the Bloomsbury set, Roger Fry, Vanessa Bell, Duncan Grant, Sir Winston Churchill, Freud, Graham Sutherland or Sir William Nicholson, father of Ben Nicholson's who studied in my village with Herkomer, and was actually fired for



**Sir Winston Churchill painting.**



**Roger Fry.**

posing the model with an umbrella, to his shame. OMG again. So many have stood at this counter while the assistant would crush raw pigment with pestle and mortar for them as they did for me, making the paint on the counter as I watched, finally to inject it into a waiting lead tube, place a label, and smartly present their wrapped work to the waiting artist with experienced panache. Of course its all gone now - today I feel so privileged!

Flat on my back in bed its a cold wet night walking around with 'Google street view' its quite a buzz revisiting my old haunts on my iPad Pro, talked about in my last editorial. Such a versatile tool even as I write this piece. I think mine has a soul of its own – its played up ever since I talked well of it! OMG! N



*Madame Pierre Gautreau - painted in 1884 by John Singer Sargent. This painting caused scandal in the Victorian era and was originally painted with one strap off the shoulder.*

## Dougie's ART IN THE GARDEN

. . . a sort of closing down sale  
150 Conté life drawings from \$50 – \$400

“APPIN” GALLERY McKenzie Bay  
2432 Whangarei Heads Road

JAN 26/27/28



# WHITE ROCK GALLERY

By Sue Taylor

***A short introduction to White Rock Gallery, now located in Matakoho. White Rock Gallery is a collective of 30 local Kaipara artists and crafters who set up a gallery in Paparoa four years ago. Eight months ago we lost the use of our premises, but not our enthusiasm.***

**W**e were offered the lease of a fabulous space at the Matakoho Kauri Museum, and two months ago we moved in and set up our Gallery. Our membership has increased since taking over the new space and all our members are very excited and enthusiastic about the future. It is great to be involved with such a keen group of artists who all want to see this community gallery succeed.

Since moving to Matakoho we are able to take advantage of the large number of visitors, both local and overseas, who visit the Kauri Museum. This has turned out to be a win, win situation for both of us.

We hope to keep going in our endeavors to promote local art and support new artists wherever we can. N





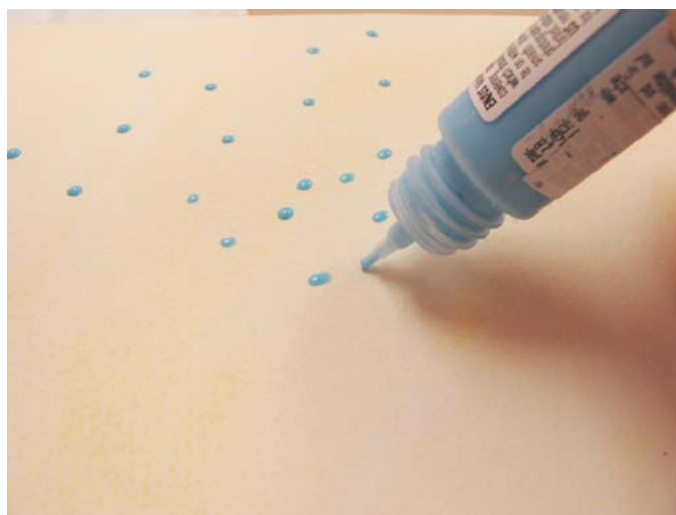
By Evan Woodruffe

# Sketching Summertime with Watercolours

*I love the loose, spontaneous nature of watercolour. Alas, I've never been able to master control of its particularly aqueous movement, so I approach them less as an accurate way of rendering and more as an exploratory tool for sketching out my ideas. This way, I can take advantage of my inability to know in advance how they'll turn out.*



*Laying a light wash to tone the paper.*



*Using a masking fluid pen to protect points in the wash.*

I like to paint the way an environment feels rather than the way it looks, choosing colours that fit my ideas of being in a place, and making marks that match my mood. For this little sketch, I'm using Schmincke Horadam Watercolours, my favourite da Vinci Casaneo wash brush, a Schmincke Masking Pen, and I'm painting on a Harmony Cold Press block (pre-stretched pad), as I

want the different pigments to interact with some surface texture.

It's hot today, so I warm the page with a dilute Turner's Yellow and let that dry. By keeping the sheet on the block, any movement caused by the water will flatten back out as the paper dries. I then apply dots of making fluid from the pen, and let them dry.



***Laying down colour in blocked areas.***

I have about 14 or 15 colours squeezed into my palette ready for use. The great thing with the Horadam Watercolour is how they re-wet so easily, even if they've been dry for years, so I can choose colours quickly, pick them up with a wet brush and apply them in areas over the Turner's Yellow and masking fluid. I use bright,



***Applying most masking over the dried paint layer***

staining or semi-staining colours in this layer, as I intend to work over them and don't want them to move. Sapphire Blue, the gorgeous Quinacridone Purple, Permanent Carmine, and Translucent Yellow are liberally laid out. Once dried, I apply more masking fluid and let that firm up.



***Applying glazes of granulating colours.***

For the next layer I select granulating colours: Azure Blue, Potter's Pink, Viridian, and French Ultramarine. These will add depth and texture to the colours, as the

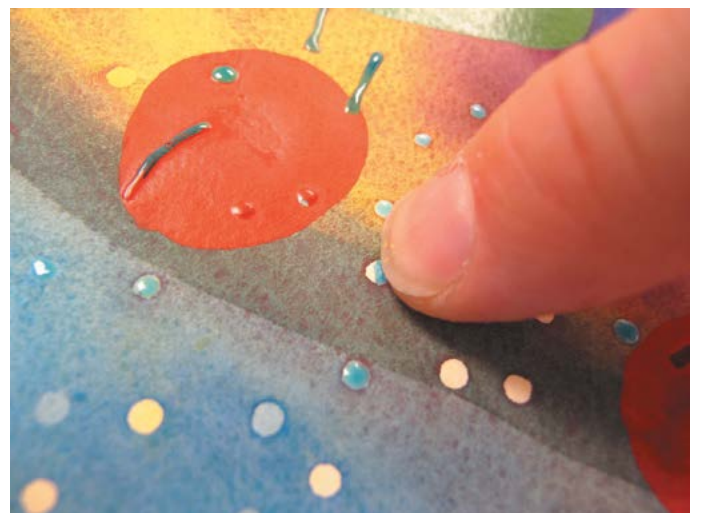


***Granulating colours add texture and depth.***

heavier grains of pigment collect in the texture of the paper. When dry – another flurry of marks with the masking pen.



***Opaque colours create solidity in the upper layers.***



***When dry, masking fluid can be easily picked from the surface.***

Now I want very opaque colours, as far as any watercolour is opaque, because I'm working over quite a dark ground and need some solidity. The Turner's Yellow comes out again, along with Rutile Yellow, Vermillion, and Chromium Oxide Green. I use these in strong concentration to paint clearly defined shapes that hover over my loose

coloured ground. My wash brush is a little soft for this, so I employ my da Vinci Cosmotop-Mix, a blend of squirrel, sable, and synthetic that has a bit more push to it. I have to be deft though – one stroke with as little movement as possible, as those granulating colours are also non-staining and will move at the slightest provocation!



*The finished watercolour contains ideas for the next painting.*



*Areas are studied for intriguing colour dynamics.*

Once these shapes are dry, I remove all the masking fluid by rubbing and picking with my finger. What will the painting look like, I wonder..?

The important thing with a quick drawing like this is: what works and what doesn't? Or rather, what has this given to me that I can take into the next work I do? I look

for colour interactions: not just colour combinations but also the amounts of colour relative to each other, as well as overall movement of elements within the space. It's important for me to keep loose and exploratory, and for this watercolours are the perfect medium. ■

## Suppliers of Moulding, Casting & Sculpting Materials

MODELLER | ARTIST  
TRADE | INDUSTRIAL

**20%  
OFF**

online & in store  
until end of february  
USE CODE | TAKE20

**Barnes**  
where creative people shop

92 - 94 Railside Ave, Henderson Auckland  
www.barnesnz.co.nz | p: +64 9 973 1816

**Cadmium**

**Cadmium-Free**

## The only difference? Cadmium-Free is safer for you.

As an artist, you take risks every day. But if there's one thing you should be able to rely on, it's your tools. Recently, cadmium in paint has come into question. Some say cadmium risks your health. Others say non-cadmium risks quality. But you shouldn't have to choose one over the other.

So we created the world's first non-cadmium acrylic paint with the same brightness, color strength and opacity as cadmium paint.

**Liquitex Heavy Body Cadmium-Free. Available from your local Liquitex stockist.**

[www.liquitex.com/cadmium-free](http://www.liquitex.com/cadmium-free)



**Bonus  
Challenge  
Pack**

**Can you tell the difference?**

Email your name and address to [info@jasco.co.nz](mailto:info@jasco.co.nz),  
subject 'CAD FREE' for your free sample.

**Liquitex**  
PROFESSIONAL  
HEAVY BODY ACRYLIC™

# JEWEL LYNAM

*Kiwi-born Jewel Lynam returned to New Zealand in 2010 after living in Arizona as an artist for many years. Besides showing her artworks in various shows, an art expo in Miami and galleries in the USA, she also had solo exhibits in Paris and Aix-en-Provence. It was in France that she began her career in 1987.*



“I moved to the USA, and the following year I journeyed to Europe, where I unexpectedly started my career as an artist. For a number of years, I did not have a green card to work. To exist and find the resources for the materials to paint and then transport them to where ever the artworks needed to be shown, required

stamina coupled with the conviction that this was meant to be. I did not have a family or any financial support, so at times the exhibiting side required a lot of time and work as some of my artworks were large and heavy. Many of the shows I went to were selected expensive high-end outdoor weekend shows, but in order to have the faith that there



*'Little Mermaid' - 610 x 760mm. Acrylic on canvas.*



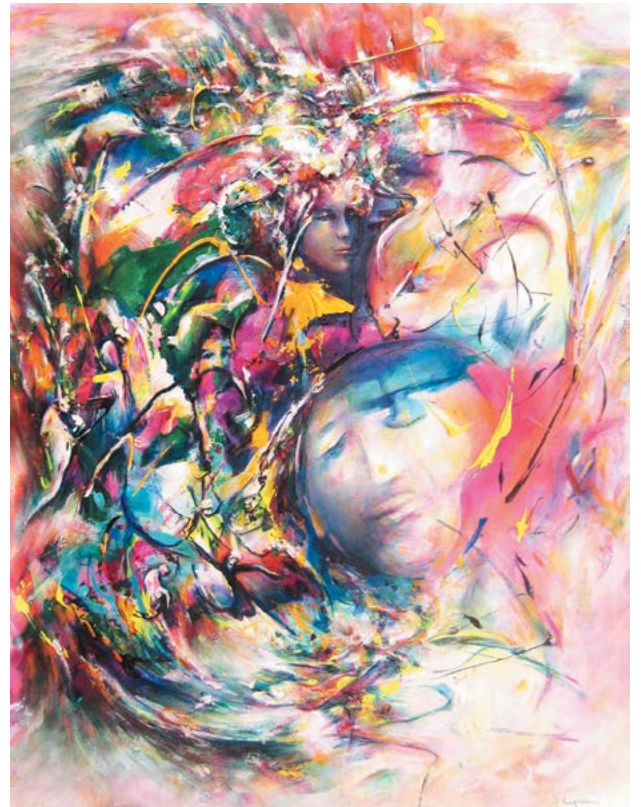
*'The Calling' - 750 x 920mm. Acrylic on canvas.*



*'Womb of Creation' - 800 x 100mm. Acrylic on canvas.*



*'Ocean Rider' - 1000 x 1360mm. Acrylic on canvas.*



*'The Dream Continues' - 750 x 870mm. Acrylic on canvas.*

would be sales and I would be seen by art collectors, there was no other choice but to get there. This exposure meant I now have collectors from many different parts of the world."

