

THE NEW ZEALAND

ARTIST

M A G A Z I N E

Series 6 Volume 4 Issue No. 34

May June 2019

RRP \$12.50 incl GST

ART MATTERS
with Ira Mitchell-Kirk

FEATURE
THE ART LOUNGE
QUARRY ARTS CENTRE

ART TRAILS
Taranaki Arts Trail
Taupo Art Connection

ARTISTS FORUM
Dougie Chowns
Sketchbook, part 25

FOCUS ON
Kathi McLean

FEATURED INSIDE:

- Marianne Aschenbrenner • Jennifer Chalklen • Kristen Olson Stone •
- Marion Brennan • Dougie Chowns • Alina Gane-Hurcomb •





Arches Watercolour Paper

Arches watercolour paper is a professional grade, 100% cotton paper of the highest quality.

Manufactured in the same French mill since 1492, Arches watercolor papers are produced on a cylinder mould with pure French stream water. Made with natural gelatin sizing; naturally white containing no optical brighteners Arches offers optimal longevity.

Each sheet of Arches watercolor paper is hand inspected to ensure consistency and durability. Arches is strong enough to handle multiple washes of color, masking fluid, scrubbing and artist tape without damage to the surface. Each sheet is permeated with sizing to give each fiber a consistent feel and absorbency.

Arches is an ideal paper for watercolor and other wet media, and can also be used for drawing and printmaking.

Available in Sheets, Rolls, Pads and 4 side Glued Blocks.
185, 300, 640 and 850gsm.

Experience the
worlds finest
watercolour papers.

Email 'Arches' to
info@jasco.co.nz
for a free sampling pack.

ARCHES[®]
Premium art papers, since 1492

MARIANNE ASCHENBRENNER Page 6



JENNIFER CHALKEN Page 14



KRISTEN OLSON STONE Page 20



REGULARS PAGE

Subscriptions	2
A note from the studio	3
Hooked on Books	5
Artists Forum with Dougie Chowns Part twenty five	24
Art Products	57
Market Place	60

FEATURED ARTISTS

Marianne Aschenbrenner	6
Jennifer Chalken	14
Kristen Olson Stone	20
Marion Brennan	28
Dougie Chowns	36
Alina Gane-Hurcomb	44

FOCUS ON

Kathi McLean	34
--------------	----

FROM THE STUDIO

Dougie's Tips – drawing an oval	12
Art Matters with Ira Mitchell-Kirk	26

EXHIBITIONS AND EVENTS

We catch up with various exhibitions and events around the country	50
--	----

DEMONSTRATIONS

Choosing a colour by Evan Woodruffe	17
-------------------------------------	----

BRAND PROMOTION

Jim Cobb - Atelier Chroma	40
---------------------------	----

ARTS TRAILS

Taranaki Arts Trail	32
Taupo Art Connection	48

The Team

On the cover: 'Stronger Together' – Jennifer Chalken. PG 15.



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.



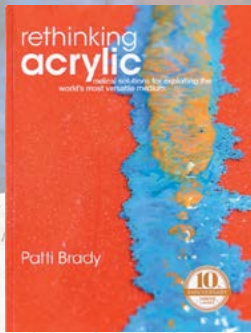
MATT MORTIMER
 CONTRIBUTING WRITER
 Taupō-based freelance writer and photographer. Matt has a Diploma in Business Studies (Comm) and a certificate in Te Reo Māori. He is passionate about writing upbeat and exciting angles in all articles.

SUBSCRIBE AND WIN!

Subscribe today, and go in the draw to WIN -

RETHINKING ACRYLIC

by Patty Brady.



This book is generously sponsored by Gordon Harris Art and Graphic Store. The winner will be drawn on 20th MAY 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.

PRIMARY SUBSCRIBER OR GIFT GIVER	
Name:	
Postal Address:	
	Post Code:
Tel:	
Email:	
PLEASE SEND GIFT SUBSCRIPTION TO:	
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	
TOTAL	\$

May June 2019

\$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

SUBSCRIPTION ENQUIRIES:

09 434 0096 or

E-MAIL: subscriptions@thenzartist.co.nz

DIRECT DEPOSITS TO:

The New Zealand Artist Magazine:

BNZ Account number: **02-0492-0142565-000**

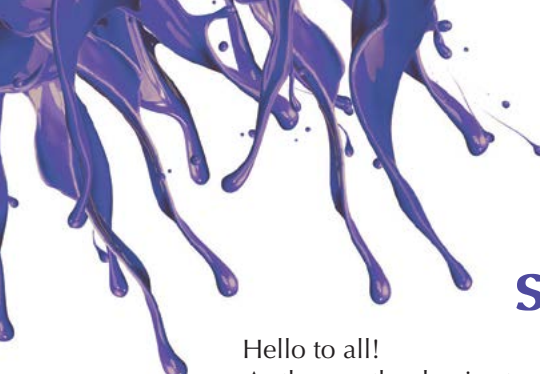
Use your full name as a reference. Please email proof of payment, your NAME and POSTAL ADDRESS details to subscriptions@thenzartist.co.nz

BACK ISSUES WHILE STOCKS LAST



*Available digitally





a note from the studio...

Hello to all!

As the weather begins to cool and we move through autumn into winter, we wish everyone a warm, dry home and a soft bed to sleep in.

Our cover resonates in a small way with the horror of the Christchurch attacks. Jennifer Chalken's 'Stronger Together' touched me and the message is clear .

In this issue, we have another glorious watercolour book to give away – Watercolour Landscapes by Graham Booth, as well as our usual book prize that is drawn from all subscribers names and generously sponsored by Gordon Harris – Rethinking Acrylic by Patty Brady.

Tell all your friends and family to take advantage of the awesome gift we are giving to new subscribers! Details on page 4.

We feature six new artists, each one as talented as the next, each completely different from the other. This beautiful country has a multitude of artistic talent, and we are just scratching the surface.

Dougie Chowns is not only a featured artist this issue, but also shares his tips and tricks - this time, drawing ovals on page 12. Artists Forum, page 24, discusses colour, as does Evan Woodruffe's demonstration on page 17, albeit in a different way.

Ira Mitchell-Kirk talks about overcoming shyness as an artist and getting her head around public speaking on page 26. We feature a new writer, Anne Taylor, who talks about Urban Sketching on page 42. Matt Mortimer has contributed very well with five artists profiles and we learn, step-by-step, at what to look for on Chroma Atelier's website, page 40.

Taupo Art Connection has resubmitted with eight new artists on page 48, and we look at some of the artists on the Taranaki Arts Trail on page 32. If you are in these areas, please support these artists!

There are, once again, interesting products to view on page 57 as well as a hint on where to purchase them to try for yourselves.

Happy reading!

Meg



THE TEAM

Publisher/Editor Megan Lavin-McIsaac (meg@thenzartist.co.nz)
Financial Director Robert McIsaac (rob@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 CONTRIBUTORS
Megan Lavin-McIsaac Anne Taylor
Douglas Chowns Matt Mortimer
Evan Woodruffe Beth McArthur
Ira Mitchell-Kirk Nicky Brzeska
Jan Boyes Georgina Foster (9)
Jordyn Prole Mira Corbova

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
www.thenzartist.co.nz

WEB PAGE

CONTACTS
Subscriptions
Information

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

PRINTING

Address

Ovato NZ
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

© 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

Thankyou to you and your team for the wonderful parcel that arrived in my mail box today. That was such a lovely surprise.
Thankyou again.

*Kind Regards
Jocelyn*

Dear Dougie
Good morning! I hope you are doing well.
I've really enjoyed the March/April NZ Artist Magazine. The Sketch Club article was intriguing. I'd not heard about the Banksy shredding story! I looked it up... what fun!

I also found your 'scaling up' technique SO smart! - and so much easier than the original fiddle, time-consuming way I was taught. What a great gift to give the community

Beth St Claire

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

Congratulations!



To
'Susan Higginson'!
WINNER
of
The New Zealand Artist Magazine's
33rd subscription competition

I'd like to thank NZ Artist for drawing my name out for the book, 100 Hundred Illustrators. It's an amazing book, I had no idea there were so many artists or that the variety of their work is so clever, technical and absolutely beautiful.

Thank you again to your hard working and supportive team.

Gaynor Naim, watercolour artist, Northland.

TNZAM SUB PROMO '19

**Subscribe now and receive a
goodie bag as illustrated*.**

Subscription details are on page 2.

*While stocks last. New Zealand only.





Hooked on Books

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

WATERCOLOUR LANDSCAPES

By *Graham Booth*

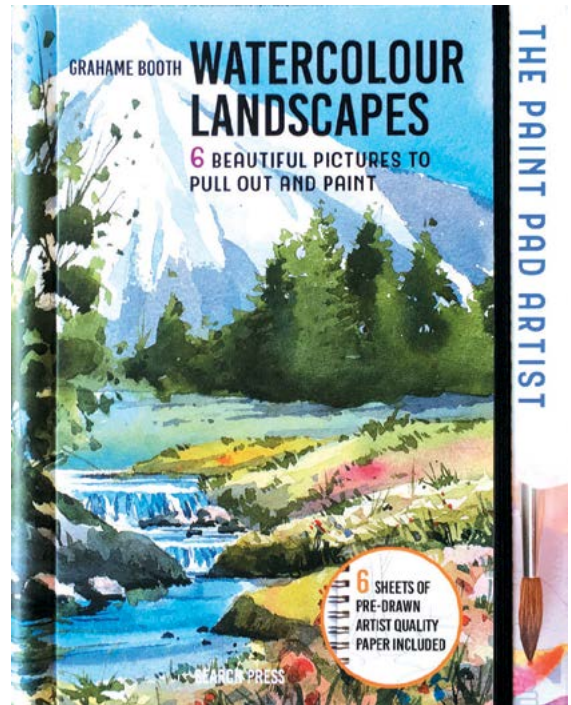
This inspiring watercolor landscapes book is the first title in the exciting and innovative Paint Pad Artist series. Beginners as well as more experienced artists will be amazed at how quickly they acquire the skills they need to produce beautiful paintings, and with the initial outlines for the six stunning projects provided on high quality watercolor paper, they can start creating amazing works of art straight away.

Written by professional artist and tutor Grahame Booth, the book begins with notes on how to use the pre-printed watercolor paper to achieve the best results, and how to make copies of the outlines should you want to try out the projects again.

Following this there is a short 'what you need' section, enabling you to gather together the paints, brushes and basic equipment you need before you start painting, and some brief guidance on general techniques such as how to hold the brush, how to add water to your paint and how to mix colour, plus how to frame and display your work.

The six stunning step-by-step projects that follow build in difficulty as you work through the book, introducing new techniques as they are used and incorporating numerous handy hints and tips from the author himself to help you progress on your painting journey.

The six sheets of artist-quality watercolor paper are pre-printed with the initial outline drawing for each of the projects, enabling you to start painting straight away and giving you the best possible chance of achieving a successful painting.



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!**



Find out more **Watch us on YouTube**

www.colourinyourlife.com.au



We are giving away a copy of this lovely book!
Please email your postal address to comp@thenzartist.co.nz with 'Hooked on Books 3' in the subject line.
Draw will take place on the 20th June 2019.

THE SOUL WEAVER

It is often said that the past is a great place to look for keys to the future or the best way forward. For Raglan-based weaver Marianne Aschenbrenner, this is in fact the case as she looks to traditional Māori legends and late weaving expert Mick Pendergrast for this.

By Matt Mortimer. Photographs by Stuart Mackenzie.



Marianne showing off her flax dress with woven flax stockings, woven bracelets and woven hairpiece.

“Mick inspires me. It is a thrill to work with nature and follow early weaving traditions. He made it his mission to collect, document and preserve the knowledge of flax weaving, so it is not forgotten.”

Marianne’s inspiration does not stop there, with colour, patterns and nature also contributing to the beautiful creations she comes up with. These are intertwined into her work, along with an open mind as to what to create next.

“Learning never stops, I love to explore new techniques, patterns and enjoy experimenting with different colour combinations.”

It would be too easy to look upon her work and not see the effort or thought that goes into each piece. Understanding the subtle nuances of each piece, combined with the work involved from harvesting to resting time, right through to the final product truly makes her work something to behold.

Marianne predominantly works with *Phormium tenax*, more commonly known as New Zealand flax.

“It is a plant with many hidden qualities that were valuable in the past and have been rediscovered again. I am combining different leaves – flax, kiekie and pingao – for my bags and hats at the moment. It is a thrill to work with nature and follow these early weaving traditions. Depending on the seasons, flax might need a time to rest, but it is the perfect time to harvest kiekie and pingao. After flax, kiekie leaves are precious. This plant can be found in the New Zealand bush.”

Being part of the Raglan community has reaped dividends for those around her for more than just her weaving creations, with her prominence in local groups beneficial to all.

“I am a member of Toi Māori Aotearoa, Wahakura Warriors for the prevention of SUDI Sudden Unexpected Death in Infancy. I offer workshops through Timebank Raglan, being a supporter of Whaingaro Environment Centre (WEC) and Plastic Free Raglan (PFR).”

It is no surprise that Marianne’s use of natural resources has her involved in these groups with a focus on the environment and sustainability. These relationships are not just for her to serve with, but also contribute to her craft, each helping her artistic development in some way.

“Toi Māori Aotearoa connects me with other weavers, Timebank Raglan allows me to advertise my weaving workshops to the local community, and WEC and PFR display my woven flax shopping bags and flax plates to raise awareness at their events like the Maui Dolphin Day.”

For Marianne to get herself into a weaving mindset, it’s easier to understand what doesn’t work.

“When tired or hungry, I cannot weave. Food and drinks are kept away from the weaving area, but breaks are important for me. Relaxing music is often in the background, but sometimes it is nice to have total silence. Thoughts of frustration or conflict are not woven into my items. Good vibes surround me when I weave and this will be noticeable in the finished piece. In the past I would describe myself as shy, but discovering my ‘weaving bubble’ nine years ago has changed my life.”

This isn’t to say everything goes perfectly well all of the time. With the best efforts and surroundings, the tricky art can bring mistakes as all art forms do. What is done with these is key.

“Mistakes are unavoidable. When my mind wanders while weaving, I end up with mistakes. Mistakes remind me to be present and find solutions. Sometimes mistakes even lead me to something unexpected and useful.”



Marianne prepares flax leaves for a basket; intended for the Raglan Arts Weekend 2019.

“Weaving is a way that my soul wants to communicate.”



Pikau (backpack) with papakurangi pattern (green and natural) hanging outside on a flax stalk, catching a breeze.



Pikau (backpack) with bands of turquoise, black, natural weaving, decorated with a white feather.



Close up of my woven flax wall hanging 'Te Waonui a Tiriwa', 135 cm long.



Marianne at her work table, getting the woven flax stockings ready for display.

The silence or quieter music is understandable, and probably helpful as the tools of the weaver are somewhat different to a paint brush or paint. When it comes to a favorite and most used item, it's not often an artist says it's a knife!

"My knife is used for the preparation of leaves and a 'florist frog' is used to comb flax leaves. I use Teri Dye which is especially made to dye flax."

Through this process Marianne produces breathtaking pieces, a sentiment shared when her entry in last year's Raglan Arts to Wear event earned her second place.

"I am really happy about coming second in my category. My piece took over 500 hours to make – a bodice, skirt, leg and hair pieces – and that's probably an underestimate of time! The Raglan Old School Arts Centre has really provided some amazing opportunities for me through the Arts to Wear."

It doesn't stop at here though, with Marianne being a stallholder at markets and offering weaving workshops, having her first exhibition at Arataki Visitor Centre in 2015, the Raglan Spirit of Christmas Exhibition in 2018 and being part of the Raglan Arts Weekend over Easter this year.

The future lies in the seaside oasis that is Raglan too. Marianne is content with being a part of the small Waikato town, bringing

her weaving and sustainable focus to all who live and visit there.

"I would like to integrate my art further with my local community when it comes to creativity and environmental alternatives."

When she's not creating, her hobbies are no surprise in that she spends time on her rohe going for beach walks, collecting shells, going fishing, doing arts and crafts with her grandchildren, visiting other art studios and communicating with other artists worldwide through social media.

"As a weaver, my passion is colourful, loud and unstoppable. It is the best therapy for me and it fulfils me to share it with others."

Anyone who sees Marianne's work will be glad she does share it. It's clear her work and drive come from deep within, with a message for all who want to hear it.

It is clear her love for the art of weaving, rather than dreams of a meteoric rise to some artistic pinnacle, drive her which is to be applauded.

"Working sustainably with natural resources including Māori Tikanga. Creating items that last and are 'timeless' and fit into the movement of 'slow fashion'." These are things that are important to her.

Marianne's work can be viewed on social media under Woven.NZ and is currently displayed at Raglan Old School Arts Centre and Raglan Arts Weekend Preview Exhibition. She has sent work as far away as Germany, Australia, America and England. [N](#)



Flashe®

Absolute colour on all media

FLASHE is a pioneering vinyl-based paint that is characterised by its matt properties and its intense covering power on a wide variety of supports.

It enables the artist to paint on any painting surface, with a strong paint film that maintains the power of the colour. Because FLASHE is made with a different resin than acrylic paints, it produces different results. It is much more than a matt acrylic paint - it unleashes the intensity of the pigments and the luminosity of the colours with a matt finish.

Painters can create and express their art without any limits in terms of colour, space or time, and are able to rediscover the joy of painting and the spontaneity of movement.

NEW ZEALAND STOCKISTS:
Gordon Harris, Studio Art Supplies, The French Art Shop.



A THE ART LOUNGE NZ

FINE ART GALLERY

By Mira Corbova, creative director and owner of 'The Art Lounge NZ', a fine art dealer gallery presenting exclusive exhibitions and events.

"Upcoming Exhibitions: www.theartloungez.com/exhibitions-and-events-coming-up"

Early in 2016, Mira and her gallery relocated to her much-loved Tauranga where at first it was quite challenging to find a suitable and affordable space. However, Mira's determination to pursue her dream and help more people through creativity never stopped her and she finally secured a gallery space in the CBD. The gallery showcases her work along with a selected group of contemporary fine artists to local art collectors and Tauranga visitors through regular exhibitions.

Mira believes that once you plant a seed (an idea) in your head, it will grow and materialise in real life, however you must be patient and persistent to achieve your goals. If everyone fails to believe in you, you must believe in you and keep walking to achieve your dreams. The only way is up!

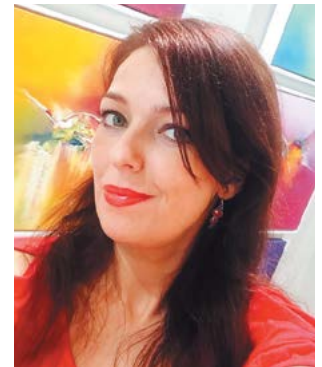
Mira says that, art is emotional and an expressive way to 'talk' without words. "I choose my artists carefully, the artwork must reflect the soul of the artist and be unique and original." She is looking to develop the collecting culture and understanding of quality fine art in New Zealand. "I am following some worldwide and New Zealand galleries, some which I have visited previously or met their owners personally, and we had some interesting conversations about art and artists which is always so inspirational for me.

"When I moved to New Zealand, I was disappointed with the art scene as everywhere I looked was the same thing and I was craving for originality. I started to source my artists here (mostly talented emerging artists) people that I felt stood out from the rest and offered 'a sparkle of difference'. Some of the loyal artists who have been working with me for a while are Sarah Albisser who

creates black and white ink and stitching drawings, and Lisa Jepson who is a great example of a beautiful and unique 'kiwiana art'.

Vjekoslav Nemesh was the very first artist to exhibit in my gallery back in 2014; I admire him and we have become close friends. I was too humble to invite him to my not-yet-glamorous gallery back then, in Taupo. Funnily enough, he contacted me first by complimenting on my artwork 'Dance with Me' seeing on social media and later asked if he could exhibit in my gallery. Nemesh is very supportive, loyal and helpful friend as well as a huge asset to my gallery. He even encouraged me to have my solo exhibition last when one of our artists unexpectedly pulled out at the last minute. I put all my soul into that work and even managed to publish my small book in time which is a lovely memory of the 'Soul Connection' collection that sold out within a few months. My art represents a language that speaks to your soul, so a very appropriate name I thought.

"I have shifted the industries since emigrating to New Zealand, from working in busy corporate business (mostly in London), to following my passion in arts in beautiful New Zealand, now my home. I feel so connected to this land and its people. It is a pure joy to work with each artist I represent in my gallery, so I'm blessed to have them all working with me."




Tamzin Blair at the exhibition opening 'Her Colours'.



Rose Bree a fabulous singer at our big event. Photography by BMSmith Images.

Over the period of working as a gallerist and art dealer, Mira has also been active as an exhibiting artist with her work shown locally and internationally. Mira says that art was always her language of communicating with the world from an early age and her most comfortable place to be.

Helping people through creativity feels very natural to her. Mira believes that art is healing, and that having a gallery is the start of something bigger she yet wants to create for people in New Zealand – a work in progress.

Mira's original, healing art can be viewed on: miracorbovaart.com and her artists' work on: theartloungez.com 



Nemesh, our established artist with local clients at his art wall at the gallery.



Mira Corbova, the gallery curator and owner - right, with Tamzin Blair, artist for the month of March 2019 at the exhibition opening 'Her Colours'.

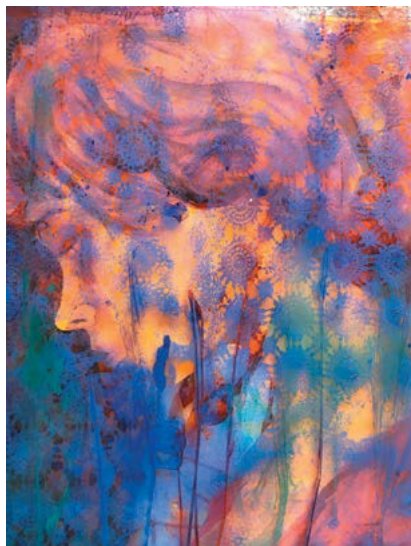
**The Art Lounge
NZ Gallery has
recently moved to
117 Willow Street in
downtown Tauranga
and specialises in
Exclusive Exhibitions
& Events.**



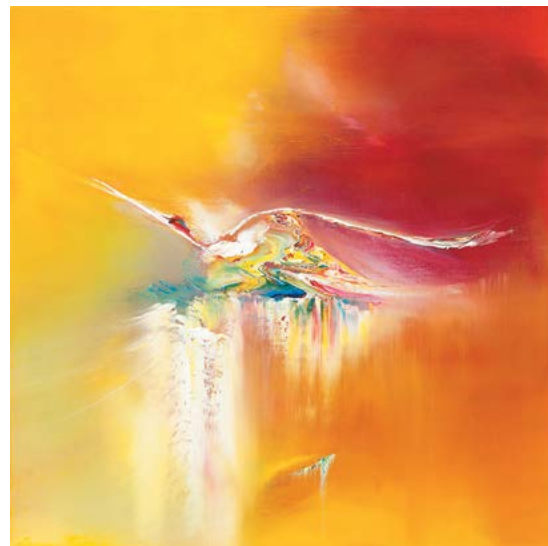
Mira with a local client Sue.



'Casa Mañana' - 762 x 1016mm. By Lisa Jepson.



'Her blues' by Tamzin Blair.



'Soul-Connection', by Mira Corbova.

About The Art Lounge NZ: Dedicated to the presentation of the finest NZ artists with a unique style that stands out from the rest and 'moves you'. A fine art dealer gallery whose aim is to introduce exceptional, contemporary NZ art to established and emerging art collectors and to guide, nurture and promote our artists. Mostly abstract or surreal in influence, all art is proudly created in New Zealand. "Our gallery represents a connection between people and land, through colour and shape." An exciting and vibrant fine art gallery whose aim is to inspire and encourage visitors through creativity and to provide a unique art shopping experience in Tauranga. The Gallery's motto: 'Connecting Through Art'; and their mission: For every New Zealander to recognise unique art quality. Their vision is to raise the culture and quality of art within the art industry. The Gallery interacts with the community by designing programmes such as regular workshops and exclusive exhibitions and events that inspire, encourage, educate and entertain while recognising excellence in the visual arts.

HELPFUL TIPS



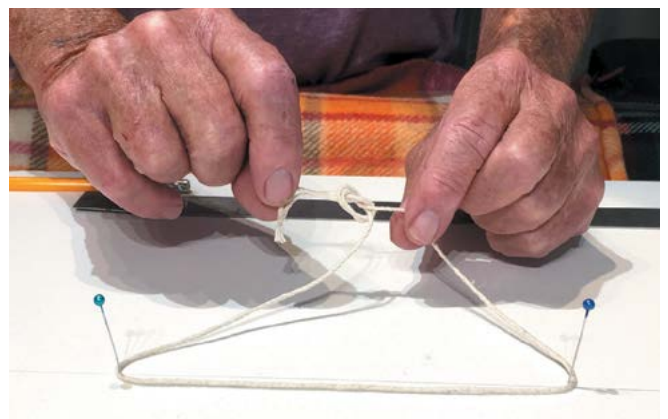
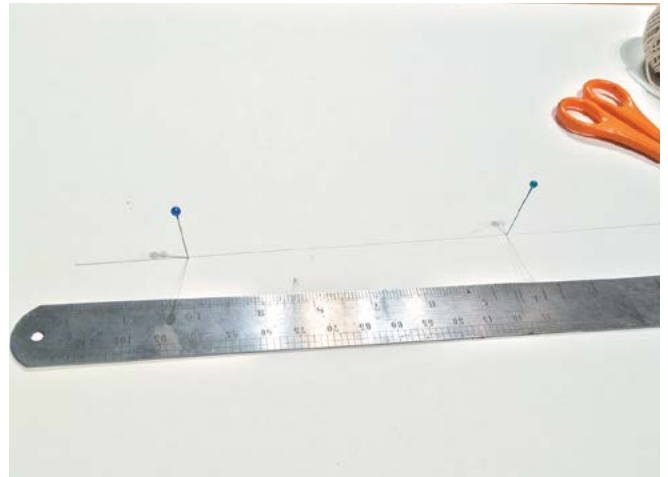
Dougies Way – a new editorial to help you. Tips that may be useful. Make it easy for yourself . . .

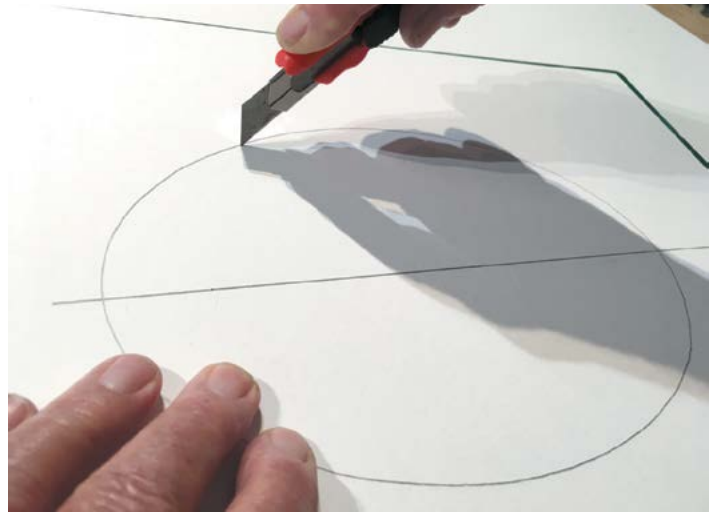
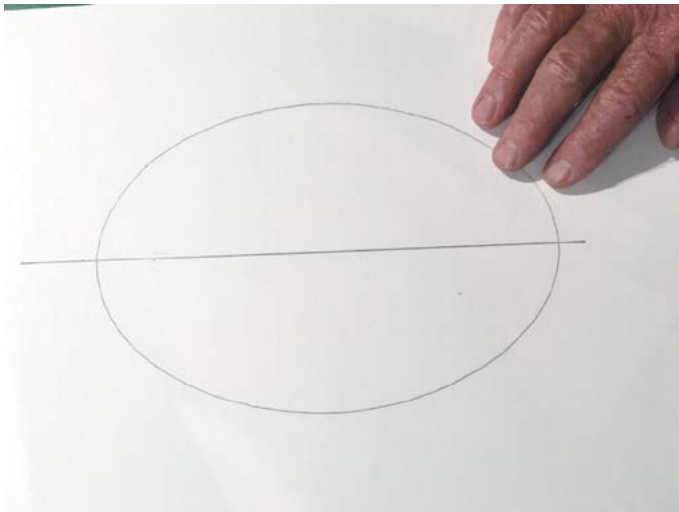
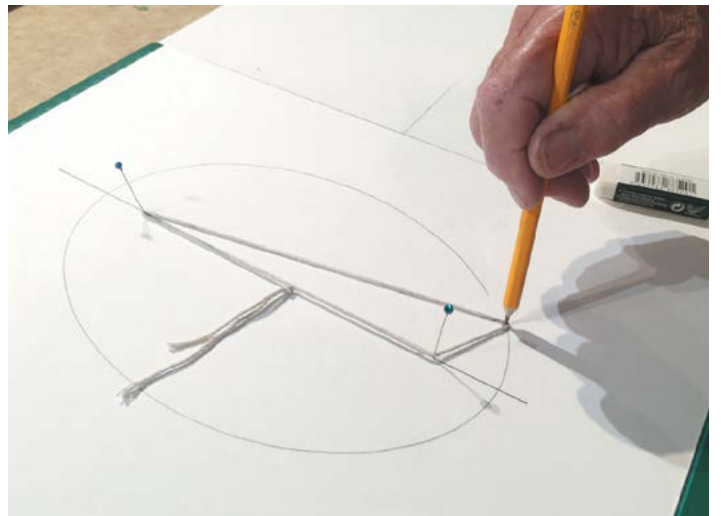
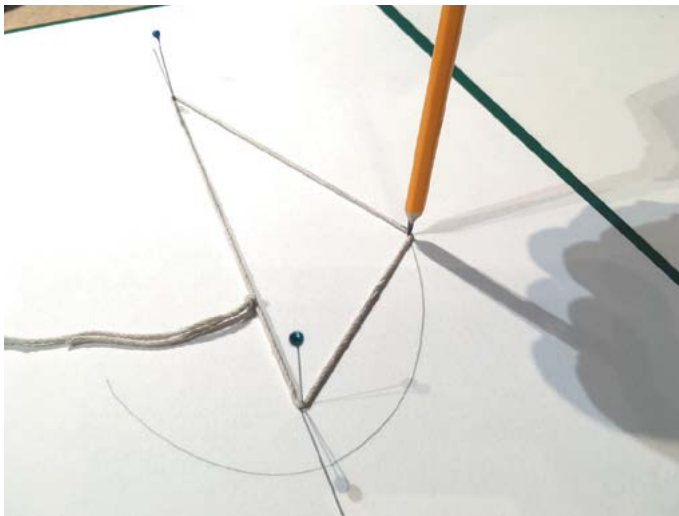
TIP
NUMBER 2
Drawing an oval with household tools.



DRAWING AN OVAL

Here Dougie shows us how to use ordinary household items to draw an oval shape. Fairly self-explanatory with the pics below, the distance between the pins and the size of the string will determine the size of your oval. If you are using thin paper, a cutting mat/cork board underneath your paper will help to anchor the pins. Have fun, experiment and play . . .





Reaching a Creative Destination

By Matt Mortimer

Two dollar shops seem to be everywhere now, spread across Aotearoa, displaying the basics we all seem to want or need at various times. Or the discount store variety, where black t-shirts and boundless amounts of fake jewellery are in constant supply.



Funnily enough, \$2 paint brushes can be purchased not just here, but in Singapore too, and the results from using them – from artist Jennifer Chalklen anyway – are simply breathtaking.

But her starting point with painting seemed to be more about the journey than to the destination.

“I loved exploring creativity since I was very small. I began experimenting with resene testpots while I was living in Wellington, creating abstract works on canvas occasionally, but I never felt happy with my finished works because I didn’t develop a definitive style or find it to be a very accurate tool of self expression at that point



‘Holding on’ - mixed media on board, limited edition prints available.

in time. I didn’t feel emotionally connected to my works, I just enjoyed the process of creating.”

Take the girl out of Auckland and she ends up in Singapore or, initially at least, Indonesia. It’s amazing how a move can change your thinking process or style. In Jennifer’s case, this is when some passion and inspiration really started to take flight.

“It wasn’t until I moved to Jakarta, Indonesia with two young children for my husband’s job that I began to develop an interest in learning realistic oil portraits. I think it was a reaction to the chaotic environment I found myself living in, with bomb threats, flooding, protests and snipers hanging out on rooftops, the list goes on...

“The environment I was living in in Jakarta was chaotic, messy and sometimes frightening, so I needed an antithesis to the life that was happening outside, inside my studio.”

From the somewhat chaotic existence of Indonesia to the more refined areas of Singapore, this feeling and the motivation behind her works started to evolve and take shape, with inspiration coming from many different quarters. The change of atmospheres, melded together many different environments, created varying points of inspiration.

“I like to find inspiration on the edge of sleep, images that float inside my mind, that I try to etch into my brain and remember when I wake up. Otherwise I can be inspired by images I catch glimpses of, real or sometimes imagined. I am inspired by people I love, emotions, strength, vulnerability. Recently I have been inspired by the silhouettes and textures of couture fashion, light and the way it reacts to reflection, its impact on colour, or the way that it moves through fabric, and how it changes at different points in the day. Inspiration is everywhere.”

This led to a love of artists around the globe – the Impressionists in particular – but trying to choose a favorite is no mean feat!

“I love the work of the Impressionists – Monet, Renoir, Degas. They were revolutionary in their time and I think that takes courage. There is so much good art that is accessible on our screens that it’s hard to pick favourites,



'Beloved' - 1000 x 1000mm. Oil on canvas.



'Stronger together' - 1200 x 1200mm. Mixed media on canvas. Cover pic.



'I look for you, still' - 400 x 400mm round. Mixed media on canvas.



'Beauty belongs in here' - 400mm round. Mixed media on canvas.

but a few modern contemporaries include Jeremy Lipking, Scott Waddell, Jessica Gordon, Paris Reid, Kathrin Longhurst and Jana Brike."

Jennifer's own work takes shape using oil colours. She has an affinity for female faces in particular, with a view to looking beyond the face itself and deeper into what's behind it.

"I find it intriguing to explore the female experience and the latent emotional strength present in facial contours and expressions, the way eyes can speak without words being spoken, how we can gather information without having to engage in a conversation."

The New Zealand Artist Magazine

Her current projects see her in a very productive phase, with her branching out into all sorts of different areas, much like a musician experimenting with new and exciting genres. Her different affiliations have opened a door for this to happen and the results will be exciting as this nears its conclusion.