Jewel is an acrylic painter, though she also works with ink. Largely self taught, (just some classes at Hamilton Art Society many years ago) her creativity gave her the freedom of imagination to express a rhythm and a mysterious atmosphere to her compositions. Most of the works are painted without any pre-conceived idea in mind, therefore her colorful figurative works reveal varying subject matter from the subtle, to an alchemy of color, intrigue and strength in very articulate terms.

"I feel I create from an inner place where the energy comes forward. The outcome could come from seeing a movie, being at a festival, interacting with people, and so on. I love color, and seeing what comes from the application and movement of color and line, reflecting something that has never been seen before, and that is rewarding.

"My subject matter is varied depending on the energy at the time when I feel the desire to paint. It is mainly figurative in context, some connected to the female image and others much more involved with images intertwining with one another. These

ones can be challenging, as these images appear during the painting process and have emerged to be seen somewhat as a visual story.

"As each piece is individual I do not have a format to follow, so sometimes it takes time to correct the composition, while honoring the imagery in order to finish the painting to my satisfaction.



*'Migration' - 1020 x 1370mm. Acrylic on canvas.*



*'CityLife' - 1220 x 1220mm. Acrylic on canvas.*

"I mainly use Golden Artist Acrylic as it holds the color well. It is applied with brushes or a knife. I like the fact that acrylic can be a heavier texture or alternatively lightly used to create mood, imagery, light and shadows. When very lightly applied, I may go over the same space on the canvas many times to get the dimensional feel I want, though it can be tricky not to overwork the painting."

"At times I like to use ink, pure pigment and mixed media, but it is mainly acrylic on canvas which is needed for my large paintings. Occasionally I use watercolor paper."

"I often paint to music as this enhances the mood in the moment so I can feel the colour palette play with the light and shadows with every brush stroke – an alchemy process of extracting the imagery out of the unseen. Some brushwork is refined and at other times more dramatic in boldness and texture. Art communicates. The energy pushes through me to manifest form, stimulating and healing through the use of color and line incorporated, which is then passed onto the viewer for their interpretation. The power of the images is incontestable. They represent a doorway to the soul and subconscious touching the eternal symbols of life and death."

Jewel classifies her work as 'numinous symbolic' capturing the mystical effects her paintings express. She says, "I want my work to evoke a curiosity that extends beyond the eye alone. I find many of my paintings take me into the realm of the psyche even though I am not consciously aware of doing this as I am creating a painting. The



*'Silent Departure'* - 1270 x 1520mm. Acrylic on canvas.



*'Blue Lady'* - 520 x 670mm. Acrylic on canvas.

outcome will become a dialogue between the array of images, which often overlap one another.

"When in Europe, I was very excited to have a painting of mine to be selected for the 'Salon de Automne' show at the prestigious Grand Palais in Paris in 1987, a very exclusive venue with top artists from around the world. Also a top art gallery in Aix-en-Provence gave me a solo exhibit at the beginning of my career and again later. Other successes were a solo exhibit at a gallery on the left bank in Paris, and then having a program of my artwork shown for one month on national television in the USA. I went to Art Expo in Miami in 2012 – and sold both pieces to a collector within hours of being there. I am proud of exhibiting in galleries and shows in the USA, mainly Arizona. During this time I also exhibited at Art Posts in Hamilton and the Bruce Mason Centre in Takapuna.

At present, I am working on a project to get an exhibition for the public to see. It is a life to death series showing approximately 19 paintings. I am calling it 'Revelation of Retrospection.' I feel it will be an inspiring series to view and for people to feel and think about."

Recently, Jewel was recognized and published in London's World of Art Book called 'Museum Contemporary Artists'. She now lives in Thames, and has work at Thames Art Society.

She is having a solo exhibit of her artwork this year at Arts Post Hamilton, from the Jan 25 to Feb 25 2019.

Her website is [artscopestudio.com](http://artscopestudio.com) 

**Join Us**  
[www.pastelartists.co.nz](http://www.pastelartists.co.nz)  
 PANZ Pastel Artists of New Zealand  
**PANZ Annual Convention**  
 Percy Thomson Gallery, Stratford  
 March 29th- 31st 2019  
 Nationally Selected Purely Pastel Exhibition  
 March 29th - April 21st  
 Open to all PANZ Members




# FORMING MASTERS

By Karen Nel

*Lilah's face and hands were covered with pumpkin and peas, but I didn't see the mess; I saw an artwork of gallery standard. I have been blessed to admire artwork all over the world, and one thing I often hear is that snotty comment from a viewer, "my child can do that".*

Let me tell you something: art is not as simple as that. Art is the expression of a person's creative skills that is appreciated primarily for its beauty, but also its emotional power; I feel we underestimate children when it comes to the arts.

When my eldest, Lilah, started eating solids, I was admiring the mess she made while playing with her food. I made some edible paint and sat her down on a white textured canvas. Lilah was crawling all over the canvas, creating, playing, and exploring. I was admiring the performing art piece that was taking place in my kitchen. I was stunned at this masterpiece, as not only was it visually pleasing, but as a mum I felt so connected to this painting; she managed to capture a bit of herself and her curious nature. I was so inspired by my little muse that I started Forming Masters.

Forming Masters is based in Wellington, and was created out of pure admiration for my eldest child, Lilah. My honours degree in Fine Arts (University of Pretoria, South Africa, 2010), and my Post Graduate Certificate in Education (University of Pretoria, 2011) helped me lay the foundations of Forming Masters. I provide the platform for babies and children to create unique masterpieces through playful, sensory, and expressive techniques. My art studio is a place where kids can have heaps of fun while making memories and forming a positive connection to art.

Working towards an end-product of a high standard boosts their confidence and nurtures their love for the process by means of positive feedback. You can ask any of the parents; it's not just any painting, it's a painting that captures a piece of their child.

I combine elements of play, exploration and participation in each session. I facilitate both an artistic and sensory exploration of the painting medium, by guided use of different colours, techniques, and movement (such as using swings) which assist the children to perceive the medium in a new and unique way. Their participation in appropriate play activities develops fine motor techniques and cognitive development.

Every child is unique, and so is the process, the tools, and the artwork. Each artwork presents artistic activity on the individual child's level, and although guiding them towards



*Lilah Nel (8 Months old) playing around on a textured white canvas with edible paint.*



*Painty the Owl, acrylic paint on canvas, 80 x 80cm. Painted by Mackenzie Thomas (4 years old) and facilitated by Karen Nel.*

the final product, I provide them with the freedom to work towards their own masterpieces.

If you'd like to view the artworks that have been made, or capture your child's inner artist, visit my Facebook page at Forming Masters or my website [formingmasters.wixsite.com](http://formingmasters.wixsite.com) [N](#)



*Kereru in Cabbage tree, acrylic paint on canvas, 75 x 103cm. Painted by Stephanie Brown (3 years old) and facilitated by Karen Nel.*



*Fantail on Manuka branch, acrylic paint on canvas, 75 x 103cm. Painted by Blake Brown. Facilitated by Karen Nel.*



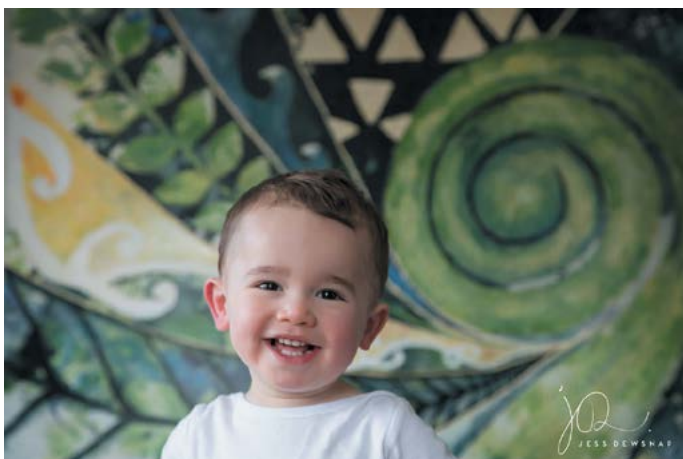
*Autumn Birch trees, painted by Lydia (3 at the time) and Charlotte (1 at the time) Poutawera and facilitated by Karen Nel.*



*Brothers painting abstract dripping, acrylic paint on canvas, 75 x 100cm. Painted by Hayden Atherton (5 years old) and Finn Atherton (3 years old) and facilitated by Karen Nel.*



*Turtle in the ocean, acrylic paint on wood. Painted by Elei Whiteford (2 years old) and facilitated by Karen Nel.*



*Tyson with his painting: Koru of new life, acrylic paint on canvas, 120 x 150cm. Painted by Tyson Silao (1 year old) and facilitated by Karen Nel. Photographer Jess Dewsnap.*



*Haley Browns, busy painting while swinging.*



# Lisa Wallace

***Never having had any formal art training, Lisa Wallace has always loved to paint and draw. As a child she would write and illustrate short stories for other children to read and ran an 'in class' library. Previously she painted for pleasure and gifted artworks to friends and family, but two years ago she decided to follow her dream, sharing her art and painting with a wider client group. "I have a mind full of artworks that as yet I haven't been able to create, the possibilities are endless."***

Lisa's husband mentioned the fact, when selling their house, that people enquired about her artwork. Some of her work was sold some years ago and he suggested maybe she should see "if there was something in that"? "So painting for others began as a trial. I have been very blessed and people have received my art well, so I have been able to pursue it", says Lisa.

Her inspiration comes from around her. She loves nature and is a people person. "I find myself drawn to faces and love that they say so much. I love to capture the soul of a person through their eyes. I also believe that art communicates in a way that is unique and

triggers memories and can inspire for the future. I aim to encourage and connect with the deeper part of a person, speaking life and instilling peace."

Always having loved Monet's soft painterly Water Lilies, as well as the portraits and scenery painted by Van Gogh, with its broken deconstructed strokes, she adores the Dutch painters of old including the 'Girl with a Pearl Earring' by Johannes Vermeer. The classic poses and beauty and innocence captured through their brushstrokes really inspire her.

"I love being able to create and connect with people. I love that my work brings out emotions in people that they don't expect. Doing portrait commissions and seeing and hearing the client's reaction is gold. I have had people in tears of joy and it makes every moment of dedication worth it."