"I am working hard right now to get works sent out to a whole lot of different galleries that I have recently connected with. After a bit of a hiatus, and a longer than expected period of self reflection, it feels great to begin sharing my work again. My practice feels enjoyable at the moment because the work feels more fluent. The



*'A journey starts here' - 400mm round.
Mixed media on canvas.*



*'Courage is more beautiful' - 400mm round.
Mixed media on canvas.*

story behind my body of work remains the same, but it branches off into different iterations and thoughts which I expand on as part of a larger narrative. Smaller series make up pieces of a story. I am exploring the concept of creating hand-embellished prints, miniatures on

glass, introducing a few digital elements into my work, experimenting with texture, making lots of mistakes, and learning new techniques in the studio with varying degrees of success."

Mistakes are an inevitable part of the process for even the best in the creative world, but Jennifer's heart-warming spin on errors is inspiring in itself. Young artists or those new to creating their own original works of art, may find it helpful to follow this approach.

"I've learned to be less afraid of making mistakes, as failures are a part of success. It's a false dichotomy to think these things are removed from each other. As an artist you have to accept that you will make bad work, which will lead you to the next stage of development – it's part of the learning curve. The important thing is to keep working, showing up in the studio and not placing too much importance on other people's opinions of your work, or attach ego to your work – just appreciate the time that you are able to put in, and concentrate on being a better version of yourself every time you step into the studio, pick up a pen and paper or make marks with a paintbrush. It doesn't always work out that way but sometimes the intention is more valuable than a finished product."

Jennifer's work is currently spread across New Zealand, Australia, Indonesia and Singapore, The Artist Room in Dunedin, The Art Lounge in Tauranga and Addicted Gallery in Singapore who are all carrying her work.

And why \$2 paint brushes? "I love my \$2 paint brushes! I buy them from my local stationery shop, as there are no art supplies stores in the vicinity! Singapore just isn't really a very creative place, so supplies can be somewhat tricky to get hold of." N

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



By Evan Woodruffe

CHOOSING A COLOUR

“Colour is a power which directly influences the soul,” said the founder of modern abstraction, Wassily Kandinsky (1866-1944).



Colour is a sensation that first occurs in our brain, he continued, and so is first experienced as an emotion. This explains our intuitive attraction to certain colours and, as artists, why we continually seek out new colours to extend our emotive repertoire. How does an artist decide which

colour to buy? If we left it to our immediate desires, we'd probably end up with the whole range! A little knowledge of the composition of the paint, however, can help our colour choices and save us money.



Expensive colours such as Cobalt and Cadmium are also available as cheaper 'hues' mixed from cheaper pigments, but they're not really the same. While traditional inorganic colours can be more expensive, as they are often precious minerals, they offer softer, more subtle tones when reduced with white. Modern organic colours deliver brilliance for a very reasonable price and have excellent mixing qualities.

Artists' colours are made from pigment (the colour component) and binder (to carry and stabilise the colour). Pigments that come from the ground, plant, or animal sources are called Organic, and have a tendency to be opaque, matte, and low chroma. These include earth colours, Cadmiums, Cobalts, and Bone Black. Pigments that are made synthetically are called Inorganic, and

tend to be transparent, glossy, and have a high chroma. Inorganic pigments include Phthalo, Quinacridone and Pyrrole colours. When talking chemistry, organic has nothing to do with vegetables! It means Organic pigments are built from carbon molecules.

All pigments have an international Colour Index number, which is found on the tube of paint and/or the colour chart. This starts with P for Pigment, followed by the colour group, so R is Red; O is Orange; Y is Yellow; G is Green; B is Blue; V is Violet; W is White; Bk is Black; Br is Brown. Then there's a number, which positions that particular colour in the Index. For example, Ultramarine Blue is PB29.



The pigment or pigments used to make a colour are usually listed on both tube and colour chart. On Golden Acrylics the label shows the Pigment or states it as a Mixture. Labels also contain important information such as levels of Opacity or Transparency, Lightfastness, and even surface sheen.

Knowing that this is how colours are identified helps you see which colours are pure, single pigment colours, and which are mixtures. Cerulean Blue is usually made from a mixture of Phthalo Blue PB15:3, Chromium Oxide Brilliant PG18, and Titanium White PW6. Knowing this, you can probably mix it from your existing palette, starting from a deeper tone before adding the white. You can adjust a little more blue or a little more green, depending on your wish. There are also single pigment Cerulean Blues, usually called Cobalt Cerulean or Chromium Cerulean (PB35 and PB36), though these special colours are more expensive.

Sometimes a pre-mixed colour is very useful: when it's just the colour you want, or you need to have an exact

match every time. As a rule, it is best to avoid mixing more than four pigments together, as the colour can muddy. Whites don't count because, as Van Gogh said: "white is the addition of light". Most student colours are made from several combined pigments, which is why they don't mix cleanly.

An important consideration is how transparent or opaque the colour you need is. This is an inherent characteristic of the pigment – some will let light pass through them, others will reflect or scatter light that hits them. Mostly a pigment is either transparent, opaque, or somewhere in between, and is always this way, eg. Ultramarine is always transparent, Cadmium Red is always opaque. The binder, which determines the type of paint, can play a part, so Cadmium Red watercolour looks mostly transparent, but because the nature of the pigment remains opaque, it appears 'smoky' in a wash compared with an Alizarin Crimson, which is transparent.



How thickly you apply colour will affect the colour – this transparent Dioxazine Violet looks quite different from undertone to masstone (left). Your choice of either Titanium or Zinc white will also make a big difference, as we see mixed both 1:1 with Quinacridone Magenta. Notice the weaker tinting strength but higher transparency of the Zinc White on the right.

It is not just the characteristic of the pigment, however, that determines transparency or opacity, but also how the colour is applied - colour applied in a thick, opaque film is called masstone. When applied in a thin, transparent film it


is called undertone. A transparent pigment becomes more opaque in its masstone, but this can also change the hue, e.g. Nickel Azo Yellow in undertone is a fiery bright yellow but a dull ochre when applied thickly. Opaque pigments will be hazy in an undertone (called a 'velatura') and gain density in thicker applications.

The addition of white will make a transparent colour opaque, as most whites are opaque. Zinc White is less opaque than Titanium White, so is better for reducing transparent colours, especially in acrylics, while the best for oilcolour is Norma Translucent White.



You can achieve extra depth by mixing colours using thin applications of transparent colour or 'glazes' over opaque colours, instead of physically stirring them together.

The transparent or opaque properties of a colour have a direct bearing on how they can be used. A glaze should be prepared from a transparent colour, while a scumble is best achieved with an opaque colour. Colours can be created by layering different transparent colours instead of mixing them – a green can be made by painting Indian Yellow over a blue. Indian Yellow will create a fiery red when brushed over Vermillion.

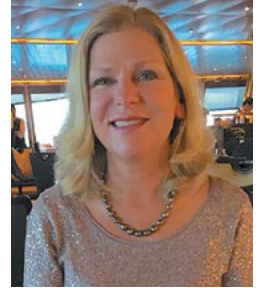
Most paint manufacturers state on the tube whether the colour is transparent or opaque, either using a square coloured in, to denote opaque, or open to show transparency; or using a stroke of actual paint over a black mark. As this property is an inherent characteristic of each pigment, you should get to remember which is which soon enough. 

For Kandinsky, each colour did a certain thing: at one end of his spectrum Yellow was the most active and brightest colour, while at the other Blue the most reflective and deep. "The deeper the blue becomes, the more strongly it calls us towards the infinite, awakening in us a desire for the pure and, finally, for the supernatural... the brighter it becomes, the more it loses its sound, until it turns into silent stillness and becomes white".

ACROSS THE OCEAN

By Matt Mortimer

From the balmy California sun to tropical Hawaii and then here to New Zealand's Saint Heliers, Kristen Olson Stone has explored and painted her way throughout the Pacific rim. It all started back there, in the west of America, with Kristen's emotional connection to her first art tutor.



'Low Tide, Saint Heliers Bay' - 1016 x 1016mm. Oil on Belgian linen.

"My first art teacher was my grandmother, who lived in the Sierra foothills of Northern California. She was a wonderful artist and we were very close, with us taking our first three artist workshops together, which was a wonderful experience.

"She gifted me professional artist supplies and 'how to' art books for every birthday and holiday. She also encouraged me to paint and draw as much as possible and we shared a love of nature and wildlife. When I got to spend time with her she would take me out to hike and we sketched and painted along the way. I never needed any encouragement to paint, the desire to paint and draw well was always a part of me."

This early exposure to the art world and the exciting and endless possibilities was just the beginning. Kristen's studies led her into art in a somewhat different and yet complimentary way, despite this early foundational time with her grandmother.

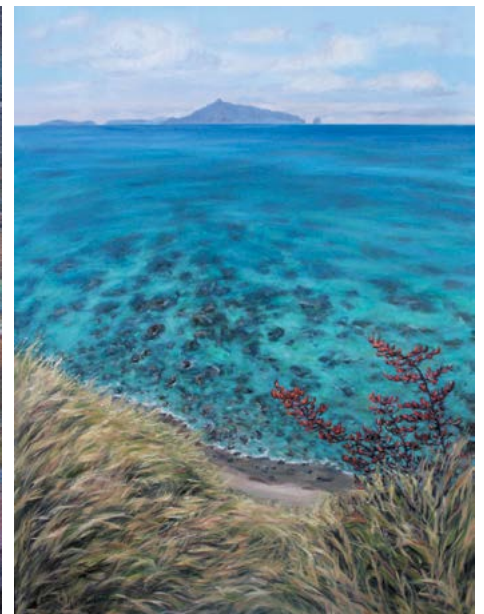
"I have a BA in Geography from the University Of Maryland, which has been useful, giving me an in-depth understanding of the geology and geography of the landscapes that I love to visit and paint. After university, I attended art school. First at The Art Students League



'Agincourt Reef' - 228 x 304mm. Watercolor/gouache on Arches paper.



'Oval Lined Butterfly fish' - 228 x 304mm. Watercolor/gouache on Arches paper.



'The View From Mangawhai Cliff Trail' - 1219 x 9144mm. Oil on Belgian linen.



'Reflections Of Mangawhai' - 762 x 1016mm. Oil on canvas.



'Sea Rocks' - oil on canvas panel, 304 x 406mm. Painted en plein-air in Mangawhai. A great color study used in my seascapes of Mangawhai.



in New York with a full scholarship, then in Southern California where I attended The California Art Institute and Otis Parsons in Los Angeles. I also studied architectural rendering – this taught me perspective from the inside out! I learned the traditional methods of portraiture, figurative art, design, composition and impressionist landscape painting. Beyond art school I've taken a few professional artist workshops including those by Rose Frantzen, Don Putman, Neil Boyle and Michael Albrechtsen. I think that the best teacher is nature itself; nature provides all the answers if you are keenly observant and know the right questions to ask."

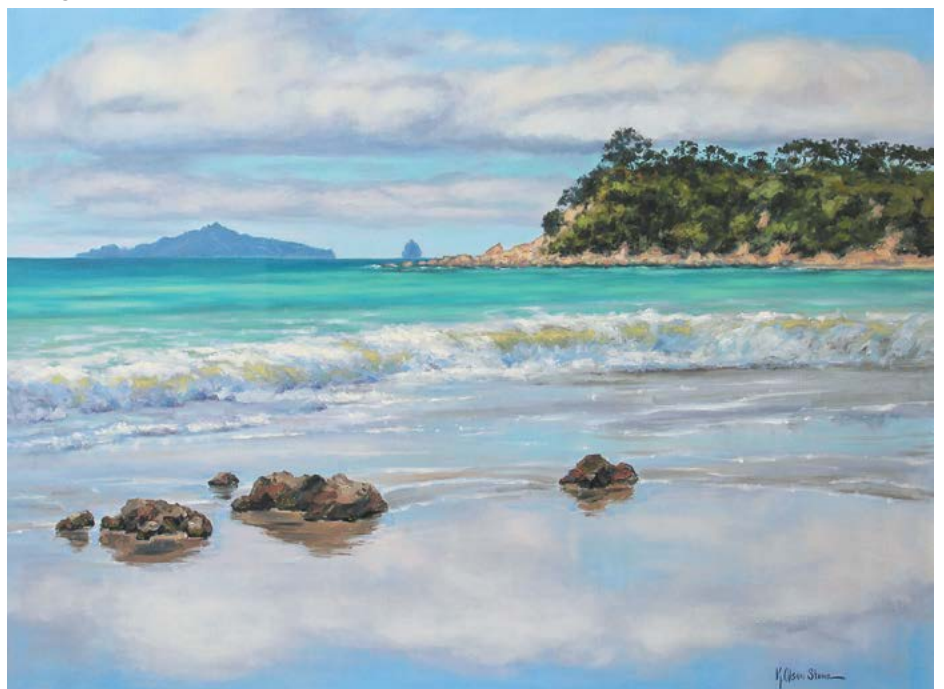
Her current work echoes the early hiking trips, spending time in the outdoors, but this time it's in Aotearoa, as opposed to offshore. Many of the works displayed here are a collection from one of our best beaches north of Auckland.

"At present I'm working on a collection of paintings of Mangawhai. I love Mangawhai Heads, the views up and down the beach, looking out at the Hen and Chicken Islands, and looking at the collections of shells and rocks in the tide pools at the end of the beach.

"In addition to this, I am creating a collection of garden paintings, which are part abstract and part representational, and I've also worked on a collection of paintings of the New Zealand orca. I was inspired by a documentary about Dr Ingrid Visser who is a world renowned orca researcher, I decided I wanted to create a collection of large-scale paintings of the orca and sell the prints and The New Zealand Artist Magazine



'Mangawhai Heads Beach' - 762 x 1016mm. Oil on canvas.



'Lang's Beach' - 762 x 1016mm. Oil on canvas.



'Rush Hour on the Reef' - 713 x 1066mm. Oil on six square canvas panels that are 355mm² each.



'Sexy Pink Heliconia' - 406 x 762mm. Oil on three canvas panels that are 406 x 254mm each.



'Sphere Fish' - 660mm round. Oil on canvas.

donate a percentage of the profits to her organization, www.orcaresearch.org. Thus far I have completed five of these paintings."

Having your work reach across continents is something many artists only dream of. Kristen Olson Stone is living this reality as she has works that have been sold to art collectors all over the world including America, across the ditch in Australia, Asia, Germany, UK and many more.

This in most minds, would be a great achievement in itself, but Kristen has more amazing accomplishments to add to her already bulging artistic resume, including one particularly well known couple –

"I'm proud to have sold my art in galleries on all of the Hawaiian Islands, and I've been one of the three artists in residence at 'Gumps', in San Francisco. They kept a group of 30-35 of my paintings for sale at all times. Gumps was a world-famous store and they were in business for over 100 years in Union Square in San Francisco, but sadly, they closed last year.

"I was also the artist in residence at The Tommy Bahama Home Store in Newport Beach. I was invited to be the lead plein-air instructor alongside Robert Bateman at the prestigious SKB Foundation's yearly workshop in Wyoming. Since childhood, Robert Bateman has been one of my favorite artists so having the opportunity to teach alongside him was especially wonderful. Probably the thing I'm most proud of is having a painting in the collection of President and Michelle Obama."

The equipment list to create these works that span the globe is quite substantial, with the ability to squeeze supplies into suitcases as rating very important.

"I am an art ambassador for Rembrandt Talens Paints. I love my walnut wood tripod Easels and pochade boxes, they are made by Open Box M, of which I have several different sizes, I can go anywhere with them in any kind of weather, they are lightweight and they all fit into my suitcases. Also, there's nothing like a nice new set of brushes! I like the DAS and Museum brushes from Takapuna Art Supply; they work with solvent free oils and regular oils. Having the right combination of brush, canvas or paper and paint is something that is individual to each artist. Developing familiarity with your art supplies helps take the 'thinking' out of the process and allows the artist to create in a more natural, comfortable and freer head-space."



'Tide Pool II' - 762 x 9144mm. Oil on Belgian linen.



'Mangawhai Summer Nights' - 762 x 1016mm. Oil on Belgian linen.

With her supplies factored in, all that is left is her own specific creative process. "If possible, I do a painting or two on site and take photos. Next, I use the plein-air paintings in combination with the photos to create larger studio paintings. I sketch out a more detailed composition with which to create the larger painting, usually adding more elements. I look for elements with complementary colors, shapes, a balance of warm and cool hues and opportunities to create expressive brushstrokes – for instance to indicate wind or movement, very specific color choices, the lightest light and the darkest dark. I'll walk up and back from my easel, and use a mirror to see my canvas with fresh eyes. This helps me see if my perspective is correct. I never lose sight of the original idea that led to the creation of the work. I get the painting mostly finished, I create mock-ups of it in rooms using my ProCreate App on my iPad, overlaying a photo of my painting to approximate scale on a wall, helping me see how the painting works in a room setting.

"I'll also hang it in our house so I can have the chance to observe it in different lights, to help me see minute details that I may have missed or may have to alter."

So to see what the Obamas and many other people love, go to KristenOlsonStone.com, or find her on social media. On Instagram @ [kristenolsonstone](https://www.instagram.com/kristenolsonstone), and on Facebook at Kristen Olson Stone Fine Art. Alternatively, you can see her work at Turua Gallery in Saint Heliers. N



Japan 2019

Artists Luxury Holiday
With inspiring artist Cathy Shugg
AUTUMN 4-13 November 2019

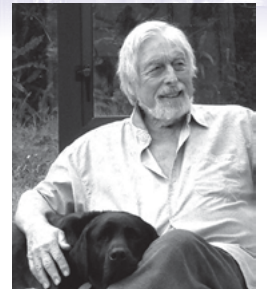
Fully guided Luxury Pack \$6550 AUD
See our website for itinerary and details

Painting Holidays
SE Asia, Japan, Australia

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

Artists Forum

Sketch Club



By Dougie Chowns

THERE IS NO SUBSTITUTE TO VIEWING ORIGINAL PAINTINGS

Could the viewing of world art from NZ be rather like looking through the wrong end of a telescope given that for many enthusiasts and even those in serious study, artwork is limited to looking only at postcard-size reproductions or in books?

I had the pleasure to watch the faces and body language of my first year students when visiting New York, Paris and Museums between Avignon, Isle sur la Sorgue, Barcelona and Madrid on a study tour in 1986. I wanted to drop them in at the deep end, so to speak. As Northlanders they had little chance to experience the real stuff.

What is a big painting to you? To my students maybe a meter wide canvas, so imagine their faces when confronted

with Goya's '3rd May' exhibited in the Museu del Prado, Madrid. A cinemascope experience where they were part of the crowd viewing the 1808 shooting of a man in a white shirt and yellow breeches confronting a firing squad of soldiers – the emotional effect on them was amazing. They were living the moment. Have you ever experienced a Canaletto? Venice as a postcard or Venice as Venice.

Scale the size, big or small is critical to our work and the reaction we hope to achieve. Please think about that. I prefer to paint lifesize figurative oils, yes it costs a bit but one cant cramp ones style if true to oneself. Also be aware that reproductions in books or postcards vary in colour unbelievably. All printers attempt to be accurate but if you simply compare the same reproduction in several well printed art books you will never believe the differences ... the only remedy is to visit the originals, spend time as close as you are allowed.

Study the underpainting, the laying on of paint, the brushwork be it fast and urgent or smoothed out or often overworked to resemble colour photography. Brushwork and your technique of application can make or break an image. I was taught in an old fashioned style to always paint with a studio light source as you would expect it to be when viewed later in gallery or home. Impastos look quite different when viewed with either a high or low light source – try shifting a lamp in front of your work and you will see what I mean.

Colour is fascinating, its also a wavelength and therefore a sound and could take you into whole new areas to elate or depress a viewer. Do you remember my hand printed fabrics to wrap up in and heal? I discovered when a young airman that changing the colour of a war room, the high stress plotting of aircraft by Fighter Plotters could reduce their high stress work by changing the colour of the war room itself to a pale green. Maximum half hour shifts in



'The executions of the 3rd May 1808', Francisco Goya. 1814.



'The Starry Night' Vincent van Gogh. 1889.

high activity areas like the English channel, were increased to a comfortable forty minutes. Could school classrooms benefit in the same way? How many of us live in colour that exhausts or depresses us? What are your favourite colours ... go on write them down before reading any more ...

Visiting museums and galleries is essential to grow your approach to painting, in my opinion. Illustrations for reproduction are a totally different story as we produce a work to go under the camera – a seagull flicked in with Chinese white is fine ... but on an original watercolour? it destroys the work as a watercolour and becomes gouache.

Interestingly I myself have only ever made one acrylic ... its not bad ... but I like the ritual of a rough toothed support, ie., the canvas, and the smell of delicious turpentine and linseed – but that's me. I once talked about painting with gin or vodka at half the price, but needed some distilled turpentine on a handy rag to sniff, pleasantly. My weakness do I hear you say? Whatever, it has to be fun although often hard absorbing work ... and yet as many of you are aware, I constantly break all the rules ... and often. My work is the better for it.

Don't be afraid to spend time drawing, even painting in a gallery making a copy of work you admire. Once in Oscar Reinhardt Gallery in Schaffhausen I spent so long, a curator approached and we had a long and interesting talk. It only shows your interest in their prized possessions. They like that, even if as some do – get it all wrong!

Art is always many, many things, it all has its place. Never undervalue your own efforts – never destroy a piece in frustration – look at it tomorrow, next year – you may be surprised. Whatever, enjoy!

... and your favourite colours are not what you said, but those in your wardrobe! Well, I think so! ■

We react and have built in expectations to colour, heartbeat can increase or be pacified. The safety of the greenwood or the extreme of fire warn us not to touch, to feel calm or safe. Could you stop at a green traffic light and go on a red? Nightclubs and heartbeat echo our existence in our mothers womb do you think?

- **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

With Ira Mitchell-Kirk

CONFIDENCE TIPS FOR SHY ARTISTS



Stepping out into the world as an independent creative is a bold step for the bravest of souls, and this can often be a stumbling block for those who suffer from shyness.

If you are wanting to take steps to overcome nervousness and sweating palms when it comes to social situations, there are a few techniques I have personally used with wonderful results. Everyone is different, so results vary but wanting to change is the first hurdle.

You have set up your exhibition, double-checked every piece is level, prices are in place, drinks are flowing and the people are starting to arrive. It's crunch time and your stomach is doing somersaults. Often our first reaction is to run but if you can resist this temptation, stay and even enjoy yourself as the rewards are numerous.

Greet people, shake their hand, make eye contact and thank them sincerely for coming along. It's a big deal in our busy lives for people to support you – let them know you appreciate them. Introduce them to others you know, let them know your connection and then withdraw to greet

others. Your guests have come to see you, support your endeavors and claim your attention. To show your works in a public space is incredibly foreign to most people, something they would never do, so give yourself a pat on the back for being brave, even when you may feel like a fraud.

Be genuine, don't put on any airs and graces. Pretending to be other than your true self reduces your self worth. Say thank you to compliments, never self-deprecate; it's unkind to the person who has gifted you a compliment. Embrace your skills, cherish and nurture them. Being comfortable in your own creative skin is the best lotion for making you glow. When you are brave you become the best advocate for your work; showing belief in what you create will instill confidence in your audience. You become the most qualified expert and spokesperson for yourself – no one else can do this better than you.

Set yourself confidence goals by writing a list, and rising to the challenge. In the beginning you may feel like a complete fraud and that everyone is going to find out you really aren't deserving. To get through that phase, practice positivity. Before show time, I look in the mirror striking my most powerful superhero pose, fists on hips, feet apart and head held high. Take a good look at the brave artist in the mirror, take deep slow breaths and tell yourself you are awesome. If nothing else, it will make you giggle before you meet your guests. I do this every day and it makes me laugh out loud, a great way to start the day!

One of my goals was public speaking, specifically on television. Having left my marriage, a broke Mum of two, with minimal art experience, I felt so far out of place in



MindCoaching in Christchurch

FuturePath MindCoaching assists Business and Sales Professionals, like you to reprogram your brain for success in all areas of life.

www.futurepath.co.nz

the art and business world I needed to set goals to work towards. I contacted our local television station and asked to speak about art and community projects I was creating. They invited me in and this grew into a monthly slot. This created momentum, dragging me out of a depressive phase, upward to the next level in my life. I joined a business networking group, giving quick talks about my work. There I also met a hypnotherapist, Murray Carter, who helped me through some of my psychological walls by having me visualize myself in the way I aspired to be, enjoying that being and believing it was achievable. I am not shy to say I was so proud of myself, overcoming what seemed a monumental challenge at the time. With practice, my nerves faded and I can now say I actually enjoy public speaking.

Remember that every single person in the room has issues and they admire you for being brave. Be kind and supportive and they will return the favor. Don't keep words of support for others, remind yourself you are doing what you love and with practice you will get better at telling others about your art. Be professional in public situations, don't go on about bad drivers or your ex, use this time to talk art and share with others. Keep that in mind for your social media posts too and keep business and private separate, always.

Key to my own blooming was surrounding myself with other creative and supportive people. Use your intuition to avoid negativity or those who want to drain you of your light. And believe me, as you grow others will be drawn to you so be aware of those who fake friendship to undermine

your success. You are your own best friend, listen to your inner voice and follow it. If you aren't comfortable with the advice someone is giving you, no matter how qualified or persuasive they seem, go with your gut. You need to control the room, just be comfortable with yourself and others will feel the same about your company and work. **N**



Curated by Ira Mitchell, a collection of 11 Christchurch artists showing painting, photography, ceramics, textiles and silver wares, celebrating our precious land and waterways. Donations will be gifted to the Trees for Canterbury Trust. To be held at the Christchurch Arts, Pumanawa Gallery, Christchurch Arts Centre From May 20 – June 2. Contact: artbyira@outlook.com Photograph by Blythe Yule.

Murray Carter, hypnotherapist
<https://www.futurepath.co.nz>



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!

t 09 415 6659 **m** 021 132 1691
www.printart.co.nz



Canvas & Fine Art Paper
SALE
 starts 7 May - Ends 10 June 2019



7 GREAT STORES
 & 16,000 products online!
www.gordonharris.co.nz



'Cheetah Portrait' - 480 x 380mm. Scratchboard.



'Who is That?' - 630 x 480mm. Scratchboard.



'Amaryllis' - 450 x 600mm. Scratchboard with oils.

Recreating Africa and Beyond - from Scratch

By Matt Mortimer

Beauty is at the centre of much of our inspiration. It can come from many places; a beautiful garden, animals from distant lands and even from other artists' work. South African-born Marion Brennan can lay claim to all of these, with a mixed bag of wonderful sights capturing the essence of her work.



“I love gardening and am lucky enough to have a large garden where I grow everything from our veggies to beautiful orchids. To see the amazing colours in flowers with the early morning light on them, or a gorgeous fantail flitting around me while watering is enough to talk to my soul. I am also very passionate about the African animals which in the main are under threat. I have spent a lot of time in game reserves in Africa and the wild animals inspire me to try to capture their unique beauty.”

African animals in particular shine through in many works from Marion; the influence also evident in the creative process, as she often has traditional African music playing in the background as she creates. In most cases, these creations are 'scratch painting'. Marion follows a simple and effective 10-step process once a subject is decided upon.

“Step 1: Take photos of the subject. Step 2: Draw the subject on tracing paper once my composition is decided upon. Step 3: Transfer the drawing onto the scratchboard by

applying pastel to the reverse side and tracing over it with a pencil. Step 4: Using various tools scratch through the black layer of the board to expose the white clay beneath. Steps 5 - 9: Apply various coloured inks and re-scratch to get the right depth of colour, light and shadow. Step 10: Apply fixative.”

With scratchboards to the fore, it's clear certain products take centre stage and in some cases are of a special or particular quality. “I use Ampersand scratchboards, Koh-I-Noor or Winsor & Newton inks, craft knives, and Micro Mark fibre glass pens. Ampersand boards are gallery quality and one has to choose inks carefully as an ink that dries with a hard skin finish is not suitable to scratch through. I have to import some of my materials from the USA.”

This attention to detail shines through in her alluring and striking work, the animals in particular 'coming alive' off the scratchboards.

From the varying and complex subjects, and the unique world of scratchboard art, one question emerges. How did it all start?



'More Pork/Less Pork - that is the question
- 400 x 500mm. Scratchboard and ink.



'Hibiscus Queen' - 450 x 600mm.
Scratchboard and ink.



'Morning Feast' - 690 x 540mm.
Scratchboard.

"I won a colouring-in competition when I was five and received a lovely multi-coloured pair of sandals, which were later sadly washed away on the beach. From that day my passion for colour and creating art work never waned. There were no opportunities during my school years to have art lessons, but my Mom provided me with a roll of brown paper and wax crayons. I would paste the paper on the wall and that was me catered for. I have never stopped painting and drawing."

Marion has always looked to other areas for resources and motivation, with well-known names, lesser known ones and a mentor all in the mix.

"I have seen an exhibition of Monet's – his work is just wonderful. As for today's artists, I love Heather Denison of Hawkes Bay. Both have a real way with colour and light; to me those are the two pivotal building blocks of a good picture.

"I also have an assigned mentor in Canada who gives me critical assessment and advice on my work by email if I ask for it. This is a wonderful resource; I appreciate her very much."

The ability to take an ongoing approach to learning is as valuable a tool as one of her craft knives, with some pearls of wisdom for young artists alluding to how to successfully structure a piece, but to also learn from one of her own lessons learnt...

"Make a time of day when you set aside time to create – practice is the only way improvement will come – and read as many art instruction books as you can. There is so much to learn about the production of a good picture or painting.

I have only made one mistake which resulted in me being a lot more diligent when doing portraits – and that lesson was to have a signed agreement from the subject before exhibiting."

Mistakes are clearly not obvious to the untrained eye, as the list of galleries that have shown her work are a



'Swallowtail' - 480 x 590mm. Scratchboard.



'Boomer' - 360 x 280mm. Scratchboard and ink.



'The Apple' - 520 x 420mm. Scratchboard.



'Lean on Me' - 300 x 400mm. Scratchboard and ink.

testament to with a solo exhibition at Birdwoods Gallery in Havelock North about every two years and Creative Arts Napier displaying some works in December last year.

Marion's global reach is enviable as her works have reached out to her homeland of South Africa in addition to Australia, the United Kingdom, America and in New Zealand.

When she isn't creating and the scratchboards are away from sight, Marion certainly keeps busy! She divides her time between family and friends and passing on her skills to others.

"I enjoy gardening, producing all of our own fruit and vegetables organically. Reading, knitting (I knit for our two grandchildren, and for Red Cross) and I love visiting family

in Wellington. I've done some touring in Australia in our 4x4 motorhome in the outback on roads less travelled with some friends, taking lots of photos to use in my art. I have volunteered for the last 10 years with Red Cross, delivering Meals on Wheels, and prior to that teaching the disabled to paint greeting cards at Care and Craft."

As unique as scratchboard work is, it has its own society of artists, of which Marion is an active member. This brings its own inspiration too as she aspires to get to master level and continue to delight people with her work. [N](#)



'Spring Visitor' - 490 x 640mm. Scratchboard.



'Reflection' - 340 x 440mm. Scratchboard.



ABOVE: 'Stare Down' - 1016 x 762mm. Scratchboard and ink.

LEFT: 'Light as a feather' - 1371 x 1905mm. Oil on Canvas.

"Make a time of day when you set aside time to create – practice is the only way improvement will come – and read as many art instruction books as you can."

80+ artists
from emerging to accomplished
opening their doors for
your enjoyment & inspiration

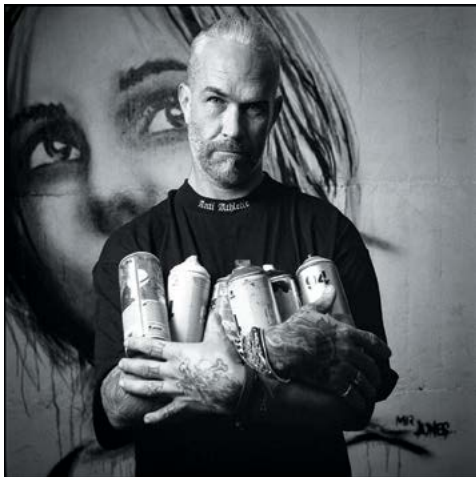
www.taranakiartstrail.co.nz
for artists bios, trail brochure & maps and updates

Taranaki**arts**trail
8/9/10 June 2019



Phil Jones

Phil Jones, aka Suspect/Mr Jones, is part of the first generation of 'street artists' in New Zealand. "I began my career presenting work on the streets of New Plymouth, to now living the dream of a full-time creative." Phil has exhibited and painted in over 30 cities internationally and was more recently taken on as artist-in residence-abroad. **N**



Photograph by @matt.cott

Beth Pottinger-Hockings

Beth's love of wool started as a child having been brought up on a hill country sheep and beef farm. "I learnt to knit and sew as a necessity and I was encouraged in these creative pursuits by my parents." Fifteen years ago Beth discovered the magic of felt. "It really was like I had 'come home' and my passion was born. What is important in my work is colour, balance, shape and texture." **N**



Maria Brockhill

Most of Maria's inspiration comes from her coastal lifestyle and the textural marks she puts on her clay work are created with found objects like shells and driftwood. She also uses sprig-moulded clay to add another dimension to her work.

"I'm always learning and testing out new ideas. Opening the kiln after every glaze firing is much anticipated. While I have a good idea what I'll get, because of the variables involved in firing the kiln, there is sometimes a surprise." **N**



Douglas Reid

Doug has been a full-time artist for 12 years and runs his own gallery in downtown New Plymouth, which has also doubled as his working studio for the past seven years.

"I enjoy the good natural light, plenty of space and the occasional visitors make it a pleasant place to create, with regular late night painting sessions in solitude just to break it up." **N**



Geoffrey Young

Geoffrey Young is a bespoke furniture designer, maker and joiner based in New Plymouth. His designs push structure and form. He

works with the integrity of wood, exploring physical and visual perceptions within the practical constructs of fine furniture sculpture and painting.

“My designs start with a vision of a completed form which I will quickly sketch it. It’s all about explorations of continuous ideas and evolving solutions.” **N**



Ché Rogers

Sound as vision - Ché's latest works explore sound in a visual language. Large, perfectly circular works simulate sound-waves expanding ever outwards. Playfully exploring these themes in a Post-Digital space, Ché shows a deep fascination of many different mediums and techniques.

He arrived in Taranaki in 2003, drawn by the cheap real estate and surf. Ché lives and works in New Plymouth, working in and blurring the lines between art, design, photography, film and sound. **N**



Howard Tuffrey

“**M**y sculptures are carved from our local volcanic stone ‘Taranaki Andesite’. From Mt Taranaki, the stone erodes, then tumbles down the rivers to gather as boulders. I like to use local materials that I gather myself, and honour the traditions of working wood and stone to produce high quality, crafted objects.”



Jana Branca

Jana Branca is a South African-born artist living and working in New Plymouth, Taranaki. She works predominantly in oils, and deals with notions of the ‘human experience’. Portraiture has become a vehicle through which she can visually process concepts of identity, growth, character, and change as she journeys and grapples with her immigrant status. **N**



A passion for pottery

By Beth McArthur

Potting is Kathi McLean's passion. As instigator of the popular Art in the Garden event showcasing the work of Central Otago artists, and the formation of the Central Otago District Arts Trust, she is committed to promoting arts in the region.