Lisa's dream would be to be able to paint full-time. She currently has another job as a paediatric nurse but would love to work her own hours and share her work much further afield.

Her ambition is to be able to do both commissions and supply galleries, "I would love to use my art to bless a charity and hopefully have more international clients."

She has just had her first solo exhibition 'Life is Beautiful' where she introduced her work to the public audience. "This is both exciting and exposing. I do feel vulnerable as this work is what I have put my heart into over the last year so I was wondering how it would be received.

"I am just beginning so everything is ahead of me. I do hope that there will be many exhibitions and hope to enter competitions next year and I am considering the Christchurch Art Show."

The hardest thing she finds about being an artist is juggling family and investing time and finances. "You really have to believe in yourself as it can take time for those around you to get onboard. It can feel like a lonely struggle at times. In order to make gains you have to



***'Cherished Whispers' - 500mm round. Oil on board.***



*'Eden' - 500 x 600mm. Oil on canvas.*



*'Immersion' - 620 x 760mm. Oil on canvas.*



*'Pure Aroha' - 300 x 300mm. Oil on canvas.*



*'Life is Beautiful' - 450 x 600mm. Oil on canvas.*

persevere and take small steps." Lisa has learned, through mistakes, that not every exhibition format suits her artwork, and that she needs to choose wisely where she exhibits her work.

Belonging to 'Artists of Canterbury' and many Facebook groups where she shares and contributes, she says "Facebook groups are great for critical assessment and encouragement. Arts Canterbury gives me opportunities to exhibit and includes me on their website and in the Artists directory. It also gives artists

opportunities to enter competitions." We asked Lisa about her preferred subject: "I predominantly paint portraits with surreal aspects. I love to incorporate nature into the person or subject. I aim

to tell a story or capture a moment in time." She discovered oil paints a year ago and doesn't think she will return to acrylics. "Oils are great for blending and perfect for details. I work thinly and like

to merge my skin tones. Oils are perfect of this." Further to that sentiment, she claims "I love what I call my blending brush, not quite a mop top but similar. I find it amazing for creating seamless continuity."

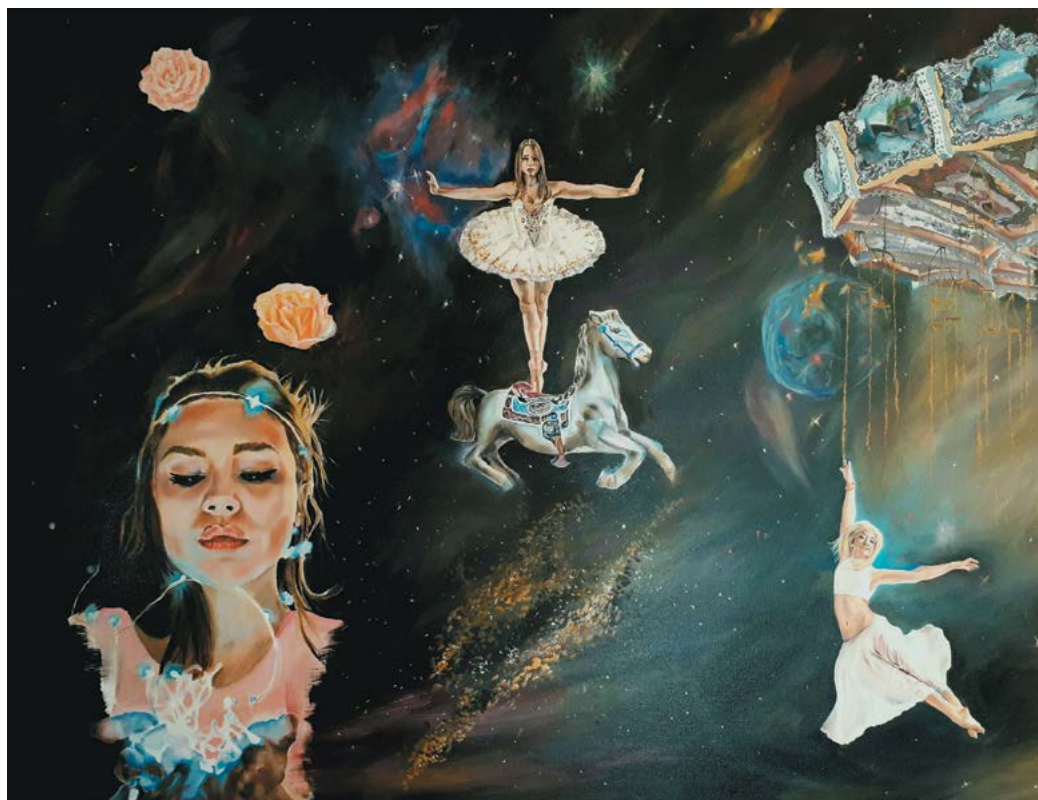
### Method

Lisa begins her work with an image which she feels "drops into her spirit". She finds images, asks photographers for permission or uses free online images to construct her vision. "I then decide on the size and medium I will paint onto. Once the concept is drawn I work methodically across the canvas, completing aspects as I go. I work in layers – two, three even four. It depends. Finally I add in the background. Many ask why I do this last. I find it gives me a clean canvas for my work to evolve from initially but also I can then use absence of colour and negative white canvas to create a feature or focus point for my artwork."

### Mediums and music

She usually uses Winsor and Newton oils and goes through lots of Titanium white. She sticks to a limited palate: Cadmium Red, Prussian Blue, Lamp Black, Yellow Ochre, Raw Umber, Chrome Green. "This product was recommended and I love it. My brushes range from tiny 000 rounds to large mop heads, filberts and flats. My go-to medium is Odourless Lean by Archival."

She listens to all sorts of music, from contemporary pop to mellow jazz. "However, I do like to paint to 'Birdy'." (Jasmine Lucilla Elizabeth Jennifer van den Bogaerde, is an English singer, songwriter and musician).



'All Things are Possible' - 1200 x 900mm. Oil on canvas.



'Ebony and Ivory' - 620 x 760mm. Oil on canvas.

## Home life


Married with two gorgeous sons, Lisa works as a paediatric nurse in CAAU at Christchurch Hospital so is either busy painting or looking after children. "Our family loves to travel and explore the world, we have done a fair bit but there are many more places on our list. I am not sure we will ever get to them all! I love music, theatre and Broadway shows and love to relax with a wine in our spa pool."

## General advice

As a new artist, in terms of sharing her work, her advice is: "Take criticism lightly, there will always be people who aren't in your corner. Take baby steps, be brave, persevere and believe in yourself. Try and find a mentor, ask questions (everyone started out once) and most importantly, be kind to yourself."

Previously Lisa has had her work in Windsor Gallery in Christchurch, as well as other places in the South Island and the North Island and Australia. "I have had people as far away as the UK and USA asking about unique portraits."

Currently, 'The Art Lounge New Zealand' in Tauranga is showcasing her work. : [www.theartloungez.com](http://www.theartloungez.com)

See more of Lisa's work here: [www.artscanterbury.org.nz/portfolios/lisa-wallace/](http://www.artscanterbury.org.nz/portfolios/lisa-wallace/) 



RIGHT: 'Symphony' - 620 x 760mm. Oil on canvas.

# Impressions

Stockists of



The best pastels must be second to none in their subtlety and intensity of colour, their fluency and responsiveness to touch, and in their delicacy and robustness. Unison Colour hand-made pastels aspire to that perfection.

*Order direct from Impressions  
and have them delivered to your door,  
usually the next day.*



11a Sundial Square, Richmond, Nelson 7020  
Ph/Fax 03 544 5756, [www.impressionsnelson.co.nz](http://www.impressionsnelson.co.nz)



Patron : David Trubridge

MCL Construction 2019 Art Hawke's Bay Exhibition

# ESSENTIALLY Hawke's bay

Cheval Room, Hastings Racing Centre  
Award Night Tickets, 5pm. March 20, Entry \$15.00

Exhibition daily from 9 am.

**March 21, 22, 23 & 24**  
Free Admission



[www.arthawkesbay.co.nz](http://www.arthawkesbay.co.nz)



# Marcia's Meditation



*In 1996 Marcia Soanes attended some day time classes at ArtStation Ponsonby which included life drawing and painting, as well as beginner painting and drawing with Matthew Browne. Having been diagnosed with fibromyalgia at age 37, she left work and began to paint. She started with hardboard, which she undercoated and started using oil paints – copying pictures, or just painting what she saw out of the window. She wanted to learn more and began reading, learning and trying new styles and ideas. For Marcia, painting has turned out to be very good for her mind, her well-being and as a form of meditation.*



*'Jack' - 406 x 508mm. Acrylic on canvas.*



*'The Dentist' - 609 x 914mm. Acrylic on canvas.*

Taking a break from painting during the early 2000s, due to studying and moving around a lot, she returned to Eden Terrace in 2011 and has been painting ever since. In 2018, she returned to ArtStation where she did two terms of portrait painting in oils with Alvin Xiong, who specialises in old masters painting techniques. "In this class have learnt new skills as I found it difficult in the past to learn portrait painting from books. Also I enjoy the social aspect of a class situation and meeting other fellow artists."

Marcia's inspiration comes from the old buildings which remain in Auckland, the way they have managed to survive the modernisation of the inner city. "I like to put people into most of my streetscapes, behind windows or caught

at that particular moment in time. I love to put my personality into my work, making them slightly quirky rather than just photographic copies of a scene."

Vincent Van Gogh inspires her to try to express her emotions as he did by the use of colour, complementary and contrasting colours and his use of pure colour straight from the tube to canvas. "I love his bold brush strokes, and how his paintings disturb the viewer and make you think this is not just a 'pretty picture'. This I like."

She also enjoys Edward Munch's work for his simplicity and 'less is more' theme which she tries to apply to her current works. "I believe, maybe as Munch did, that the mind fills in what is missing, therefore the viewer completes the painting."

She discovered Edward Hopper's works, a moment in time forever frozen. "I started looking at perspective, the composition of paintings and being able to move around inside a painting. Hopper is a realist artist and I love his use of light and shadow to create mood and colour to heighten contrasts within his paintings. My work began to change, from impressionist to a more realist style with more focus on placement of colour and composition. From this, my current style developed. I also changed from working with oils to acrylics.

"My favourite current artists would be George Balogh – I love his surreal style and humour and how many of his paintings contain traffic and cars – and Graham Fletcher – I love how he takes everyday scenes such as lounge rooms, and with his placement and strong colours, they come alive. Dick Frizzell is also such a diverse painter, from landscapes to pop art. My daily walks around the city always include a visit to one or more galleries."

She is driven by the desire to explore her boundaries and push limits with colour and creativity. "Each painting, I see parts I love and parts I know I can improve upon. I love to create because each time I know it will be a different result. My creative soul is sad when a work is finished, and inspired and elated when I'm working."