Greece, considered the cradle of Western civilisation, is where Kathi McLean went to hone her skills as a ceramicist.

A potter for over 40 years, she was keen to learn from a master – Melbourne-born Hector Mavridis at his Almond Grove studio 15km from Thessaloniki.

She returned home exhilarated from the July 2017 10-day course on primitive firings and keen to put her newly acquired knowledge to the test.

“The course was full on and amazing,” said Kathi, who has been doing just that at her Boulton Road studio, beside the Packing Shed Café in Earnsclough, where she also teaches pottery to classes of four in a well-appointed workshop, complete with pottery wheels and electric wheels, pit fire and kilns for raku pottery.

“In Greece we worked from 9am to 3pm, which was followed by lunch and a siesta, and following the siesta we worked on until 9pm. The after-dinner programme included watching videos and movies on international potters.”

When Kathi and husband Lex moved to Earnsclough 40 years ago from Cromwell, she was one of 12 artists who formed a co-op working out of the old Ashworth cottage, now demolished, on Tarbert Street.

They then joined with Arts and Crafts Incorporated and moved into what was the late Gordon and Cynthia Whyte's grocery store – now the Elim Church, in Tarbert Street.

But the thriving club, which built pottery rooms out the back, then fell victim to a government decision – the lifting of import restrictions which flooded the market with cheap imports.



Squashed bottles.



Kathi McLean pictured in her studio with an example of a Raku pot.

“And people’s interests were turning away from crafts,” Kathi said. “Multi sports became fashionable causing crafts to wane in popularity,” she said. But as with a lot of things, the wheel has turned full circle and pottery and other crafts have made a comeback. The Pottery Club is re-established with 15 members.

And now there is Art du Beret, a recently formed informal art group which shares ideas and runs pop-up exhibitions in the area. Kathi is this group’s only ceramicist.

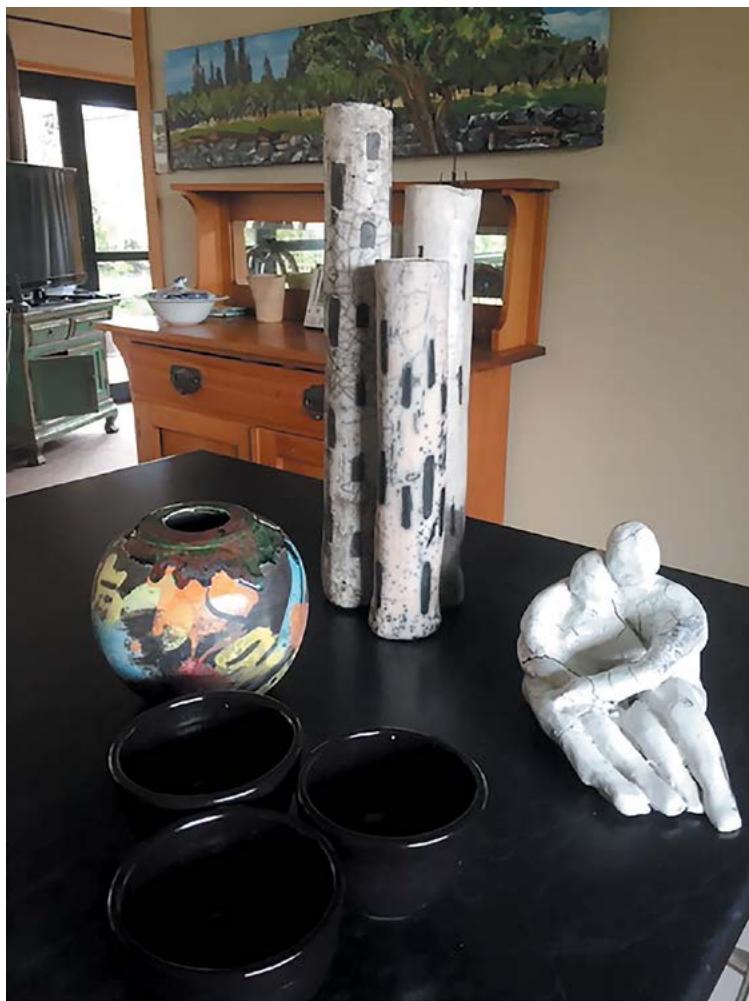
In 2007, when Kathi was chairperson of the Alexandra Community Arts Council, she was instrumental in starting Art in the Garden. It was held annually for the first three years before becoming a bi-annual event.

In 2007 Kathi, along with Shirley Howden of the Central Otago District Council, began work on forming the Central Otago District Arts Trust, which was set up in 2009. Kathi chaired it for several years.

Since realigning her life in 2015 when she left the position as Schools and Community Co-ordinator at Central Otago REAP, (which she’d worked at for over 20 years), she became more involved in her pottery.

The trip to Greece, teaching pottery and making her own pottery and ceramics in her own right are all part of her commitment to the arts.

A lot of her work is raku fired using the western method as well as ‘naked rak’u. She also makes domestic stoneware pottery, theme stacked pots and cylinders and bottles. One of her latest inventions is theme stacked pots.



Examples of Kathi’s pottery – a raku pot with carbon effects, pit fired cylinders, naked raku and stoneware.



Kathi as a working artist at Art in the Garden.

Kathi, who has twice won merit awards at Alexandra Blossom Festival exhibitions, has had work accepted for the Central Otago Art Awards. She is featured in the Central Otago Arts Trust Trail.

Her first solo exhibition took place over Easter this year at the Eade Gallery in Clyde, where she has pieces for purchase on a regular basis.

She has also sold pieces at the various exhibitions she has entered work in. Her work is also on sale at The Packing Shed Café. [N](#)

***“I believe in people
having the opportunity
to be creative.”***



'Lindow Man' - British Museum. Photograph by Mike Peel.

DOUGLAS CHOWNS

A Bushey Artist in Whangarei Heads

Painting can be many things – not merely 'pretty pictures'

Art, creative thinking and graphics have been my life since age fifteen when I was given a bursary to Art School in 1952 – it changed my life, my thinking, my skills and especially my eye-hand coordination. Art has since never been an amusement pastime or hobby for me. It has been my living – my life. A social realist painter and thinker – Douglas remains true to his heritage.

'Our Village' Attenborough's fields, Haydon Dell, the Churchyard graves of Dr Munro, Thomas Hearne and Henry Edridge ARA and the remains of Herkomer's castle 'Lululaund' were the wartime playgrounds of Douglas Chowns. Studios still existed in friends' gardens or were abandoned, dilapidated shells open to the sky. Lucie Kemp-Welch was painting in a black straw hat and smelt of turpentine and lavender water. The late Mary Bromet and her work were still much in conversation. The Bohemians – the Artists – had created the aura and myth into which Douglas was born in Bushey in 1937. A. E. Matthews was a familiar figure about the village

as were Canadians Frank and Cyril Church who later talked film and Bushey Studios when Douglas was in his teens at Art School in Watford. From an early age, Douglas was fascinated by illustrations in his mother's Orange Fairy Book edited by Andrew Lang and illustrated by Henry Justice Ford, from whom he learned to understand drawing in line.

The Royal Caledonian Schools marched on a Sunday morning behind the pipe band. The boys in scarlet and the girls in green, 'hunting Stewart', holding hands. 'Got any gum chum?' was the local kids catch phrase with American G.I's and the glow of a burning London hung in



!Si Dios quieres, Dominicanas! (God loves you, Dominicanas)- 1010 x 500mm. Oil & collage.



T'aimse im Chodladh' (I am asleep and don't waken me) - 2000 x 4000mm. Oil on canvas.

the sky above Bushey Heath. Cow parsley, long summer days 'Doodle bugs' and dog fights, black tarred railings around the forbidden pond at Merry Hill House, except in winter – sliding on the ice on a New Zealand apple crate – all come together in this artist resident of McKenzie Bay, Whangarei Heads.

After Art School, RAF Fighter Command and an international trouble shooting career in advertising and film – with residence in Spain, Portugal and the Caribbean – jet-setting since the mid sixties made the South Pacific attractive for his wife Meg and two children, and life in New Zealand since 1972 became a reality.

Douglas works exclusively from his family property where his beach side studio, Atelier gallery, and home are situated in its own bay under volcanic Mt Manaia. One man shows, both national and international, have been regular features for over 45 years. Presently the art is focused to embody his life and interest, his Celtic origins, the Roman occupation, the lack of humanity, the ongoing and appalling atrocities in modern Bosnia, Africa and South and Central America, the horror for some of village or boardroom, the environment, the mental torture people endure daily.

Trained by a student of Augustus John in Life Drawing, the 'Gut' paintings are figurative and painterly. They feature 'The Enduring of Suffering' and are based upon the Roman marble 'The Dying Gaul' and 'The Lindow Bog Man', the Druid named Lovernius.

Douglas is also an accomplished watercolourist, painting land and seascapes that often facilitate his lifestyle. He was the University of Otago commissioned painter and was Patron to the Northland Polytechnic Art Gallery at Geoff Wilsons request before Geoff tragically died. Douglas was Senior Art Tutor and initiator of the Art School which now lists over 150 full time students. As co-founder of the New Zealand Gaidhealtachd annual Celtic Summer School, his childhood legacy in the shadow of the Royal Caledonian Schools, piping, dancing and drumming with Pipe Major Charles Turnbull around and about Bushey and Watford, the West Herts Scottish Society and the London Scottish Regiment, the Thistle Club dances in Oxhey church halls, have all surfaced in McKenzie Bay, a New Zealand centre where Scots, Irish, Welsh and Cornish meet on a regular annual festival. Touring New Zealand Universities and Polytechnics with London Art Historian and author Edward Lucie-Smith, an old friend and colleague, resulted in a new body of work comprising this 'Enduring of Suffering' series.

Vincent Van Gogh said of Herkomer in 1882: "For me one of the highest and noblest expressions in art is always that of the English, for instance Millais, Herkomer and Frank Holl. What I mean in regard to the difference between the old masters and the modern ones is perhaps the modern ones are the deeper thinkers ... to make drawings that touch some people, to express not sentimental melancholy, but serious sorrow."



'Triple Death - Ireland pinned by it's own convictions' - 1430 x 1990mm. Oil on canvas.

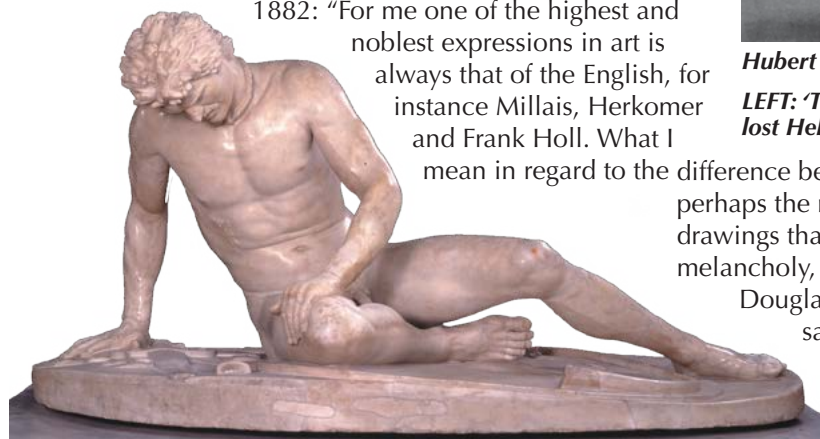


'Somos una Nacion - Basques' - 1240 x 1440mm. Oil on canvas.



Hubert von Herkomer in his studio.

LEFT: 'The Dying Gaul' - an Ancient Roman marble copy of a lost Hellenistic sculpture.

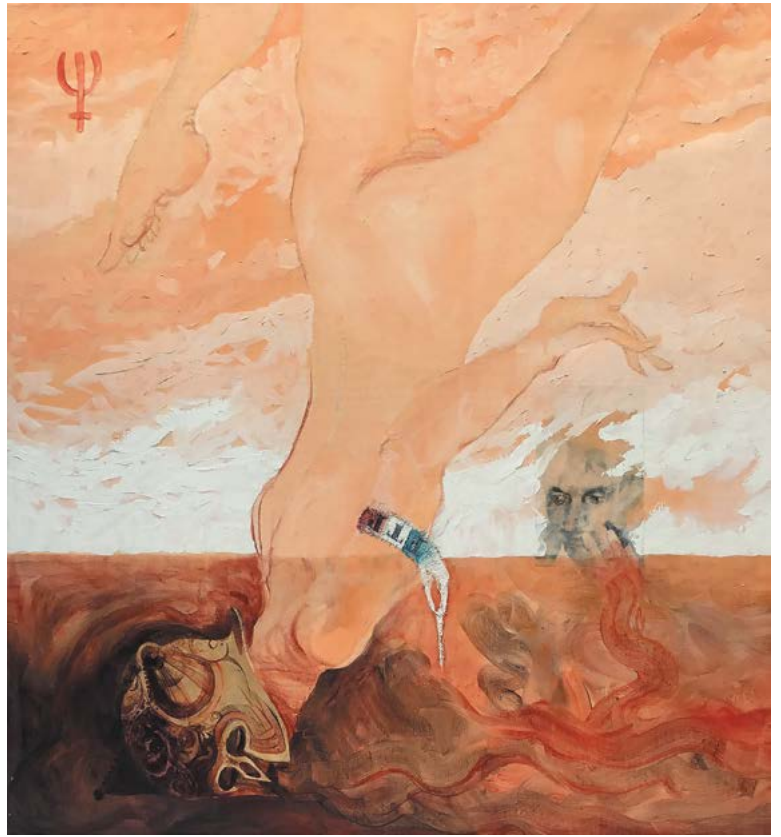


perhaps the modern ones are the deeper thinkers ... to make drawings that touch some people, to express not sentimental melancholy, but serious sorrow."

Douglas also wishes to: "Reach so far that people will say of my work: he feels deeply, he feels tenderly – notwithstanding my so-called roughness, perhaps even because of this." **Written by Meg Mairhead McDairmid Chowns 1994.**



TOP: Dougie with his painting 'Masacre of the Women of Braes' in Sabhal Mor Ostaig University of the Western Isles, Skye Scotland.



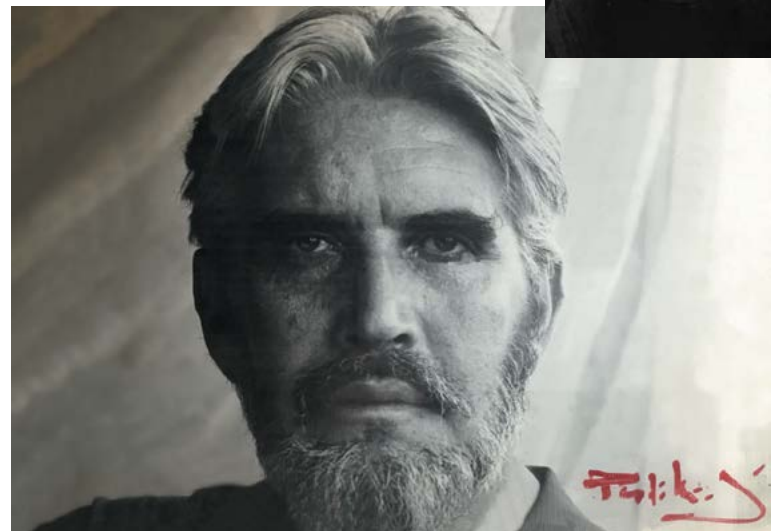
'Manannan Le Pendu - Bombing of the Rainbow Warrior' - 1210 x 1100mm. Oil and collage on canvas.



'Doodle Dreamer' Self Portrait 1944 - 1100 x 760mm. Oil and collage on canvas. Depicts Dougie's pressures, WW2 and Cold War.

Dougie continues: "A 1968 friendship in Madrid with Greek painter Dimitri Perdikidis, followed by residency in the Dominican Republic, working throughout the Caribbean where life was cheap, often dangerous and in serious contrast to my recent life in New Zealand, I've had my Atelier Studio for twenty two years on my own beach in this Northland paradise. Encouragement from Celtic Author Mythologist the late Dr Anne Ross, (author of 'The Life and Death of a Druid Prince') a friend and mentor, resulted, in this forceful body of work – not pretty.

"This revival of a not understood 1994 Exhibition 'The Enduring of Suffering' in this South Pacific paradise where world



Greek painter Dimitri Perdikidis. INSET: Dr Anne Ross.

concerns and thoughts of an artist communicating imagery based on the principle of Herkomer in Bushey past, and friend Perdikidis in Madrid, are appropriately revisited this 2019 Beltaine, May day in Europe – twenty five years later to the day and hour in 1994 – as a month long One Man Expo at Northland Society of Arts, Reyburn House, Whangarei.

“No longer far from the maddening crowd since the Muslem tragedy of Christchurch last month, the Nation is suddenly aware, sadly so, that suffering exists and has always existed world wide, not only at National level or even as I was myself as a child living through

the WW2 Blitz, but also in many Nations, often in crowded Wealthy Cities, in Boardrooms or in Village. The once ostracized unmarried couple, the deformed cripple, the bereaved mother, people we see demented being pushed in a wheel chair or perhaps only behind curtains, those abused in the work place, the elderly or alone. Like pain, suffering cannot be measured – endured often quietly and alone.

“This 1994 Exhibition is in homage to my late wife Meg, (who supported my art for 60 years, 48 in McKenzie Bay, NZ) and to others who suffer alone or in communities world wide – and will continue to suffer.” N



ABOVE LEFT: ‘Beltaine ‘93’ - 1010 x 1270mm. Senopic Oil on canvas.

ABOVE RIGHT: ‘Trinities - 3 x 3 x 3’ - 1650 x 550mm. Oil and collage on canvas. *Your friend’s friends may not be your friends, but that’s ok.* **TOP:** Dying Gaul Tutsis Killings. **MIDDLE:** Eisenheim Christ Catholic Brazillian Police street children killings. **BOTTOM:** Lindow Bogman Dimitri Arch Bishop Macarios AOKA bombing of Dougie’s aircraft Malta 1955.

LEFT: ‘Stateside Prometheus - the Mogadishu issue. Americans killed by their own weapons.’ - 1770 x 1990mm. Oil on canvas.

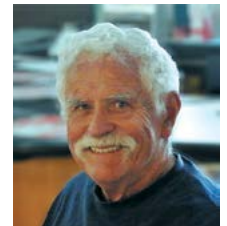
“Art has but one daughter and her name is Hope.

Oh beloved daughter of Hope and Memory be with me for a little...”



1895 Celtic twilight - W B Yates

Jim Cobb, owner and founder of Atelier Artists Acrylic and Mediums is keen to invite you to visit their website for instructional videos, newsletters and more . . .



www.atelieracrylic.com

-1 717 626 8866 • ABOUT CHROMA • PRIVACY POLICY • CONTACT US [f](#) [yt](#) [ig](#)

Atelier[®]
ARTISTS' ACRYLIC
— Est. 1965 —
HOME
PRODUCTS
COLOR CHARTS
RESOURCES
REVIEWS
NEWSLETTERS

➔ [Click Here To Access Our Australian Artist Digital Newsletter Collection Of Information](#)

ATELIER INTERACTIVE ARTISTS' ACRYLICS

Click here

**Introducing
The New Viscosity Ladder**

Tradition + Innovation = Control

Atelier Interactive is a unique artists' acrylic which allows you to use traditional techniques but also allows you to extend the drying time for more wet-in-wet blending whenever you want to. It is simple to understand if we divide our user information into two sections - one for Traditional, Fast Drying Techniques and the other to explain the techniques that you might like to investigate, for New, Longer Painting Sessions.

For Traditional, Fast Drying Techniques Only

- Use from the tube, with water or with any [traditional painting mediums](#) for traditional acrylic painting techniques
- Dries at the same rate as other artists' acrylics for quick layering

LEARN MORE

For New, Longer Painting Sessions As Well As Fast Drying Techniques

For long blending, use these special mediums with Unlocking Formula; for traditional techniques use these mediums without Unlocking Formula.

- Use with [Clear Painting Medium](#) or the new [Middle Medium](#) for spreading paint, edge blending and glazing
- Use with [Thick Painting Medium](#) for more extended wet-in-wet blending sessions
- Use with [Unlocking Formula](#) to control drying to keep blending wet-in-wet

LEARN MORE

ATELIER PRODUCTS

DOWNLOAD INFO SHEETS

FIND A STORE

CHROMA NEWSLETTERS



Sign up to keep informed of what's happening at Chroma and to be notified of new newsletters, videos, how-to articles and more!

Subscribe to our mailing list

* indicates required
 Email Address *
 First Name
 Last Name
 Subscribe

Subscribe to the mailing list here

Want to know how your information is used? Please [click here](#) for our Privacy Policy.

Let me introduce myself. My name is Jim Cobb and I am the owner and Paint Formulation creator at Chroma Pty Ltd, an Australian born company which now has manufacturing plants in Australia, the USA and warehouse facilities in the UK. So, in case you don't already know about us, Chroma makes and sells industry leading brands such as Atelier Interactive Artists' Acrylics, Atelier Free Flow Acrylics, A-2 Acrylics, Jo Sonja Artists' Colours and Archival Oils just to mention a few.

Each month, in *Australian Artist Magazine*, I will be presenting a product (or group of products) from our line of high quality brands for discussion along with painting techniques. As a very important part of our monthly discussion I will include the various website pages and Internet links that will help to enhance your knowledge and experience of our product ranges. To make it a complete resource we will also include any Facebook and YouTube clips on all the various subjects. The aim of the newsletter is to inform and engage with Artists via the written page as well as via the Internet as a "digital magazine" and ultimately create a library of information on acrylic painting.

With so many interesting links, the Atelier Acrylics website is a hive of very useful information. Here we have demonstrated how to get to the April '19 Newsletter, but as you will see there are many more newsletters to read. Each blue button takes you to a different newsletter, which you can download and print if reading a computer screen is not on your favourite 'to do' list.

There are places to leave your own opinion, you can download and print the articles, and there are many interesting and useful videos to watch and learn from.

You can also share your own artwork with Atelier Chroma as well as your experiences with the products.

Have a look at the colour charts as well. All underlined wording is a link, so click on the underlined words to discover more information.

DOWNLOAD & PRINT PAGE

CLICK HERE TO LEAVE FEEDBACK

(To access past newsletters, please [click here](#).)

NOTES FROM JIM COBB ROAD TESTING THE NEW MEDIUMS

As featured in *Australian Artist Magazine* - [click to download the article](#)

Road Testing The New Mediums

If you look at the images below you can see that I have been doing a lot of work and really "road testing the mediums" before inflicting them on you, the public. I hope you see some ways in which the mediums will be useful in your practice. I can only describe and illustrate what I am finding out myself, but I hope it will help you choose a suitable medium. I am sure that any artist among you who has only previously just used water will immediately notice that using a medium put you in a completely different world where everything becomes more manageable.

The biggest practical problem to overcome in a dry country like Australia is that trying to use an acrylic paint on an absorbent surface often results in a situation where the paint controls what you do - or to put it more correctly, what you can get done before the paint interrupted you by drying. Like anything that you may do that is unfamiliar, to start off with you will need to familiarise yourself with the opportunities that [Atelier Interactive](#) gives you to control the drying time, or that [Atelier Free Flow](#) gives you because of its unique consistency which allows you to get very immediate gouache like effects especially on watercolour paper.

Colour Mixing

I am continuing the colour mixing exercises and would appreciate any comment you might like to make. If you want to see that article and videos please [click here](#).

Tricia Reust | Atelier New Mediums

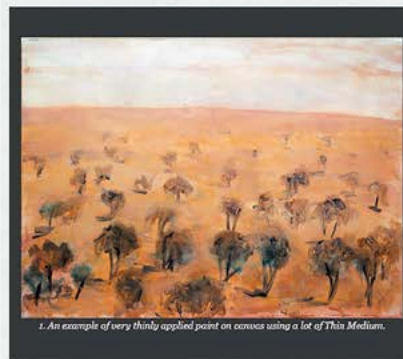
Tricia Reust made a fantastic demonstration on several ways to utilize the new Atelier Mediums. If you would like to access that video please [click here](#).

Conversations with Alice

We are having an exhibition at the Gallery Lane Cove in Sydney on 3-27 April 2019; opening night 3 April 6-8pm. This exhibit features work done by artists who attended the Ross River Resort in central Australia last July, which is organized annually by artist Bela Ivanyi.

If you want to read more about the exhibition or Bela's work, click the links below.

- [Conversations with Alice Ring article](#)
- [Gallery Lane Cove](#)
- [Bela Ivanyi's website](#)



Share Your Artwork With Us

It can look very selfish and egotistical for me to be filling cyberspace with paintings that I have done myself, but I would like this website to become one where people can share their images and experiences. I am not a very digital person but I am told that is not difficult to send an image from your iPhone to our email: marketing@chromaonline.com. We would love to share your images on our different social media networks in order to create a community of artists.



HELPFUL LINKS

- [Access all Newsletters/Digital Pages here](#)
- [All About Unlocking Formula](#)
- [Atelier Interactive Colour Chart](#)
- [NEW! Atelier Interactive PASTELS Colour Chart](#)
- [Follow us on Facebook](#)
- [Follow us on Instagram](#)
- [Follow us on Twitter](#)
- [Follow us on YouTube](#)



Click For The April '19 Newsletter of Australian Artist Magazine On ROAD TESTING THE MEDIUMS

Click For The March '19 Newsletter of Australian Artist Magazine Digital Section On UPDATES ON NEW MEDIUMS

Click For The April '19 Newsletter of Australian Artist Magazine On ROAD TESTING THE MEDIUMS

Click For The March '19 Newsletter of Australian Artist Magazine Digital Section On UPDATES ON NEW MEDIUMS

Click Here For The Newsletter Australian Artist Magazine COLOUR MIXING - SHADES OF GREEN

Click Here For The December '18 Newsletter of Australian Artist Magazine ASK JIM COBB + CONTEST

Click Here For The November '18 Newsletter of Australian Artist Magazine NEW ATELIER MEDIUM EFFECTS + CONTEST

Click Here For The October '18 Newsletter of Australian Artist Magazine Digital Section NEW ATELIER JO SONJA

Click Here For The September '18 Newsletter of Australian Artist Magazine Digital Section NEW ATELIER MEDIUMS

Click Here For August '18 Newsletter of Australian Artist Magazine Digital Section UNDERSTANDING ACRYLICS

Click Here For The July '18 Newsletter of Australian Artist Magazine Digital Section On ATELIER A-2 ACRYLIC

Click Here For The June '18 Newsletter of Australian Artist Magazine Digital Section On ATELIER INTERACTIVE

Click Here For The May '18 Newsletter of Australian Artist Magazine Digital Section On ATELIER FREE FLOW

Click Here For The April '18 Newsletter of Australian Artist Magazine Digital Section On ATELIER POURING MEDIUM

URBAN SKETCHING

By Anne Taylor

Carrying a sketchbook and compact watercolour set has become a habit since Anne Taylor got interested in 'urban sketching' a few years ago. So when it came to a week's holiday in Northland these went into the suitcase, along with togs and sunscreen. One of the highlights was discovering the Quarry Arts Centre and Gardens, a few minutes north of Whangarei.



A pottery class was underway inside the picturesque Scallop House.



It must be 30 degrees in the shade, as Keil Cas prepares embers for firing his taonga pouro.



Urban Sketching is drawing on location, capturing what you see in your immediate surroundings, and telling the stories of the places you live and travel. That could be anything from the view from your kitchen table, to the inside of your favourite café – or that beach in Northland. There are now urban sketching groups in most major cities and my first foray was at one of Wellington's monthly meet-ups. I was so daunted by the brilliant job that a fellow sketcher was doing of the inside of Wellington Railway Station that it took some willpower to stay for the customary coffee afterwards and not beat a premature retreat back home.

But from the group – and the online sketching community – I learnt how to avoid getting so tangled up in detail, and go with my own style. I often think of Asnee Tasma's advice (a tutor from Thailand): "Concentrate on what you're doing, and don't care so much about whether it looks good, or if it looks like anybody else's work. Focus on your own way of working. You should be very proud and confident of your own path. Complete what you are

doing. If you finish one drawing in your own way, it will always end up as good work."

So, to Northland.....first off, it was great to draw palm trees. We don't see nearly enough of them down in Wellington and they always evoke Matisse's South of France 'window paintings' for me. The Quarry Arts Centre felt just as inspiring.

I meet ceramic artist Keil Cas, usually based in Wellington but seeing family and making use, over the summer, of one of the many studios dotted around the former quarry. He's about to pit-fire some of his clay taonga puoro – traditional Māori flutes – so we have the privilege of watching him down at the kiln area.

The cluster of kilns is the legacy of Yvonne Rust (1922-2002), noted potter, painter and founder of the Quarry Arts Centre in 1982 who, along with others such as Barry Brickell, rescued the decommissioned quarry from becoming a permanent rubbish dump in the 1980s, and shared a vision of a working arts community. Pottery, paper making and leather tanning were some of the

initiatives here, and government work schemes enabled young people to learn a range of crafts for a time.

I set up near the Scallop House and soon painter Butch Britton strolls by. He'd moved to the Centre in the 1980s with his then 11-year-old daughter: "I was working at a slaughterhouse and Yvonne came in her truck to collect some skins for tanning," he says, remembering her dynamic, can-do approach. "The Scallop House roof is made from draped hessian with concrete poured onto it," he says. "It needs to be fixed every year now," he smiles but we both agree it looks so romantic. He remembers the community as a place of music and shared creativity, which also hosted leading painters such as Michael Smither and Philippa Blair.

Butch laments the rules and regulations that came into play as the Centre moved towards a commercial model. "You can see some stone walls and the remains of buildings up there in the hills; that's where some artists wanted to build their own accommodation. But now we can't go up there and artists are not allowed to stay overnight."

Not only a prime area for sketching cordoned off but a way of living and modes of housing deemed unsuitable by higher powers. I can't help imagining what it would have looked like if the artists had had their freedom.

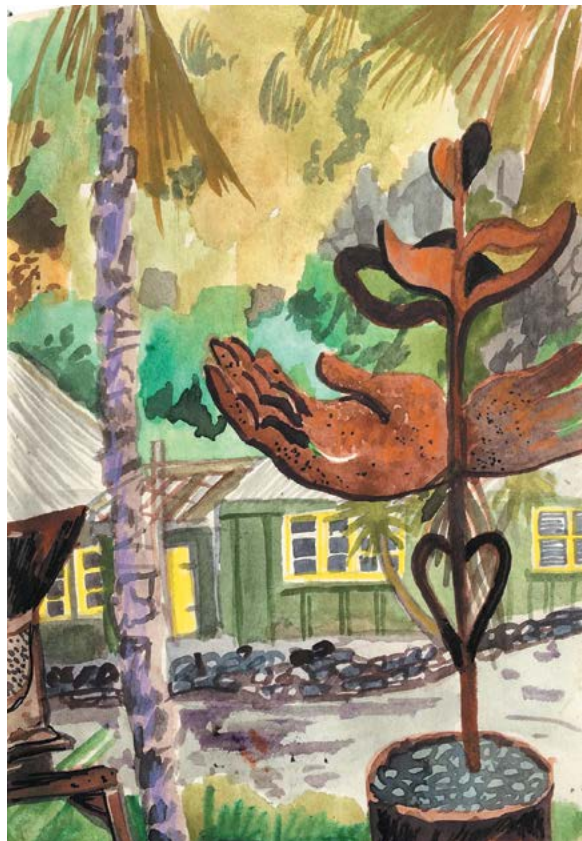
A rain shower arrives and I shelter at Helen Hughes' cute studio which looks out on a colourful cottage garden. Then Helen arrives, wearing the perfect Northland outfit of sarong and t-shirt. "I've stayed in every one of these studios at one time or another since I first came to a Summer Do Art School here 20 years ago," she says. Now with a café, gallery and print studio, the Centre is still a magnet for visitors, professional artists and students. Helen's elongated ceramic figures seem to be watching as she talks about her next workshop in the cool peace of the studio. I think Helen's students will find something just as special as I have here today. **N**

Read more:

www.quarryarts.org

www.urbansketchers.org

www.boulderbaydesign.co.nz



Remnants of quarry structures and machinery coexist happily with studios, mosaics, mobiles and work left by generations of artists.



You don't need to go to Barcelona to see spiralling brick columns. Beautiful to behold but I found them tricky to draw!



I ended the day with a loop walk round the beautiful sub-tropical Quarry Gardens, created by volunteers, a few minutes up the road. It's home to 'Te Wai U O Te Atakura' by Northland artist Chris Booth. The boulder will travel down the pole over the next 70 years or so, as the wood stack rots down; one of many environmental works Chris has installed throughout the world.

Finding ^{the} Missing Ingredient

By Matt Mortimer



Searching for treasure or a lofty goal has been a human motivation since day one. Whether it be the elusive Holy Grail, pirates looking for the sunken chest of bullion or getting the detail in that brushstroke to look just right, it seems we're all searching for betterment.



'Tutto Potente' - 609 x 914mm. Acrylic on canvas.

Somewhere along the line we have to make a decision on a definitive direction. Do I focus on art full-time? Or is it a part-time gig or hobby? Enter Alina Gane-Hurcomb. It seemed to dawn on her that once she got started, she fell into a love of painting and all things art! "I had always loved art, but hadn't considered it as a career until I attended a free workshop at The Learning Connexion three years ago. They called a week later offering me a scholarship to come and study with them.

"The scholarship motivated me to try my hand at art and after two weeks, art had crept into my soul and made its bed. I knew I was there for the long haul and that art was what had been the missing ingredient in my life."

The decision made, direction was the key. Alina had to find the treasure now that the missing ingredient - painting - was evident.

"I didn't know what I was inspired by creatively. I would see fellow artists who were completely passionate about various things and I would work with them on projects and exhibitions in the hope that their passion for the subject matter would rub off, but I found that my work always lacked something. I knew that I needed to find my own muse, but had no idea where to look. In 2018 I found her! It turns out that my passion, inspiration and soul reside in historical European architecture and travel."

She came full circle in considering herself an artist following one of these offshore adventures.

"A few glorious experiences last year were getting to the Sistine Chapel in the Vatican City to admire the handiwork of Michelangelo, and then to the Basilica di Santa Croce in Florence to pay my respects at his tomb. By far the most pivotal moment

The New Zealand Artist Magazine



'Materiality of paint'. Photograph.



'Chapel Bridge in Luzerne, Switzerland' - 210 x 297mm. Watercolour on paper.

in my creative journey was to visit Musée d'Orsay in Paris and see the Impressionists' work up close. Until that moment, I had not felt comfortable referring to myself as a painter but, upon leaving, I couldn't wait to pick up a brush. I had found myself as an artist. I came home with a new style and colour palette without having picked up a brush."