Always being an ambitious character, Marcia says painting has taught her mindfulness. She has a great desire to be a good portrait painter, developing her own style, and is loving the process of



*'Matthew's scooter' - 508 x 762mm. Acrylic on canvas.*



*'No 5.' - 609 x 914mm. Acrylic on canvas.*



*'A.G.A. Dominion Road' - 609 x 914mm. Acrylic on canvas.*



*'Angie's Kitchen' - 609 x 914mm. Acrylic on canvas.*



*'Symonds Street' - 609 x 914mm. Acrylic on canvas.*



*'Brent's Barbers shop' - 609 x 914mm. Acrylic on canvas.*

achieving this ambition. "I am proud of a particular painting I did of a scooter outside the tile shop in Great North Road. I knew it was outside my former tutor Matthew Browne's gallery but had no idea it was his scooter.

I went to an opening at his gallery one night and someone there said it was his scooter. I showed Matthew the photo and he loved the painting. It is funny how we have reconnected after all these years. I am proud that I have worked hard and dedicated myself to my craft, and will continue to do so."

Fibromyalgia is a tricky disease, which comes and goes depending on stress levels. Marcia couldn't enroll in full time art courses, as sitting caused her body way too much pain. "That is why I got the most out of classes such as ArtStation which were at the most three hours long. Otherwise I would have gone full-time as an art student even at a mature age. I am that passionate about learning my craft."


Marcia says she has learned never to rush a work. "In the past I have thrown out a few works unfinished because of lack of patience. I now pack up when I am tired or feel concentration is going. I go for a walk and come back to look with fresh eyes. As I live and work in my small apartment, the first thing I see is my work. Then I will see what needs fixing – or just think that looks really good, did I just do that? Had I not moved house so often and had to live in flats with no space, I would have kept some of the paintings I was forced to either give away or destroy. At that stage I never thought I would go back to painting again. While I still struggle for room, my current works are on canvas. I can store them in cupboards when the wall space fills up. Lessons learnt from both of these situations are patience, and there is always a way."

Her preferred subjects are buildings, structure, shapes and negative spaces. "I always admire a building construction and look at the way it fits in with its surroundings." Her favourite piece of equipment is her easel. "I bought it about four years ago at the Gordon Harris Easel Sale. My last one was stolen from my locker at my apartment block. This one takes the bigger-size canvases, and I can work standing up and adjust the canvas to suit."

She prefers to work with Atelier Interactive Acrylics, as she finds them thicker and enjoys the result. Ahe also uses Jo Sonja's retarder medium. "My brushes are varying sizes but I like to use the bigger ones, even using them side on in areas as it helps keep me loose in my style. These are NAS 3/4 inch brushes and I have four of these as I tend to use this size a lot. However, for some areas I will use a finer DaVinci synthetic pointed brush size 6."

When she is painting, Marcia likes to listen to music – Alan Parsons Project, Air Supply, Joy Division and Mark Knoffler to mention a few musicians – she enjoys a mix in her listening. "I like to keep fit. I go to the gym mostly for weights and I use the rowing machine. I walk everywhere, always have done. I had a long period without a car so it has become a habit. I like to read and occasionally go to the movies. My other passion is music. So often on a Friday or Saturday night I go to a gig with live music. I love alternative bands who play original music.

Her advice to new artists? "Just paint for yourself. I have always found my best work is done when I do this. And then it is a big bonus if someone else loves it too. Don't be critical of your work; many people are too afraid to even try for fear of failure."

Marcia is having a solo exhibition in December 2019 at ArtStation, Ponsonby. Be sure to catch up with her there! 

*Photographs in Marcia's article were taken by Sean Rundle.*



'Broadway Flats' - 609 x 914mm. Acrylic on canvas.



'Korean Restaurant' - 609 x 914mm. Acrylic on canvas.



'The Corner Store' - 609 x 914mm. Acrylic on canvas.

## THE RED Studio

ART SUPPLIES - PAPERIE - INVITATIONS

1 / 4 Cherokee Place,  
Mount Maunganui  
**Ph: 07 575 9466**

[inquiries@theredstudio.co.nz](mailto:inquiries@theredstudio.co.nz)

**Store hours:**  
Tuesday – Saturday 10am-4pm



**Stocking the largest selection of quality art supplies in the Bay**

- *Trusted brands*
- *Custom canvases*
- *Locally owned and operated*

[www.theredstudio.co.nz](http://www.theredstudio.co.nz)



***In January 2018,  
Creative Sparks art and music  
studio opened in Darfield.  
And what a year it has been.***

**By Vicky Peacock**



Formerly a primary teacher, I specialised in Art Education for my BA honours degree and it was this interest and love that planted a seed that one day I might open my own art education studio.

I was incredibly fortunate to join forces with Tara Mckeown of TM Danceworld who was also looking for new premises for her dance school. I now lease part of the building for art and music education and Tara operates TM Danceworld in the main part of the building. We couldn't be happier with the combined creative and performing arts hub it has become. However, it has taken a lot of hard work and setbacks to get to this point.

Prior to the launch of Creative Sparks, I worked part-time in a local school after having two lovely girls – Ruby 7 and Annabelle 3. I have been very fortunate to have the fantastic support of my husband Greg and many friends who have helped to look after the girls when I have been teaching. Without them, Creative Sparks would not have become a reality. In addition to my part-time teaching role I also provided art enrichment programmes in local schools. I decided to start after-school art lessons and was offered the use of the old dentist room at the school I worked at. The lessons proved to be really popular. I was then approached to see if I'd be interested in teaching adult art classes. I started using the local community hall for acrylic painting classes and this also proved to be popular. While seeing the progress the students made was the highlight of the week, it was also a logistical nightmare trying to pack my car with easels, paints, equipment and then at the end of each session the huge clean up and pack away session. Quite often it would take a huge part of my day getting everything prepared and then I would travel to set up the hall, often while my youngest clung onto my back in a backpack. I started to hope that one day I might have a permanent space that could offer all these lessons so the dreaded set up and pack away could become a thing of the past.

It was purely by chance that I heard Tara was looking for a new building for her dance school. I approached her to see if she might be interested in including an art and music studio in her vision and she was very interested from the get go. She and her husband found a perfect spot in Darfield, but it needed extensive renovations. Not afraid of hard work, the pair met the challenge head on and, while

there were set-backs along the way, they and their building team, delivered our dream studio.

I was nervous to make the commitment, financially and for my family, but I also knew that all the hard work I had done over the years had been leading to this point and that while I was scared to take the leap, it was a leap I had to make. I had many sleepless nights prior to the opening of the studio. I had built up a small base of 40 students and while this was fantastic for a small rural area, I knew I would need to increase the numbers significantly to cover my lease payments and bills and have enough left to pay myself. Unbelievably in the first week of opening, the roll had gone up to 63 and now we approach the end of our first year with the roll up to 75. I couldn't be happier.

While there have been many highs this year, there have also been some extremely low points. My Dad was taken seriously ill in May. I left Creative Sparks in the capable hands of two very talented colleagues and my family and I fled to England. Fortunately, I was able to spend some precious time with him before he lost his fight in August. I am so grateful for the continued support of the students and families, and Jacqui and Del who kept things ticking along while I was away, allowing me the time I needed to spend with my family.

When I returned, I was keen to finish the year on a high. A typical week in the Creative Sparks studio is made up of three primary art classes, a teenage painting class, two adult art classes, a four-year-old art and dance programme called 'Art to Arabesque', along with several music classes.

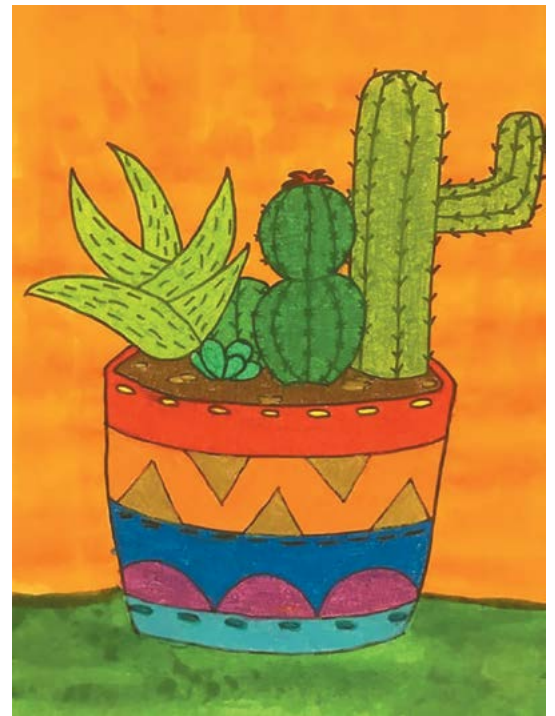
In addition to the typical weekly programme, I also offer 'Paint and Create' nights where adults come along for a social evening and paint a picture in one session, children's art parties, art enrichment programmes in schools and art professional development for teachers. While I have offered holiday art sessions throughout the year, we are now gearing up for two weeks of art and dance full-day programmes which both Tara and I are very excited about.

As the year comes to a close we are busily preparing for our end-of-year celebration where I will showcase each student's favourite piece of work and we will also listen to some musical performances from the music students.

The New Zealand Artist Magazine



*Custa (the dog) by Leah Hamilton-Cross – age 14.*



*Cactus by Amy Allan – age 12.*



*Flower by Claire Newell from the adult class.*

2019 also offers some exciting events too. The Selwyn Gallery has invited the Creative Sparks students to exhibit, four primary students have been selected to illustrate for ToiToi ( a publication of children's artwork and stories) and the Selwyn Gallery and myself are currently thinking of ways to work together to offer a studio space to hire for their exhibiting artist, to provide weekend art workshops.

I have found my dream job. Sometimes I look around and can't believe I am lucky enough to work where I do. I am so pleased I took that leap and that my wings have grown and, as they continue to spread, I am excited to to be part of the journey they are about to take me on. **N**

# Inspiring CONFIDENCE



*Initially only trained at school, Tania Jack needed a change and took a course with the Learning Connexion in Wellington where she studied for three years, achieving a Diploma and Honours Diploma, and continued on towards her Advanced Diploma in Art & Creativity, yet to be completed.*



*'The Rock Wren – (Critically endangered)' - 290 x 420mm. Watercolour.*

From high school age Tania had taken Art & Art History through to seventh form and as far as she was concerned there was no other subject she was interested in. "We had a particularly inspirational teacher who was a great local (Wakatipu) artist, the late Alan Cooke, and also a neighbour who motivated me a lot." Tania's father's second cousin is the painter Neil Bartlett and he had always been inspirational as well and lived nearby.

Tania got serious about painting when her kids were



*'Kea at Mckinnon Pass' - 762 x 1016mm. Acrylic on Canvas.*

little and they were in Scotland for a few years. "I studied Multimedia at University and joined some part-time watercolour classes up there, then incorporated some natural media paintings with multimedia to create illustrations and animations from my paintings. Some of my work was featured in a graduate showcase edition of the Computer Arts Magazine at the time. The light in the UK is nice and soft for painting and the historic places were all very inspiring."

Tania's motivation to be an artist was her constant drive to create things, most often paint and draw, but also illustrate. "I like interpreting my observations on canvas; forgotten places, run down buildings, and places with a strong presence, a feeling. I also love painting NZ's wild animals and native birds. I don't see any species as a pest, we humans are the newcomers and the destroyers of habitat."