The Impressionists proved to be a key driver in her quest to create, inspiring her not just with their work, but also detail, including things like the use of colour.

"When I was six or seven I remember my grandmother showing me a book about the great masters and I immediately fell in love with the Impressionists. I was fascinated at how they could paint grass using multiple colours and it looked amazing because my very limited knowledge of colour told me that grass should be green. I recall lying on her sofa for endless hours pondering how that could possibly work."

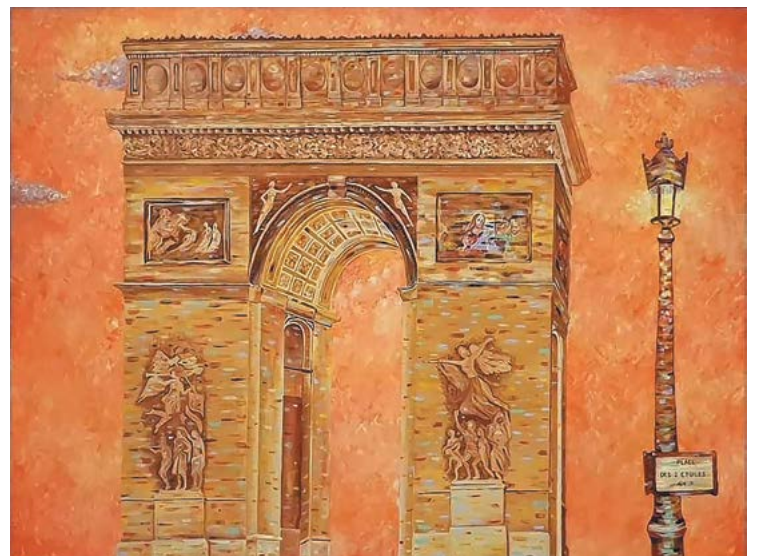
This pondering and endless hours of creating have put Alina in a unique position as to how her art has impacted people. Her searching out of opportunities or places to display her work are nothing short of inspiring. Where a local exhibition is no doubt exciting, the avenues she has taken in her journey are varied and different to what traditionally people would expect.

"I am proud of representing New Zealand in the 'Perspectivas' exhibitions in Spain and Portugal. These exhibitions involve researching a specified town/village using only the internet and then creating a painting based on your findings. The purpose is to show the effect of the internet on developing

The New Zealand Artist Magazine



'Hello Kitty' - 420 x 297mm. Soft pastel on paper.



'Je' 1219 x 914mm. Acrylic on canvas.

perspectives. "I also represent New Zealand creating artwork for rockstar Myles Kennedy, front man for Alter Bridge, and also Slash of Myles Kennedy and the Conspirators. The artwork myself and other international artists create is put onto merchandise which raises



'Seine cruise at night' - 381 x 762mm. Acrylic on canvas.



'NZ equals Love' - 609 x 304mm. Soft pastel on concrete outside a local Islamic Centre.



'Andiamo' - 1016 x 1016mm. Acrylic on canvas.

money for his charity organisations Future Song and International Fund for Animal Welfare (IFAW). Future Song provides music tuition and instruments to underprivileged kids in Spokane, Washington and IFAW supports the Save the Elephants campaign. "I am very proud to be stage managing the Hutt Valley Polyfest since its inception seven years ago as well."

This 'no boundaries' approach extends to the media Alina uses to create with acrylics and pastel pencils coming to the fore. In addition to this, she has a beautiful Italian beechwood easel to create with. Soft pastels used to be in the frame but as confidence grew and her colour understanding developed, she has leaned more into acrylics.

With so many possible routes to follow, Alina's process is somewhat uniform in regards to putting paint on the canvas.

"When I start a painting I generally already know what I am going to create. Most of my planning takes place in my head before I begin, but I am also open to it evolving as I paint it. I like to have a deadline so I don't get distracted, but I will also have multiple other paintings/drawings that I am working on in the background so that if I get in a rut I can turn to those for an afternoon until I have cleared my head again. I always have at least two sketch books with me wherever I go in case I am inspired (or overwhelmed) and need to create. Some artists can create in clutter, but I most certainly cannot. I need everything beautifully ordered or I can't think and become anxious. A running joke on my social media pages is photographing my palette and calling out paints that are being noncompliant. I post regular updates of the pieces I am working on and particularly with my European work, I give all the pieces a name in the native tongue of the country that inspired them."

The next expedition moving forward for Alina is to try and capture a residency in Europe, which lines up perfectly with her love of the architecture of the area, coupled with the fact a lot of her work has been inspired by Europe and consequently displayed there. She exhibited in New Zealand, and also in the Roman ruins in Milreu and the Alte Village Museum – both in Portugal and the Festival de Fusoos Artisticas in Spain.

This worldly vision of exploring is inspiring and motivating with a view to reaching the world, one piece at a time. [N](#)

News

NEW ZEALAND MASTERPIECES TO JOIN THE SAMSUNG FRAME TV COLLECTION

The second generation of Frame TV has launched in New Zealand with broader functionality, refined design and stunning new additions from Te Papa to the Art Store.

Having won over the design set with its sleek aesthetic and transformative Art Mode, Samsung has announced the launch of its second generation Frame TV that features a nod to New Zealand's art heritage.

Designed to turn the home into a mesmerising gallery of curated art, The Frame challenges the traditional role of a TV by enhancing users' living spaces even when not in use.

Alongside a set of new features that will allow users to display art in a more compelling way, one of the most notable developments comes from the Frame TV Art Store which has released curated artworks from Wellington's renowned Te Papa Museum.

The 13-strong collection comprises the work of several New Zealand artists. This includes a painting of Kororareka Beach, Bay of Islands by Thomas Gardiner (1840), a watercolour of the extinct Huia bird by Johannes Keulemans (1900) and a piece representing Mount Cook by Charles Barraud (1884) to name a few.

Bringing a unique element to the collection, macro photographs of two butterfly specimens dating back to 1773 and 1839 have also been included.

Te Papa's Chief Executive Geraint Martin says "The Frame will allow users to bring New Zealand art into their everyday lives.

"Te Papa is always looking for new ways to share our collections. This is a great way for people to have artworks from New Zealand's national art collection on display in their own homes," says Martin.

The works will join over 750 masterpieces from esteemed museums and galleries including the likes of Saatchi (London), Albertina (Austria) and Lumas (Berlin).

Jens Anders, Director of Samsung New Zealand's Consumer Electronics division, says it was time for Aotearoa to make its mark on the Art Store.

"Kiwis have truly embraced the Art Store, with New Zealand being one of the top five countries globally when it comes to Frame TV owners activating their subscription. With consumers clearly appreciating the artistic merits of the pieces in their homes, the next natural step was to put some of our New Zealand works on the platform," says Anders.

"The Frame has really redefined the way many think about the role of the TV in their home, whether it be

enjoying a piece from the art selection or displaying one of your own photos," says Anders.

In terms of functionality, updates include an enhanced user interface which enables selection of art based on the colour scheme of a room or by a particular medium such as drawing or photography. With new Slideshow and Favourites features, art connoisseurs can also curate a gallery of their most-loved pieces to display on the screen at intervals. **N**



'Thomas Gardiner Kororareka Beach'



'Frank Edward Clarke Pseudolabrus miles (Kelp)'



'Te Papa Macro Photographer - Chrysidia rhipheus'



Our Art Trail is now in its seventh year and is held over four days on Queen's Birthday Weekend. Take an art-inspired journey around the beautiful Lake Taupō district. Visit over 25 artists ready to share their art and studios.

Lynda Symons

In an emerging studio this multi-award winning artist, in mediums from ink to oils and brushes to palette knives, has new work on show. Whether portraiture, bush scenes or floral, her aim is to capture the beauty and emotion of a moment. All welcome. Come and see!



Te Whare Toi o Waitahanui

The creative people of Waitahanui invite you to come and view the 'mahi' of this community. There will be samples of traditional weaving, korowai, carving and arts alongside the contributions from our young ones from the Kura o Waitahanui.



Red Rock Gallery

We are pleased to be able to show recent works by the following artists, Nancy Tschetner, Richard Hoadley, Chris Martin and Gerard McMullan. Also Miranda Jefferies from Art School Taupo will be demonstrating her various art learning activities. Many works for sale.



Sue Graham

Visitors to Wildwood Gallery will see my water-media paintings celebrating nature with playful colour, pattern and texture. Mighty mountains, refreshing coastal scenes, dramatic flowers and whimsical mixed media are on display. During the Art Trail, I will be working on my off-loom dimensional weaving series, as something totally different!



Linda Rae

I create vibrant, bold, colourful art quilts on a large scale. My work is original, graphic and complex. Major influences are nature, fantasy, science fiction and my local area, Turangi. I have been attending classes with American artist Nancy Crow since 2011. This has had a major impact in my work. I've lived and worked in Turangi since 2014.



Karyn Hitchman

Painter in oils and children's book illustrator. Heavily influenced by her previous careers and a love of history, she loves painting colour, texture, fabric, nature and especially portraiture.

Karyn welcomes you to her Kinloch Studio. You can view her artworks on her website and follow her on Instagram.



Didi Chapman

Ceramic artist Didi gets her hands dirty most days. She enjoys transferring drawing onto clay medium, using Sgraffito and Mishima decorating techniques.

- Winner of the People's Choice Award, Taupo Winter Festival Art Exhibition
- A finalist at the Ceramics NZ 59th National Exhibition
- A finalist at the UKU Clay Hawke's Bay 2018 Ceramics Award.



Dianne Michels

Waitahanui creative Di Michels' artworks include some of the beautiful bird paintings from her first exhibition 'Around the Mountains' and other works not previously displayed. These include more birds, landscapes and weaving. Di's experiments with natural materials as a canvas will also be on display.



Ani Rowell

All Fired Up@ camochickenco.

Creative ideas and products, from organic produce to home grown basic principles.

Living the four seasons honestly and organically, finding inspiration in nature for creating unique pottery. From garden art, functional dinnerware and sculptural pieces, we are getting all fired up at Camo Chicken Co.



Connie Takarangi

As a creative textile artist, I have a unique story to tell through my label 13 O'clock, creating garments and accessories through re-purposing outside the realms of mainstream fashion. In my hands transforming that which would have been discarded, forgotten into mahi that has purpose, is beautiful and quirky.



Antoinette Beck

Antoinette at studio57 in Taupo, paints on canvas, board and recycled timber. Taking inspiration from the natural world as well as the built environment she enjoys shining a light on the 'everyday things' in life. Using a rich and varied colour palette her oil paintings combine realism and abstraction.



Active Arts

This year's exhibition reflects our enthusiasm and talent displayed in our own Art Gallery. You will experience a diverse range of style, subject and media through our paintings, drawings and pottery when visiting us.



TAUPO

ART TRAIL

QUEEN'S BIRTHDAY WEEKEND

31 May – 3 June
2019



The New Zealand Fellowship of Artists

July will see the opening of the Art@Heart exhibition at The New Zealand Fellowship of Artists' Gifford Gallery in Mt Eden, Auckland. This year the beneficiary of Art@Heart, the Fellowship's annual charity event, will be the KidsCan Charitable Trust.

KidsCan

KidsCan exists to meet the physical and nutritional needs of Kiwi kids less fortunate than others – providing food, clothing and basic healthcare in schools. They help disadvantaged Kiwi children to reach their full potential, and prevent children in hardship from missing out on the benefits of a good education which gives them the start in life they deserve.

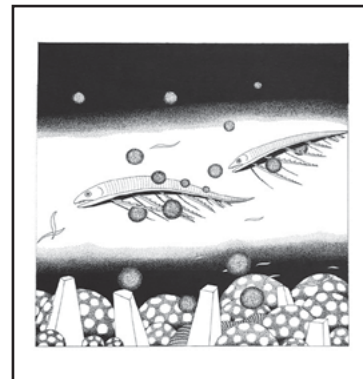
Painting from The Heart

Fellowship members have enthusiastically offered their time and skills to create a work of art, 'painting from the heart' to support the work of KidsCan with our underprivileged Kiwi kids. Our members are producing fifty artworks in their chosen medium: paintings on 10"x10" canvases provided or framed works in watercolour, pastel or dry media. All these pieces will be exhibited at The Gifford Gallery and will be offered for sale at only \$60.

Many of our Fellowship members exhibit regularly at the Gifford Gallery and at the Waipuna Lodge Gallery, and their work attracts buyers from around the country



Generous contribution by internationally renowned guest artist, Vjekoslav Nemes, for Art@Heart 2019, oil on canvas 10x10'.



A new work by Fellowship member, Michael Willoughby, New Devonian, pen and ink, 10x10'.

and overseas. Having artworks so generously created for this event is a great opportunity for canny buyers.

Guest Artists


In addition to the art from our own members, we are excited to have some additional pieces donated for Art@Heart by nationally and internationally renowned guest artists! Their works will be available for purchase by tender during the exhibition.

The Exhibition

The exhibition, opening at 10.30am on Saturday 27 July, promises to be an exciting and popular event with representatives from KidsCan, city and local councils, visiting artists and supporters in attendance. Refreshments will be available throughout the day. The large display of artwork will ensure an interesting and varied selection for all visitors. Final proceeds from the sale of all artworks will be donated to KidsCan.

Last year's Art@Heart event by the Fellowship for the Mercy Hospice saw the first 17 paintings sold within 30 minutes of opening! Visitors to The Gifford Gallery during the exhibition were impressed with the quality and variety of work.

The Fellowship

The New Zealand Fellowship of Artists provides artists and art enthusiasts with opportunities to share activities, attend demonstrations, art classes and workshops, enjoy social art groups and join in community activities. All New Zealand children deserve the benefits of a good education to help them develop their own potential, and we are privileged to participate in an event that can help transform their lives to build a brighter future. 

 The New Zealand Fellowship of Artists presents...

Art@Heart
A Benefit Exhibition & Sale of Artworks for KidsCan
27 July-24 August 2019
Gifford Gallery · 27a Poronui St · Mt Eden · Auckland

MANAWATU ART EXPO

12,13 &14 JULY 2019

CALLING ALL ARTISTS



This is a huge event on the art calendar not only for the Manawatu region but for artists from all over the North Island. In this, our 12th year, we hope to attract even more artists than our almost 100 in 2018.

Over 700 artworks were exhibited last year. This is a cash and carry art sale. The Expo is run by the Feilding and Districts Art Society and gains in popularity each year.

If you are a new, emerging or established artist now is the time to register.

A Preview evening with light refreshments and live entertainment will be held on 11 July.

This event is supported by local and national dignitaries, artists, art collectors and the general public. **N**

Registrations can be made online:
www.manawatuartexpo.com or
 via email:
raclarke@xtra.co.nz or
shandchina@xtra.co.nz.
 Registrations close 31 May, 2019

RAGLAN ARTS WEEKEND WOW'S with record number of artists

New date in Easter received positive feedback from artists and art aficionados alike

A record number of artists signed up for the Raglan Arts Weekend this year, which was held over Easter - 20 to 22 April. Thirty seven artists agreed to open their studios and places of work, making this the biggest open studio style Raglan Arts Weekend ever.

Not only was it the biggest, but this year's event also promised to wow with 13 new artists to add to many of the established favourites who have drawn art fans nationwide year on year.

"We were blown away by the number of sign-ups and the diversity in talent that we saw this year," says Nicky Brzeska, the co-ordinator for the Raglan Arts Weekend. "Along with some amazing painters, mixed media artists, photographers and ceramicists, we also had tattoo artists, those that forge steel, a furniture carver, a weaver, a floral designer and even an artist who works with dyed beeswax," she adds.

The change of date from the usual Auckland Anniversary weekend was met with sighs of relief from artists giving them a breathing space from Christmas, and a chance to avoid the sweltering weather of January.

Visitors found it easier to navigate the art on offer with a new website dedicated to the weekend to complement the growing Facebook page, as well as a newly-designed brochure including photos of all the artwork up for

The New Zealand Artist Magazine



Raglan Arts Weekend opening. Photo by Stuart Mackenzie.

viewing. "Some people like to simply grab a brochure and hit the streets, whilst others like a bit more context or discussion, and the opportunity to plan ahead. So having these three mediums certainly helps us cater to all styles," Nicky explains.

The Raglan Arts Weekend kicked off with the Preview Exhibition opening night on Thursday 21 March 2019 where art was snapped up. The Preview Exhibition ran until the 22 April 2019. **N**



A Biennial Art Event
Whangarei Heads / Aotearoa New Zealand

By Jan Boyes and Georgia Foster (9)

This has been on recently, early April, at the Baptist Camp, McGregors Bay, Whangarei Heads, during a week of very good weather.

Every second year, adventurous artists from across the world, keen to work in tandem with others, gather in Whangarei Heads, to share and learn new skills. They grow their art practice whilst collaborating to produce wonderful, unexpected art work in a sublime setting.

It is an opportunity to develop new friendships and engage with a worldwide network of craft-artists, providing the 70-plus participating artists with a chance to explore new mediums and connect with some of the world's most creative minds. It provides a portal to new directions and extraordinary learning.

This year the artists were busy working under the watchful eye of Mt Manaia, building masterpieces together in metal, glass, wood, fibre, print, stone, paint, ceramics and jewellery, a seven-day marathon of creativity which concluded in a well-attended 'no-reserve' auction of all 170 artworks. Proceeds are used solely to pay expenses and seed the next event. The auction was a chance to get our hands on a unique creation, and sometimes to discuss them with the artists themselves.

There were approximately 20 overseas artists, and 65 local ones (a full list is available on their website). The overseas artists come from France, UK, Canada and the USA. Many of the artists have been here before, and attend regularly.