Her inspirational artists include Edgar Degas, and Monet, "I love the way a moment can be captured with form and movement by colour. The lines blurred between Impressionism and Realism. I absolutely love Salvador Dali's



**'Bullendale Hut' - 760 x 370mm. Acrylic on stretched canvas.**

surrealism, the concepts and the skilful detail." Albrecht Dürer's watercolour of 'Young Hare', painted in 1502 and acknowledged as a masterpiece of observationalist art is also inspirational to Tania.

Closer to home, Grahame Sydney's paintings inspire her, articles she's read regarding his success, despite critics and the arguments over his realist art. "I love his ability to capture the vastness, essence, light and atmosphere of the Maniototo." She also enjoys the vibrant watercolours of Nancy Tichborne and Svetlana Orinko, and the large bold abstract florals of Bobbie Burgers.

Tania loves the freedom to reinvent and to follow a subject, observe and interact with the media and the subject. "I love the challenge of depicting my interpretation of something which may be overlooked or passed by." She strongly feels that painting in a more realistic style is not trying to 'copy' but to decipher the shapes and colours and depths. "Surrealism and illustration, I love because it's usually out of imagination not using reference material. It can be free of the constraints of perceptions and a lot more forgiving."

She has only been able to explore the possibility of being a full-time artist since separating and moving. "The necessity to survive whilst creating is quite disruptive, and having to battle anxiety has taken its toll on continuity, so my main goal is to be able to produce a consistent body of work and find the right place to promote it."

Currently continuing her fascination with keas she has been seeing them through the eyes of the past and is really concerned that they are so endangered now. "I am also working on seascapes, and florals. I love variety, and while I have been told to specialise in one niche by galleries, I find so much inspiration everywhere I look."

Every element of Tania's working and educational life has been focussed on creativity. Having studied and taught computer graphic design, website design and illustration, The New Zealand Artist Magazine



**'Fallow Deer' - 290 x 420mm. Watercolour.**

animation, and multimedia authoring has allowed her to work within the umbrella of creativity, and has been the main point of difference with her more commercial work – the ability to draw on her artistic talents. "I have won numerous small awards for projects and art, including Best Painting in a Wanaka Art Society Exhibition; last month winning the



*'Arrowtown' - 910 x 450mm. Acrylic on stretched canvas.*



*'The Quick Way Down - NZ Chamois' - 290 x 420mm. Watercolour.*



*'Magnificent Mischief Makers' - 1500 x 1200mm. Acrylic on Canvas.*

people's choice vote in the Otago Art Society Spring Exhibition; several mentions in newspapers and an article in the UK Computer Arts Magazine for work that combined natural media watercolour with computer drawing. I held a solo exhibition in Autumn 2017 at the Lakes District Museum Gallery in Arrowtown, with over 40 pieces of art in watercolour and acrylic which was an amazing and successful experience."

She battled with confidence as a busy working mum, with huge time constraints and her painting took the brunt of that, being shelved and only indulged in sporadically. "I have always had encouragement from friends, parents and kids, who are also creative souls, but only after separating did I find the time and peace to get on with who I am and where I want to be with my art."

Tania is a member of the Otago Art Society, North Otago Art Society and Wanaka Art Society, as well as Watercolour New Zealand. She has also exhibited in the Arrowtown Autumn Festival Exhibitions. She loves the opportunities these societies afford her, to meet other artists and discuss techniques, enjoying and taking inspiration from the variety of styles of work on display. She also thoroughly enjoys attending classes from visiting artists, as well as having the opportunity to exhibit.

Watercolour is her favourite medium, but she's found watercolours are not so easy to place in galleries and they require framing. "I annoy myself so much when I damage frames in transit. I love the vivid colours of Pebeo colorex inks. I also really love my Schminke Watercolours." However the medium she uses mostly is acrylic. "I do love using Golden Acrylics, and use a mixture of the heavy, and open acrylics, also their liquid acrylics. Acrylic is a little unforgiving however, matching colours after drying is sometimes frustrating. I tried using oils when the kids were young but I had no safe place for drying pieces. But I have learned a lot in those years,

and I am painting in oils again."

Working from sketches and photographs she has taken, from life and from imagination, she maintains her composition will be a combination of reality and imagination. "I will apply several coats of gesso on a canvas before under painting in usually a warm earthy tone. Then I loosely sketch out the outline with a contrasting colour and block in, working over and over building up layers of colour and detail."



**'NZ Tahr in Summer' - 290 x 420mm. Watercolour. Cover pic.**

When she is working, she listens to motivational videos and e-books or music, all sorts depending on how she feels. "At the moment I am listening to a lot of Indie, Florence & the Machine, Of Monsters & Men, Julia and Angus Stone etc."

Tania enjoys gardening and renovating and has animals to keep her company and busy: chooks, peacocks, miniature horses, cats and dogs. "I like to do a variety of other crafts, anything from carving to embroidery. I am mostly enjoying stained glass work and mosaics at the moment. I spend as much time as possible with family. My kids are grown up and with partners, but they come home often for weekends, sometimes with all their friends. They have been so much help renovating the old cottage I bought. One of the reasons I moved was because my parents aren't getting any younger and had retired here, and it made sense at the time to be nearer."

To new artists, Tania says: "Never give up, and if you have any kind of negative force in your life, realise that you can pursue your own individual goals and passions, regardless. There is no right and wrong in art, and whether or not you like your creation, or it worked out the way you envisioned it to be, it's all a matter of taste in the end, not everyone will like everything you create, so don't try to please others, do what compels you. Everyone is a critic, and art education sometimes confuses the creative process, so enjoy finding your own style."

Her work is currently at Central Art Gallery in Queenstown, Customs House Gallery in Oamaru and Otago Art Society Gallery in the Dunedin Railway building. Her paintings have gone to USA, UK, The Netherlands, Brazil, Estonia, Dubai, Italy, Barbados, Australia and New Zealand.

"The 'Catch 22' of generating lots of work is, without a venue to display it, it feels pointless accumulating at home. But without a coherent body of available work, it's less likely a gallery will take it. I have become bamboozled by the amount of differing requests and advice by galleries in the

The New Zealand Artist Magazine



**'When Tanewha Walked the Wakatipu - Legend of the lake' - 762 x 1016mm. Acrylic on canvas.**



**'Of Gods and Men' - 762 x 1016mm. Acrylic on canvas. (Inspired by the manmade landscapes of Dubai).**

past. Many ask for small pieces, aimed, sized and priced for tourists, others ask for huge works and are only interested in high prices. Art society exhibitions, pricing is on a far lower level normally so it's not easy to get it right. Some want you to stick to one subject. I have often found it demotivating dealing with galleries and but I need to push myself out there somehow."

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

# Atelier®

ARTISTS' ACRYLIC  
— Est. 1965 —



**Acrylic Pouring Techniques**  
Take a virtual workshop with our online videos and instructions all about acrylic painting...



**Atelier A>2 Acrylic**  
For serious art students and hobbyists looking for a lightfast paint at an economical price...

## Heavy Bodied Acrylic



**Atelier Interactive Artists' Acrylic**  
A heavy bodied, professional, lightfast acrylic that gives artists unique control over the drying time...

## Flow Formula Acrylic



**Chroma's Jo Sonja Artists' Colours**  
A flow formula, lightfast, matte acrylic that allow almost limitless technique applications...

## Fluid Acrylic



**Atelier Free Flow Artists' Acrylics**  
A fluid, professional, lightfast acrylic with a vivid and velvet surface appearance...

## Senior Schools



**Atelier A>2 Acrylic**  
For serious art students and hobbyists looking for a lightfast paint at an economical price...

## Preschools And Primary Schools



**Chroma 2 NEW! Chroma 2 Washable**  
Perfect for all your school painting, printing and craft projects, Chroma 2 is thick, creamy with an intense pigment load. Chroma 2 Washable delivers the same consistency and opaque coverage like Chroma 2, while at the same being washable!



**Chromacryl Students' Acrylic**  
Setting the benchmark for educational paints since 1965, this medium bodied students' acrylic uses a warm/cool colour system for ease of mixing...



**Chroma Kidz NEW! Chroma Kidz Washable**  
Designed especially for preschool, Chroma Kidz is bright with wonderful consistency. Chroma Kidz Washable delivers the same bright, strong colours like Chroma Kidz, while at the same being washable!

# NZEA EVENT AWARDS 2018 FINALISTS ANNOUNCED



*It is with great excitement that Art Beat Whangarei, managed by Creative Northland, has been nominated for the New Zealand Events Association Excellence Awards.*

The New Zealand Event Awards finalists for 2018 have just been announced by the New Zealand Events Association. The Awards' 2018 Judging Panel is independent of the New Zealand Events Association (NZEa) and possesses a wealth of experience across the arts, sports, sponsorship and business sectors of New Zealand collectively. The judges made comment in their deliberations this year about the importance of uniqueness, innovation and legacy in events, and how many of the finalists clearly demonstrated these traits. Sound management, strategic planning, and clear objectives were, as always, important factors for judges. At times, the scoring was very difficult for the judges with great events often ranked very closely.

NZEa Chair Graham Rouse said: "Our finalists have demonstrated outstanding vision, innovation and results. This, combined with sustained growth in the volume of awards applications we are receiving year on year, is a really positive indication of the strength

of the events industry in New Zealand and the positive impact that it has on people, communities and the economy. I am looking forward to celebrating with the sector and recognising the finalists' achievements at the NZEA Event Awards function."

Category winners will be announced at the NZEA Event Awards function to be held in Auckland on 26 March 2019 at Shed 10. Tickets are on sale through Eventfinda.

Public voting for New Zealand's Favourite Event of 2018 will open in February 2019. The general public will be able to cast their vote for any of the finalists in nine of the event categories above to win the title.

The 2018-19 NZEA Awards campaign is proudly supported by ATEED as the Host City Partner with ATEED, New Zealand International Convention Centre, Fresh Info, Eventfinda, and Sidekicker as Category Sponsors and Shed 10 as Venue Sponsor.

For further information on the NZEA Event Awards, please visit [www.nzea.co/awards](http://www.nzea.co/awards)



**2018 NZEA Event Awards Finalists:**  
Individual Awards (by nomination):

**Best Emerging Event Professional 2018 | Sponsored by New Zealand International Convention Centre**

- Brenna McCann (Dunedin Venues Management Ltd)
- Nastassia Dykman (New Zealand Trade and Enterprise)

**Best Event Professional 2018 Sponsored by ATEED**

- Andrew Tuck (Homegrown Events & Precision Events)
- Caroline Ah Chong Douglas (SKYCITY)
- Emily Byrne (Tourism Industry Aotearoa)
- Mandy Deans (Warbirds Over Wanaka Community Trust)
- Rae Baker (Queenstown Winter Festival)

**Best Event Sponsorship Professional 2018**

- Amy McNicol (AIG)
- Jonathan Spittle (SKYCITY)

**SECTOR AWARDS:**

**Best Arts or Cultural Event 2018 Sponsored by Fresh Info**

- A Waka Odyssey (New Zealand Festival)
- Māoriland Film Festival (Māoriland Charitable Trust)
- Matariki Festival 2018 (Auckland Council)
- Pop-up Globe Auckland Season 3 (Pop-up Globe Auckland)
- Te Hui Ahurei a Tuhoē

**Best Business Event 2018 Sponsored by New Zealand International Convention Centre**

- 50 Years of Fieldays 2018 (New Zealand National Fieldays Society)
- Better By Design CEO Summit (New Zealand Trade and Enterprise)
- Meo Launch Event (Type 40 Events)
- Social Enterprise World Forum 2017 (Conference Innovators)
- TRENZ (Tourism Industry Aotearoa)

**Best Corporate Social Responsibility or Not-for-Profit Event 2018 | Sponsored by Sidekicker**

- Birds of a Feather Conservation Ball (Real Journeys)
- InMotion Matariki Parade 2018 (Touch Compass Dance Trust)
- IRONMĀORI Taupō-nui-a-Tia 2018 (Tuwharetoa Maori Trust Board)
- Starship Foundation 25th Anniversary Charity Ball (Uno Loco)
- The Haier Big Hoot (Child Cancer Foundation)

**Best Sports Event 2018 Sponsored by Fresh Info**

- Anchor AIMS Games 2017 (AIMS Games Trust)
- Crankworx Rotorua (In partnership with Rotorua Lakes Council)
- Heineken Urban Polo (Polo Events Ltd)
- WSF World Junior Squash Championships 2017 (BOP Major Squash Events Incorporated)

**Best Sustainable Event 2018 Sponsored by ATEED**

- Night Noodle Markets (Stuff Limited)
- Social Enterprise World Forum 2017 (Conference Innovators)

**EXCELLENCE AWARDS:**

**Best Community Event 2018 Sponsored by Sidekicker**

- ArtBeat (Creative Northland)
- Hawke's Bay Christmas at the Park (Kaisen Charitable Trust)
- HighLight: Carnival of Lights 2017 (Hutt City Council)
- IRONMĀORI Taupō-nui-a-Tia 2018 (Tuwharetoa Maori Trust Board)
- Light Up Bike Spectacle (Whanganui District Council)

**Best Regional Event 2018 Sponsored by Fresh Info**

- Tremains Art Deco Festival 2018 (Art Deco Trust)
- New Zealand International Science Festival
- The Haier Big Hoot (Child Cancer Foundation)

- The Real Journeys Queenstown Winter Festival 2018 (Queenstown Winter Festival)

**Best National Event 2018 Sponsored by Eventfinda**

- 50 Years of Fieldays 2018 (New Zealand National Fieldays Society)
- Anchor AIMS Games 2017 (AIMS Games Trust)
- Beervana 2017 (Wellington Culinary Events Trust Inc.)
- Jim Beam Homegrown 2018 (Homegrown Events Limited)
- Saint Clair Vineyard Half Marathon (The Grape Run Ltd)
- Warbirds Over Wanaka International Airshow (Warbirds Over Wanaka Community Trust)

**Best International Event 2018 Sponsored by Eventfinda**

- Crankworx Rotorua (In partnership with Rotorua Lakes District Council)
- HSBC NZ Sevens (37 South Events and New Zealand Rugby)
- WSF World Junior Squash Championships 2017 (BOP Major Squash Events Incorporated (BOPMSE))

**Best Event Sponsorship 2018**

- Anthony Harper for Pop-up Globe (Anthony Harper)
- SKYCITY for SKYCITY Vertical Challenge (SKYCITY)
- WCET & Visa for Visa Wellington on a Plate (Wellington Culinary Events Trust Inc.)

**Best Local Government Event 2018 | Sponsored by Eventfinda**

- HighLight: Carnival of Lights 2017 (Hutt City Council)
- Light Up Bike Spectacle (Whanganui District Council)
- Paint the Town Ed (Dunedin City Council)
- Pop 'n' Good Bike Park Opening (Waipa District Council)
- Snow in the Park (Henderson–Massey Local Board and Auckland Council)
- Sort it Careers Expo (CEDA)



**DELIVERY AWARDS:**

**Best Supplier 2018 | Sponsored by New Zealand International Convention Centre**

- Continental Event Hire
- Platform 4 Group
- Sidekicker

**Best Venue 2018 | Sponsored by Sidekicker**

- FMG Stadium Waikato for RLWC 2017 & HSBC NZ Sevens 2018 (H3 Group)
- Forsyth Barr Stadium for the Ed Sheeran concerts (Dunedin Venues Management Ltd)
- Westpac Stadium for the FIFA World Cup Russia 2018 Qualifier – International Playoff: NZ v Peru (Wellington Regional Stadium Trust)

**2018 NZEA Event Awards Judging Panel:**

- Allyssa Eastaugh, Managing Director Convene Group
- Callum Mallett, General Manager Operations, New Zealand International Convention Centre (NZICC)
- Hetty Van Hale, Communications Manager, Infinity Investment Group
- James McGlenn, CEO, Eventfinda
- Karl Budge, Tournament & Commercial Director, Tennis Auckland

*\*E & OE - published as received.*

- Kylie Archer, Chief Operating Officer for Expo 2020
- Loren Heaphy, General Manager – Destination and Attraction, ChristchurchNZ
- Mike Keech, Manager – Sponsorship Professional – Brand & Rights | Keynote Speaker & Panellist | Sponsorship Educator & Career Advisor
- Mike Wootton, Grolab & mikewootton.co
- Norm Thompson, Deputy Chair, Auckland Tourism, Events and Economic Development (ATEED)
- Stephen Wainwright, CEO, Creative New Zealand

New Zealand Events Association (NZEA), formerly known as New Zealand Association of Event Professionals, was formed more than a decade ago and now has over 1,000 members. The Association represents the ever-increasing breadth of the New Zealand events industry. Its purpose is to advocate all aspects of events nationally; their economic outcomes and social benefits, and the people who work and volunteer in and around this unique industry in New Zealand. The annual NZEA Event Awards aim to establish excellence in benchmarking the industry, judging not just what the event is, but also how it was delivered.

NZEA Event Award winners for 2017 were:

- Best Community Event – Waitangi Tuwharetoa Ki Pukawa Festival
- Best Regional Event – Pop-up Globe Auckland
- Best National Event – WOMAD New Zealand
- Best International Event – World Shearing and Woolhandling Championships
- Best Business Event – Pinot Noir New Zealand
- Best Industry Supplier for an Event – ILT Stadium Southland
- Best CSR or Community Event Sponsorship – Flight Centre Foundation Halberg Watersports Programme
- Best Arts or Cultural Event Sponsorship – ASB for Auckland Lantern Festival
- Best Sports Event Sponsorship – Barfoot & Thompson for World Masters Games
- Emerging Event Professional – Tim Day (NZ Trail Runs)
- Event Sponsorship Professional – Mike Wootton (ASB)
- Event Professional of the Year – Jennah Wootten
- New Zealand’s Favourite Event of the Year – Repco Beach Hop. ■



# MCL CONSTRUCTION 2019 ART HAWKE'S BAY EXHIBITION

*'Essentially Hawkes Bay' is the theme of this year's Art Hawke's Bay Exhibition and we are delighted to announce that the Selector for 2019 is Mary Jessie Sullivan. Mary worked as a screen-printing apprentice, then went on to work in the Art Room at Process Signs in Hastings. After taking time out to get married and raise a family, Mary ended up running a small civil construction company in Wairoa for many years.*

Returning to creativity in 2012 she studied and graduated with a Bachelor of Visual Arts and Design at Ideaschool, EIT. Mary now works as a full-time artist living by the sea at Haumoana with her partner



Geoff at 'Beach Road Studios'.

Mary's signature style is in the form of large contemporary landscapes and seascapes in earthy, moody tones. The minimalist serene works include such media as plaster, pigment and grit mixed with thick buttery acrylics or rich oils. Mary is also very experienced in encaustic wax on

wood. This is an ancient Greek art form which is still used today by some contemporary artists.

Our selector will take a Scholarship workshop at her Haumoana studio and then run a painting workshop at the Cheval room on Saturday 23rd March. We are hoping she will also do a floor talk about her selections on the same day.


This annual event brings together works by members of art groups throughout Hawke's Bay in a combined selected show. So if you are keen to purchase a wonderful Hawkes Bay artwork you may do so at the exhibition or afterwards through the website. There are seven art categories: Rural, Bay Folk, Outside the Box – Inside the Bay, Urban, Kaleidoscope, Still Life and The Elements. Winners of each category will be announced at the opening night and receive a prize of \$250. The Sculpture special category

which was very popular last year has its own prize of \$250. Additional prizes will be awarded for Best in Exhibition, People's Choice Award, a Special Prize and a Best of the Backroom Prize. The Best in Exhibition winner will have the opportunity of exhibiting four paintings in Muse Gallery in Havelock North for two weeks.



This year's Convenor of the display of art by secondary school students, Wendy Roger comments "Not only have we been impressed by the standard of work over the past two exhibitions but last year a school entry won a major prize for the Mystery Section. Its refreshing to see the youthful style and imagination of our future artists."

The exhibition is a non-profit event, funded mainly by local grant providers and sponsors. Art Hawke's Bay is very appreciative of their generous support, including MCL Construction Ltd, the naming rights sponsor. They are a long standing Hawke's Bay company with an interest in supporting both local artists and charities.

The exhibition will run each day from Thursday 21 March until Sunday 24 March in the Cheval Room, at the Hawke's Bay Racing Centre, with no entry charge. Opening night is Wednesday 20 March at 5.30pm, tickets \$15. All entries are for sale at the exhibition and afterwards through the website. More information at [www.arthawkesbay.co.nz](http://www.arthawkesbay.co.nz) 

# WYN'S WINNING STREAK

*EDINBURGH REALTY ART AWARDS A SUCCESSFUL EVENT*

By Beth McArthur

The supreme winner at the Edinburgh Realty Art Awards at Cromwell, was Wyn Dryden of Alexandra with her acrylic painting, 'Old Buildings Fruitlands'. The Central Otago Essence prize went to Marg Hamilton, of Alexandra with 'Standing Sentinel' and the Edinburgh Realty choice went to Nigel Wilson also of Alexandra, with his framed acrylic painting 'Arrowtown River Walk'.

This was Dryden's second big win in two months, as she was also won the top award at the Blossom Festival Exhibition held in Alexandra in September.

There were 40 entries. Artists came from all over Central Otago as well as a couple from Gore and one from Kingston. Entries were all original with one piece per artist and none had been exhibited publicly before.

Murray Sheppard of Cromwell entered a magnificent piece of wood carving 'The Post'; Kathi McLean of Earnsclough entered a raku fired urn; Alexandra Jamieson of Cromwell had a ceramic 'Life Cycle' and

Gillian Shaw of Roxburgh entered a textile 'Be Seated' a nuno felted chair.

Held at the Lake Dunstan Boat Club in Cromwell from 9-11 November, this was Central Otago's inaugural Edinburgh Realty Art Awards. General Manager of Edinburgh Realty, Mark Miller was 'blown away' by the high quality of the submissions. He said, "The Cromwell Boat Club was an outstanding location for the event, sitting right beside the lake with beautiful mountain vistas. There was plenty of

parking, and exhibition goers could park almost at the front door. It was very accessible, even though it was a short drive out of town."

The Central Otago Art Society hosted the three-day event with Melanie Eade as the Exhibition Secretary. Judge, Rachel Hirabyashi of Cromwell said "It was an exhibition that drew on a huge variety of work." 



*Nigel Wilson's acrylic 'Arrowtown River Walk'*



*'The Post' by Murray Sheppard, carved out of an old totara post.*



*'Standing Sentinel', acrylics - by Marg Hamilton, which won second place.*



*Wyn Dryden, left, is congratulated on her win by judge Rachel Hirabyashi at the awards evening.*



*Wyn Dryden's winning acrylic painting 'Old Buildings Fruitlands'*



*'Be Seated' — nuno felted chair (textile) by Gillian Shaw of Roxburgh.*


# CUSTOMS HOUSE GALLERY

*Home of the North Otago Art Society,  
Cnr Tyne and Wansbeck Streets, Oamaru*

The Customs House Gallery has been a hive of activity this year. Classes began with a watercolour weekend with Australian pastel artist Tricia Taylor, followed by a watercolour weekend with Susie Ruddenklau from Wanaka. Next to come was Debbie Lambert from Ashburton who took a weekend class in oils and acrylics, and Jacky Pearson from Carterton completed the year's weekend workshops with watercolour classes. The last classes for the year were the follow-up to the Absolute Beginners Art classes with Jill Bayley which began in early November and ran for six weeks on Thursday evenings.

The fine weather has meant numbers are increasing on Tuesday painting days. This is a great opportunity for members and non-members to come together in a relaxed atmosphere to paint, draw and share information and knowledge or simply have a chat over a cup of tea.

Plans are already underway for more refurbishment of the gallery and class tutors are being contacted and booked. The historic precinct where the gallery is located is looking amazing and plans for more attractions, accommodation and parking are underway. More and more people are realising that Oamaru has a lot to offer.

Gallery opening times: 10am – 3pm Fridays, Saturdays and Sundays and from 11am – 3pm on Tuesdays. Contact details: [northotagoartsociety@gmail.com](mailto:northotagoartsociety@gmail.com) and on Facebook under North Otago Art Society. 



*Glenys Hiscoke.*



*Des Perham.*



*Jeff Armstrong.*



*Annie Hampstead.*

# EXHIBITIONS & EVENTS



LEFT: Colette O'Kane.

ABOVE: Daphne Marshall-Beuth.

ABOVE RIGHT: Colleen Reinders.



Jackie Bird.

## WATERCOLOUR NEW ZEALAND Inc.

*National society of  
watercolour artists*

*400 members across  
New Zealand*

*Exhibitions, workshops,  
painting safaris, newsletters,  
discounts at art shops*

[www.watercolournewzealand.co.nz](http://www.watercolournewzealand.co.nz)

# THE VERY BEST VIEWS OF THE WAIHI REGION

By Derek Cookson



A Waihi Welcome.



Academy Award Winner: Alison Ace.



Academy Award Third: Jane Nicholas.

*On Sunday 4 November 2018 an exhibition took place during the annual Vegetarian Food Festival held at the Waihi Academy.*

The Academy provides educational and conference facilities for NZ and overseas visitors in a peaceful rural setting. This was the second time artwork by local artists was exhibited during the annual Food Festival.

The exhibition was one of many activities complementing the 46 vegetarian and vegan food stalls. Included in the activities were dance and music performances on stage. Tai Chi, a medical workshop, Meridien Therapy, and Kampung Spirit and Acupuncture examinations were available. Flower Arrangement, traditional Chinese Ink Painting and Brush Painting, traditional Bone Script and Calligraphy, Paper Cutting, Joy Bonsai, 'Laughing Pottery' and a Tea House were also featured.

The Vegetarian Food Festival attracted over 3000 visitors from locally and overseas. Almost 500 people visited the art exhibition as a break from sampling vegetarian delicacies or partaking in workshops. Many overseas visitors who came specifically for the Food Festival were interested in viewing the local artworks on display.

Artworks by members of four local art groups were on display; Studio Art Waihi, Waihi Art Club, Whangamata Arts Collective and Katikati Art Group. This year, students were invited to contribute artwork and those from Waihi College, Whangamata Area School and TeAroha College got involved. In total, 148 artworks were on display and available for sale.

The mediums on display included oils, acrylics, watercolours, pen and ink, photography, fibre art, sculpture and Maori wall hangings – a true mix of styles and techniques.

Recognition included 'The Academy Award' – First Place went to Alison Ace (Waihi Art Club) for her 'Mayor Island Tuatara'; Second Place to Thea Parish (Studio Art Waihi) for her acrylic 'Country Peace', and Third Place to Jane Nicholas (Katikati Art Group) for her evocative 'Waihi Beach'.

# EXHIBITIONS & EVENTS



**Guess the Value: Artist Val Helm left, with winner Joy Kneebone.**

Merit Awards were presented to Gretha Whyte (Arts Collective Whangamata) for a wool, silk, wet-felted constructed wall hanging 'Opoutere – view from my window'; Kaia Waite (Waihi College) for her pen and pencil rendering of 'Grandma'; and Xaiver Davie (Whangamata Area School) for a reflective photograph of 'Whangamata Harbour'.

The People's Choice titled 'Sentinels of the Windows



**People's Choice Winner: Bev Kotkin-Smith.**


The New Zealand Artist Magazine



**Academy Award Second: Thea Parish.**

Walk', was an acrylic by Bev Kotkin-Smith of Waihi Art Club. Her painting was very detailed and contained much of what is recognized as being of 'Our Region'.

The popular 'Guess the artist's value' lucky dip for a painting of a 'Kingfisher' was donated by Val Helm of the Katikati Art Group, and happily won by another local amateur artist visiting from Waihi.

For the second year running, it looks like this art exhibition at the Waihi Academy is a 'go-to' event and is sure to be held again later this year. 



**Come and watch glass blowers in action in Keith's Studio at the Town Basin, Whangarei. If you want to attend a workshop, contact Keith.**

## GLASS BLOWING

**KEITH GRINTER - Grinter Glass Ltd**  
 8 Quayside, Whangarei, 0110  
 027 255 8727 • 09 438 9810  
 info@keithgrinter.com  
<http://www.keithgrinter.com/>

**Glass blowing scholarships are available for students applying to study for a Certificate or Diploma of Art and Creativity at The Learning Connexion. For conditions and application, please see [www.tlc.ac.nz/enrolement/scholarships/](http://www.tlc.ac.nz/enrolement/scholarships/)**



GRINTER GLASS

# ART PRODUCTS

## LIQUITEX CADMIUM-FREE

*Introducing Liquitex CADMIUM-FREE. Same cadmium paint performance, just safer for you.*



**Another innovation from Liquitex. The world's first non-cadmium acrylic with the same performance, vibrance and lightfastness as cadmium paints. The only difference is it's safer for you!**

Recently, cadmium in acrylic paint has come into question. Some say cadmium risks your health. Others say non-cadmium risks quality. So Liquitex thought, what if artists didn't have to worry about choosing between their health and their art. Is it possible to have both? Turns out, it is.

Liquitex Cadmium-Free colours have the same mass tone colour, but also perform the same as cadmiums

when reduced with white or mixed with other colours they offer the same strength and performance in the reduced colour. These colours are extremely lightfast. Liquitex Cadmium-Free colours are approved by ACMI as non-hazardous and hence the AP Non Toxic logo is featured on the tube. As well as testing in the lab, Liquitex has also conducted extensive testing with artists to ensure great results not only in the lab, but most importantly in the studio. Liquitex genuine cadmium colours are still available, but next time you are in store, why not try Cadmium-Free instead.

For more information on Cadmium-Free colours visit [www.liquitex.com](http://www.liquitex.com).

## TWO AMBASSADOR BOXES UP FOR GRABS!



**Valued at \$190 each and featuring all SEVEN cadmium-free colours. Only two available. Email your name and address to [comp@thenzartist.co.nz](mailto:comp@thenzartist.co.nz). Promotion ends February 2019.**

Judge's decision is final and no correspondence will be entered into. E&OE.



# ART PRODUCTS

## Fabriano Artistico Water Colour Sheet

### NOW AVAILABLE IN A2.



Fabriano Artistico Watercolour Paper is now available in the convenient size A2 in 200 and 300gsm in a variety of surface textures. Fabriano Artistico is mould-made from 100% cotton and is chlorine and acid free, guaranteeing long conservation and inalterability over time. Perfect

for the professional artist and the most demanding amateurs. Ideal for watercolour, tempera, gouache, ink, charcoal, graphite and drawing. It is also suitable for printmaking. Available from selected fine art retailers.

## REEVES LAY FLAT JOURNALS

This journal allows you to work seamlessly over double pages due to its lay flat format. Each page is perforated for easy removal. Ideal for sketching and drawing with pencil, charcoal, pastels, pen, ink and light washes of watercolour, acrylic and gouache. 110gsm. 30 Sheets. Available in Black and Kraft in A4 and A5.



## W&N VISUAL JOURNALS

*Two new Visual Journals join our range of premium journals from Winsor & Newton.*

- Firstly 100gsm, Cartridge in Landscape format. 60 sheets in A4 and A3.
- Secondly W&N Sketch and Write which features 110gsm Cartridge and 80gsm Lined Paper – alternate. One page for sketching and drawing, one page for notes. Great as a working journal for artists and designers alike. 60 Sheets in A4.



# ART PRODUCTS

## JASART VOYAGER WATER COLOUR SETS

Introducing *THREE* new 'on-the-go' Voyager sets from Jasart.



- Compact Palettes. Two designs available. 18 and 33 piece Set. Both sets come with a Jasart aqua brush.



- Travel Set. This set is ideal for watercolour artists on the go. Comes with extendable palette, aqua brush, water bottle, pigment liner, pencil and sponge.

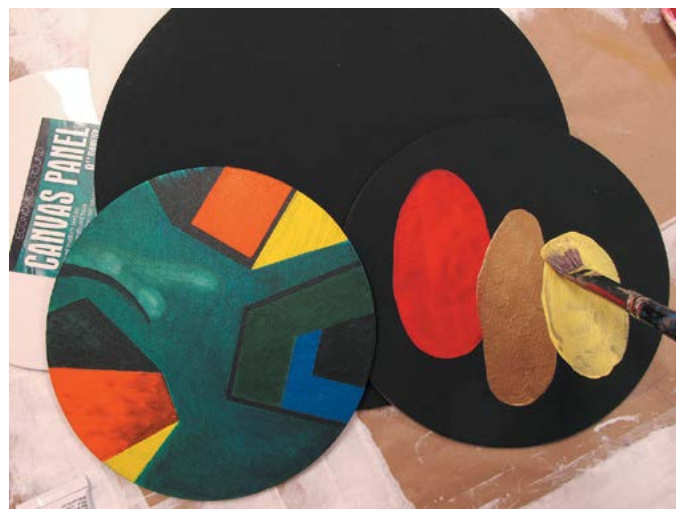
## 10 NEW SIZES 'STRETCHED WITH LOVE' CANVAS

Stretched With Love are hand-stretched here in New Zealand using highest quality American primed canvas and locally made kiln-dried pine bars. You can choose Smooth Cotton for detailed painting or Universal for wider painting applications. Available from Gordon Harris.



## NAM ROUND CANVAS PANELS

These inexpensive primed cotton canvas circles are now available in Black 8" and 12", as well as white 8", 10" and 12". Both are mounted on a firm cardboard core base with backing paper. While white is the usual choice for painters, black creates dramatic tones from your opaque colours. Available from Gordon Harris.



# ART PRODUCTS

## SCHMINCKE AKADEMIE ACRYLIC SETS



Two new great value sets of Akademie Acrylic: the six tube set and 12 tube set of 60ml colour are made in Germany by Schmincke, and both include a bonus brush. Akademie Acrylic provides the qualities of artists' colours at an affordable student price! Available at Gordon Harris.

- Digitises and saves handwritten notes and sketches for transferring to your computer – and to smartphones and tablets too
- Can be used anywhere
- Saves retyping or scanning
- Works on normal paper
- An adaptive handwriting recognition software converts the notes into computer text when used on a computer
- Saves up to 100 pages of A4
- Refillable with refill 459
- Compatible with Windows and Mac computers
- Also suitable for BlackBerry® Smartphones, iPhone and iPad
- Wireless data transfer via Bluetooth® to your Windows PC and your mobile devices
- Recognises 32 languages
- Simplified mouse function on your computer
- Batteries rechargeable via USB cable.

The New Zealand Artist Magazine

## SCHMINCKE AKADEMIE WATERCOLOUR 1/2 PAN SET



Schmincke watercolours are made to a unique recipe, so the paint can be lifted easily from the pan to provide you with instant, brilliant colour. The coloured enamelled tins offer long-lasting travel protection, folding mixing trays, and extra space for another 12 pans. Perfect for summer! Available at Gordon Harris.

## STAEDTLER DIGITAL PEN



interior  
innovation  
award  
2015  
Winner

# ART PRODUCTS

## STAEDTLER FIMO for KIDS



- New oven-hardening modelling clay developed specifically to satisfy the needs of children
- Softer than FIMO soft
- Fosters creativity, fine motor skills and spatial perception
- Particularly soft handling and shaping
- Up to 24 vibrant colours
- Easy to blend
- Divided into 8 portions
- CE-certified product
- Easy to open, resealable packaging
- Neutral smelling
- Extensive range of blocks sets and accessories
- Child-friendly accessories.

• **Stretchers for Painting and Digital Printing**  
• **Plinths Made to Size**  
• **Box Boards, PLY, MDF**  
• **Custom Art Freight Boxes**  
• **Special Art Projects**  
• **Canvas Stretching Service**  
**CUSTOM SIZES AVAILABLE**



**[FRAMES] by Daniel**  
**021 660 599**

**admin@framesbydaniel.co.nz**  
**Instagram: Framesbydaniel**  
**www.framesbydaniel.co.nz**

# Market Place



We are seeking artist exhibitors for the **38th Annual Art-X** to be held **June 2019** at the **Napier Municipal Theatre**

- Over **60 artists** and **160 works** to be presented
  - Selected artists may exhibit up to **3 works** each of a **value of ≥ \$750.**
- Expressions of interest to Geoff Bennett  
**[bgbennettnz@xtra.co.nz](mailto:bgbennettnz@xtra.co.nz)**



Join our enthusiastic group of active artists enjoying workshops, demos, art groups, art classes, and opportunities to exhibit...

**The New Zealand Fellowship of Artists**


The Gifford Gallery · 27a Poronui St · Mt Eden · Auckland · Tue-Fri 10am-2pm  
 Phone (09) 630 4754 · [admin@artistsfellowship.nz](mailto:admin@artistsfellowship.nz) · [www.artistsfellowship.nz](http://www.artistsfellowship.nz)



**TAUT ART**  
**Manufacturers of:**

- Artist Canvases
- Image Capture
- Web Store
- Online Art Gallery
- Canvas and Fine Art media prints

**[www.tautart.co.nz](http://www.tautart.co.nz) • 0800 828 827**



Instructed life drawing | Foundation Bargue copy  
 Intermediate cast drawing & painting  
 Advanced still life / portrait painting  
 Intensive workshops


**ACADEMIC TRAINING IN WELLINGTON**

[www.anthesiatelier.com](http://www.anthesiatelier.com)

Learn Traditional Techniques for Contemporary Realism

- Figure Work
- Portraiture
- Landscape
- Still Life & More

For more info please visit  
[www.markanstis.com](http://www.markanstis.com)



**Hidden House Picture Framing**  
 17 Port Road, Whangarei  
**Tel: 09 438 9951**  
[www.hiddenhouse.co.nz](http://www.hiddenhouse.co.nz) • [info@hiddenhouse.co.nz](mailto:info@hiddenhouse.co.nz)

Quality framing of modern and traditional treasures.  
 Opportunities to display and sell your work!

**Moore Fine Arts School**  
 Maungaturoto Centennial Hall  
 (45 mins from Whangarei - 25 mins from Mangawhai)  
**Tel: 027 431 8392**  
[www.artschoolnz.com](http://www.artschoolnz.com) • [moorefinearts@gmail.com](mailto:moorefinearts@gmail.com)

Art workshops, art classes and art holidays for total beginners. No natural talent required. Small classes.

**The Red Studio**  
 1/4 Cherokee Place, Mount Manganui, Tauranga  
**Tel: 06 575 9466**  
[www.theredstudio.co.nz](http://www.theredstudio.co.nz) • [inquiries@theredstudio.co.nz](mailto:inquiries@theredstudio.co.nz)

Professional Art Supplies. Custom Made Cotton and Linen Canvases. Designer Papers and Invitations.

**Reina Cottier Art**  
 51 Ocean Beach Road, Tairua 3508  
**Tel: 021 903 103**  
[www.reinacottierart.com](http://www.reinacottierart.com) • [reinacottier@gmail.com](mailto:reinacottier@gmail.com)

Tairua based artist creating paintings, prints, calendars, placemats/coasters and more. Worldwide Shipping.

**Impressions**  
 11a Sundial Square, Richmond, Nelson 7020  
**Tel: 03 544 5756**  
[www.impressionsnelson.co.nz](http://www.impressionsnelson.co.nz) • [impressions@actrix.co.nz](mailto:impressions@actrix.co.nz)

Our business includes Art Supplies, Framing and Tutoring/Courses.

**The Otautau Gallery**  
 110 Main Street, Otautau 9610  
**Tel: 03 225 8638**  
[facebook.com/otautaugallery](https://www.facebook.com/otautaugallery)  
[theotautaugallery@gmail.com](mailto:theotautaugallery@gmail.com)

We specialise in selling top-quality New Zealand paintings, prints and craftwork.  
 The New Zealand Artist Magazine

**Humanity Books & Fine Arts**  
 107 Karamu Road, Hastings 4122  
**Tel: 06 870 7069**  
<https://www.facebook.com/Humanity-Books-Fine-Art-Supplies-153177314777943/humanitybooks@xtra.co.nz>

Stockists of Fine Art Supplies, Art & Children's Books & Cards.

# Market Place

## Print Art

1 Parkhead Place, Rosedale, Auckland 0632

**Tel: 09 415 6659 • 021 132 1691**

[www.printart.co.nz](http://www.printart.co.nz)

[john@printart.co.nz](mailto:john@printart.co.nz)

Authentic Limited Edition, Museum Grade, Fine Art  
Giclée Printing Services for Artists & Photographers.

## Moore Fine Arts School

J.F Kennedy Memorial Park, North Shore, Auckland

**Tel: 027 431 8392**

[www.artschoolnz.com](http://www.artschoolnz.com)

[moorefinearts@gmail.com](mailto:moorefinearts@gmail.com)

Art workshops, art classes and art holidays for total  
beginners. No natural talent required. Small classes.

**TO ALL REGIONS OF NEW ZEALAND,  
ADVERTISE YOUR SMALL BUSINESS,  
GALLERY OR EVENT HERE!**

**Get known in the area you are and  
expand your customer base.**

**Listing \$20 + GST. Block Ad, \$40 + GST.**



# HAPPY NEW YEAR!!!!



FROM US AT 

**PLEASE! Drive carefully!**

**STAEDTLER®**

Step into a world of inspiration



• WATERCOLOUR PAINT IN TUBES - 12ML (0.4 FL OZ)



• ACRYLIC PAINT IN TUBES - 12ML (0.4 FL OZ)



• KARAT AQUARELL WATERCOLOUR CRAYONS



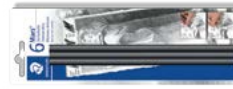
• MARS BLENDING STUMPS 4PC



• SYNTHETIC BRUSH SET



• MARS HARD PASTEL STICKS



• MARS CHARCOAL STICKS

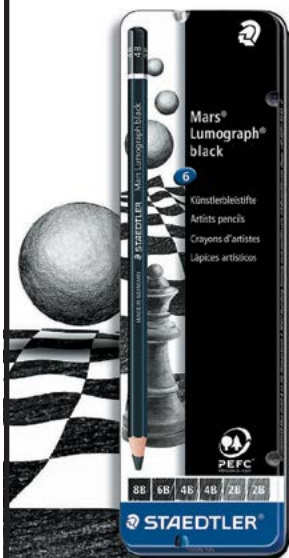
## Pigment Liner for writing, sketching and drawing

- Long metal tip, ideal for use with rulers and templates e.g.
- Pigment ink, indelible (in accordance with ISO 14145-2), lightfast, waterproof
- Erasable when used on drafting paper, no bleeding when highlighted
- Stand-up STAEDTLER box
- Cap off - can be left uncapped for 18 hours without drying up (Standard atmosphere according to ISO 554)
- PP barrel guarantees long service life
- Up to 12 line widths, black ink



## Mars® Lumograph® black 100B Artists Pencils

- Premium-quality artists pencil
- Special lead formulation containing a high proportion of carbon for matt, jet black results
- Particularly suitable for drawing and hatching as well as for expressive sketches and portraits
- Unbelievably break-resistant through special lead formulation and super-bonded lead
- Lines reproduce well
- Lead diameter: 8B: 4.5mm, 6B/4B/2B: 3.6mm
- Wood from PEFC-certified, sustainably managed forests



**STAEDTLER®**

**STAEDTLER®**



**FIMO soft –**  
*simply shape your ideas!*



SALE ON NOW

BIG  
**SUMMER**  
SALE

sale ends 11/2/19

[www.gordonharris.co.nz](http://www.gordonharris.co.nz)



**Fast & Efficient Delivery**



**ONLINE & 7 GREAT STORES**

**16,000+ Art Products Online**



ALBANY • SYMONDS STREET • NEWMARKET • PONSONBY • HAMILTON • WELLINGTON • CHRISTCHURCH