From nine-year-old visitor, Georgia Foster: "We were

walking down the hill to the art place at the Baptist Camp and heard a machine. We went in the gate and saw three tents. All of them looked the same with white all over and rope to keep the tent up. The first artist we went to was using stone to carve things. She was making a bird that had a necklace on it. Then we went on the other side of the tent. In there were glass things. They had put colour in them and used big limpet shells for moulds. It was really interesting and, if I had to rate it out of five, I would rate it a five. We went to the next tent – pottery. You could see it when it was getting spun! You could see it when it was done and you could see it before they dry it and put the glaze on, to bake in a kiln. One of the guys there did lots of skulls. I am not sure that I liked them much.

The next tent was uphill. It took a bit to get up there but it was worth it! There was wood carving and it was amazing!

Then we went into a house. There was a café and more fantastic art work. They were using old springs from a chair, wood and paint. What they made together looked fabulous! They were making necklaces, paintings and much more.

After that we went into the printing place and we were watching a guy roll black ink onto a piece of wood. He then asked me "Do you want to come and help me with this print?". I said "Yes", and he put the wood down and put the paper down on top of it. I spun the wheel. It was hard to spin when it came to the piece of wood with the paper on top! As a reward he gave me an angry looking dog!

We got to the next place and in there were dolls, glass and pieces of a puzzle and all the artists were putting what they wanted to put on it. There was a skirt and a wood sculpture that Mum loved!

We were both fascinated by the lady weaving flax, who added LED lights for effect. What an amazing idea!

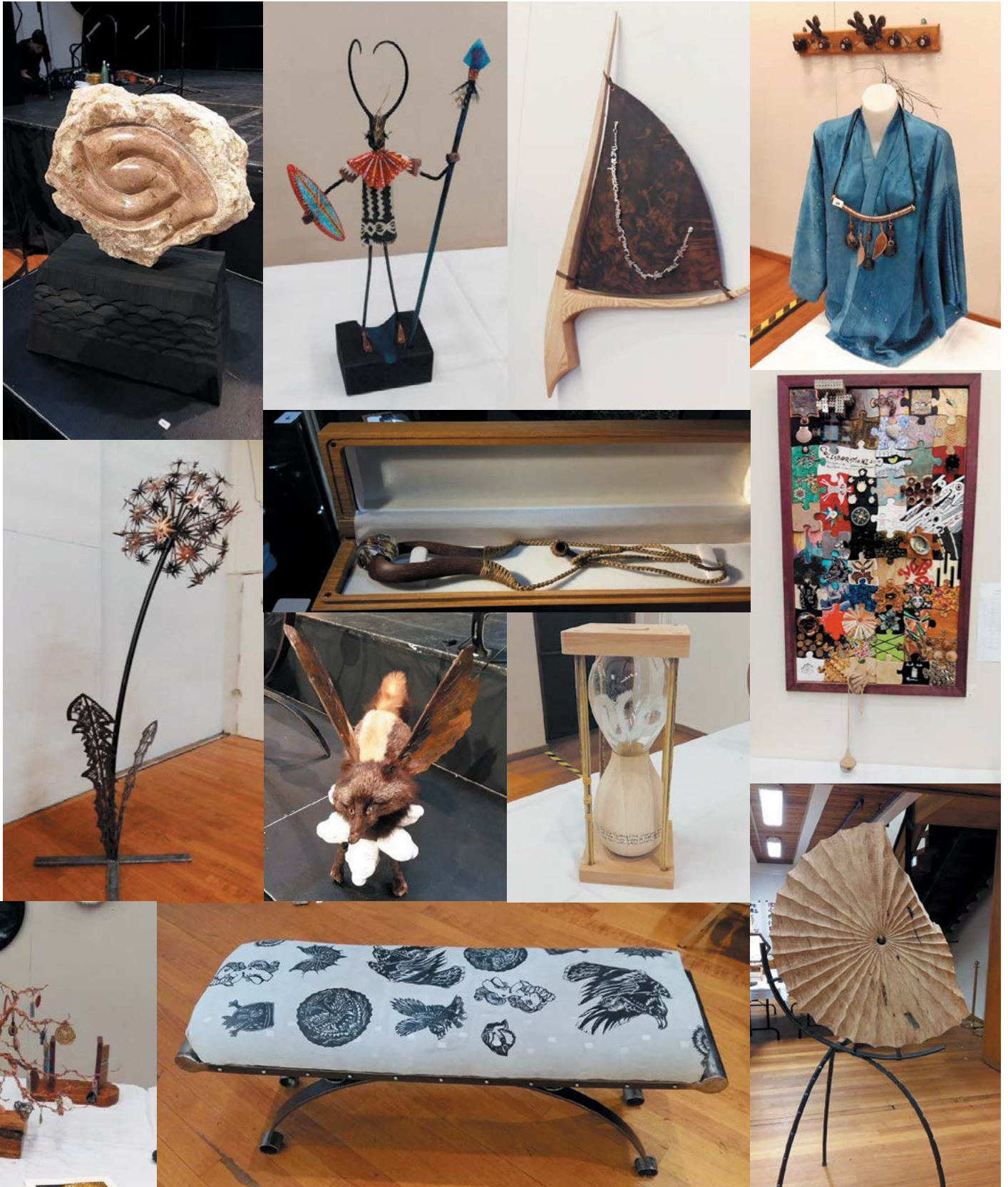
After we had visited all the sites we walked out of the front gate and we went home. Since then we have talked a lot about what art is ... it can be anything you want it to be as long as it has meaning to you. Some great art comes from trying new things."

Make a note to visit the Open day and/or the auction in 2021! www.collaborationz.co.nz.



EXHIBITIONS & EVENTS

Pictures from the Collaborationz 2019 in Whangarei. Beautiful results from a weekend of collaboration.



OTOROHANGA Art in the Park

By Jordyn Prole

Welcome to Otorohanga. A small rural town about an hour south of Hamilton, home to approximately 9000 people and on 9 & 10 March, home to 'Art In The Park - Otorohanga', a local artists exhibition and busker festival.



People's Choice Award goes to Hamish Life.



Runner up, Katrina Webster.

I love art. I love art galleries, I love art events and. As an artist myself.

I wanted to bring art into our town, so I decided to make more happen and with a date set, a bunch of talented artists, a tonne of support from the community and some amazing sponsors, 'Art In The Park Otorohanga' was born. The event kicked off Saturday morning with around 20 local Artists from

Otorohanga and surrounding districts setting up a diverse range of art sites, turning the Kiwiana Leisure Park into an abundance of colour, creativity, talent and soul, ready for the 10am opening.

Even though the weather threatened, the sun continued to shine throughout the weekend as members of the public browsed our local talent, some excitedly tucking newly purchased artworks under their arms whilst live

music from our incredible buskers filled the park. Children with painted faces played happily and artists continued to create cheerfully, greeting each and every person that stopped to admire their works.

The park was filled with colourful paintings, realism paintings, fantasy paintings, weaving, photography, carvings, sketches, sculptures, steelwork, and pottery. There was something for everyone and the amount of talent was incredible. No two artists the same, each came with their own uniqueness, making the People's Choice Award a hard vote for the public. Hamish Lile ended up winning over the hearts of the public with his carvings, winning the award and taking home a one-year subscription to *The New Zealand Artist Magazine*, kindly donated by *The NZ Artist Magazine*, as well as a \$200 gift card donated by Gordon Harris. Katrina Webster came in at a close second with her beautiful scenic paintings and didn't go home empty-handed either, winning the complete series five of *The New Zealand Artist Magazine*.

Overall it was an amazing weekend, well worth a look and I couldn't have asked for more. A great turnout for a first event. I'm humbled by the amount of support that I received to make Art In The Park Otorohanga happen. The feedback has been awesome and I'm definitely looking forward to bringing it back again next year.

A huge thank you to *The New Zealand Artist Magazine* for your kind donations, support and just all round encouragement; you guys really went out of your way to help in every way possible and I'm sure I speak not only for myself but everyone else involved that we appreciate it. I'd also like to thank Gordon Harris for their generous donation towards People's Choice as well as Jimmy from McIndoe construction Ltd for the use of their portable fences to hang artwork on. You really saved my butt when we ran out of fencing! Thanks also to Shelly from 'Shots By Shelly' for finding time



TOP from left to right: Rebecca Dowman-Ngapo (Somewhere art); Jane King; Jordyn Prole (Jordyn Ashlee Art); Rachel Clark (Clark Art).

2nd ROW from left to right: Charmaine Pomeranke; Samantha Redmond (Tesra Art); Janaya Christie; Hamish Life (Hamish Life's Tin Shed)

RIGHT: Steven Snookes (Rounbush Photography).

BELOW RIGHT: Ngaire Lincoln; Lara Whitmarsh.

BOTTOM from left to right: Nicholas Bartosiak; Shelly Proebstel (Shots By Shelly); Lilah Fleming; Katrina Webster.



to photograph the event amongst busking and manning your own stall; Aaron from the Kiwiana Leisure Park for happily hosting the event in your park as well as all your efforts helping to set up and just help out wherever needed; Otorohanga Mitsubishi for the use of your tent; my husband for practically becoming my slave; all of the artists and buskers who came and put your souls on show – you were all amazing! And every single member of the public who came in and supported our local artists. None of this would have been possible without all of you. Pats on the back all round. See you next year. **N**



'VIP Night' with multi-award winning artist Nemesh and Kharl WiRepa Fashion

On Friday, 5 April we opened the new exhibition by our wonderful and loyal, multi-award winning artist Nemesh with the title 'Uncharted Territory', and a Fashion Show presented by Kharl WiRepa Fashion. By Mira Corbova.

NEMESH

'Uncharted Territory' is a body of works that celebrates the artist's journey through spirit of colours. Nemesh's new art collection includes two stunning and quite emotional artworks created in our gallery in memory of Christchurch's terrorist attack, 'Compassion' and 'Kia Kaha, Love and Light'. Nemesh's third Solo Exhibition at our gallery is on until 2 May.


Nemesh says: "What I paint is who I am. My art is a reflection of my spiritual being. Imagine you are standing on the top of the mountain and watching 'Aurora Borealis' in awe. This is what I want to achieve with my art when you see my painting. Awe." We are very proud to represent Nemesh at The Art Lounge NZ. Nemesh's biography and his current available work can be viewed on our website: www.theartlounge.nz.com/vjekoslav-nemesh

KHARL WIREPA

Kharl WiRepa is a well-known Bay Of Plenty fashion designer that I have been admiring and following since discovering him at an inspirational event in Rotorua a few years back.

Kharl performed a fashion show showcasing his newest Bridal Collection that was absolutely stunning. No wonder almost every piece has sold out so quickly! One of the gorgeous models was Ms United International NZ 2019 (Tauranga-based Lin Evans Keo).

Kharl WiRepa is the first Māori designer to feature his clothing line in the British Vogue September 2018 edition, international collection special. Kharl describes the edition as the 'holy grail' of fashion. WiRepa's clothing line has been selected among Vogue's top 22 'designers of the future.' WiRepa whose career in fashion began at the age of 15 says that the international attention gained through his Vogue achievement will generate global interest for Māori and Polynesian clothing designers, models and photographers.

I feel so humble to have these two special souls and dear friends at my gallery at the same time. VIP Night was a celebration of glorious art, beauty and creativity, friendship and togetherness. I am looking forward to working together with Kharl and Nemesh on our future projects as well as to 'connect more people through creativity' at the Art Lounge NZ, Tauranga. 



Nemesh, Mira and Kharl WiRepa.



Nemesh at his exhibition 'Uncharted Territory'.



Ms United International NZ 2019, Turanga-based Lin Evans Keo.

ART PRODUCTS

OLD HOLLAND – The paint of the old masters

Established in 1664, Old Holland is the world's oldest paint factory. The Classic Oil colours have been used by Van Gogh, Vermeer, Van Ruysdael and other Dutch masters. To this day, Old Holland still produces its classic oil paints according to traditional formulas, supplemented by the latest contemporary insights.

All colours are manufactured using stone rollers that won't change the colour of the paints. Only pure cold-pressed linseed oil is mixed into the pigment. All colours are free of cheap fillers and artificial driers. This gives the colours the highest possible concentration of pigments providing great covering power, strength of colour and colour intensity.

Old Holland colours are extremely concentrated and may be blended to a huge variety of shades.

If you love colour, try the paint of the old masters. Available from Gordon Harris.



JASART DRAWING BOARDS

Drawing Board Easels are an essential piece to have in your studio. Artists and planners alike love this handy board as it is ideal for sketching, drawing, and painting.

Made from a smooth beech wood surface the drawing board comes complete with a built in pencil rest. The angle adjuster offers flexibility for different drawing methods and different scaled projects.

Available in A3 and A2. Made with wood from sustainable forestry.



MARS® LUMOGRAPH® aquarelle

STAEDTLER®

Premium-quality watercolour artists graphite pencils for classical watercolour drawings and sketches. This set comprises three different consistent degrees and one watercolour paintbrush #8, which is particularly useful for adding water to create a wide range of grey and black tones. Complemented by the Mars Lumograph for results with a metallic lustre in a wide variety of grey tones, available in 20 different degrees.



ART PRODUCTS

12 NEW COLOURS – Tombow ABT Brush Pens

A dozen new reasons to love Tombow: 12 new Dual Brush Pen colors for the first time in 29 years! These new colors provide a well-balanced color assortment for all types of art and design projects, giving you the best possible spectrum to use in your art projects! Featuring the flexible brush tip and fine tip we all know and love, these 12 new ink colors will complete your collection. Colors Included: 131 Lemon Lime, 291 Alice Blue, 401 Aqua, 403 Bright Blue, 407 Tiki Teal, 379 Jade Green, 569 Jet Blue, 803 Pink Punch, 817 Mauve, 910 Opal, N49 Warm Gray 8, N52 Cool Gray 8.

To view the 12 new colours and the full colour range visit www.gordonharris.co.nz or your nearest Gordon Harris Store.



FABRIANO TIZIANO 160G PASTEL PAPER PADS

Tiziano has highly lightfast colours, an excellent surface making and sizing, is produced with a high cotton content and pure ECF cellulose, according to ISO 9706 'LONG LIFE' regulations. It is acid free to guarantee long permanence in time. It is particularly suitable for pastels, pencil, graphite, charcoal, tempera, air brush and watercolour techniques. Tiziano can be used for all printing techniques. Available from Gordon Harris.



FABRIANO ARTISTICO Extra White 300G

Hot Press 56 x 76cm PK4 (3 + 1 FREE)

The Fabriano Artistico paper is mould made with 100% cotton, chlorine and acid free, guaranteeing long conservation and inalterability over time. The paper is sized both internally and externally, making it ideally absorbent and retaining its nature unaltered even if scratched. Brilliant white, without optical bleaching. Two deckle edges and watermarked "FABRIANO+ARTISTICO" on the short side. The high quality and ample offer of this paper satisfies the requirements of all professional artists and the most demanding amateurs.

Ideal for watercolour, tempera, gouache, acrylic, ink, charcoal, graphite and drawing. It is also suitable for printmaking. Hot press smooth surface.

Special value 4 pack of 3+1 FREE available from Gordon Harris.



ART PRODUCTS



WINSOR & NEWTON SERIES 7 FINEST KOLINSKY SABLE MINATURES

There are three essential qualities that define the finest water color brush: Point, Snap & Spring and Flow Control. Since 1866, the handmade Series 7 has proven itself to be the standard –bearer in all those qualities, offering a rapier-like point, perfectly balanced spring with extraordinary capacity and flow control. For artists who appreciate exquisite quality and longevity, there is no other brush than the Winsor & Newton Series 7. But did you know that the Series 7 brush is also available in miniature for ultimate control and precision detail.

Now available in New Zealand from leading art material retailers.

Lefranc & Bourgeois FLASHE

The colour palette of the Lefranc Bourgeois FLASHE range has been reworked with the addition of new colours, to deliver a perfect balance that meets the needs of artists. It now offers a broader spectrum of colours, opacities and formats that respond to the discerning needs of today's painters.

Lefranc Bourgeois has introduced 11 new and original colours to the FLASHE colour palette. These complement and enrich the existing substantial range of shades, giving painters the possibility to explore all their creative instincts. Flashe Vinyl Acrylic is available at Gordon Harris, Studio Art Supplies and The French Art Shop.



Market Place

TAUT ART
Manufacturers of:

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

www.tautart.co.nz • **0800 828 827**

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

ACADEMIC TRAINING IN WELLINGTON

www.anthesisatelier.com

Reina Cottier Art

51 Ocean Beach Road, Tairua 3508

Tel: 021 903 103

www.reinacottierart.com • reinacottier@gmail.com

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

The Otautau Gallery

110 Main Street, Otautau 9610

Tel: 03 225 8638

facebook.com/otautaugallery
theotautaugallery@gmail.com

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



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/>



GRINTER GLASS

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/

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 · www.artistsfellowship.nz

Moore Fine Arts School

Maungaturoto Centennial Hall

(45 mins from Whangarei - 25 mins from Mangawhai)

Tel: 027 431 8392

www.artschoolnz.com • moorefinearts@gmail.com

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

Hidden House Picture Framing

17 Port Road, Whangarei

Tel: 09 438 9951

www.hiddenhouse.co.nz • info@hiddenhouse.co.nz

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

The Red Studio

1/4 Cherokee Place, Mount Manganui, Tauranga

Tel: 06 575 9466

www.theredstudio.co.nz • inquiries@theredstudio.co.nz

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

Impressions

11a Sundial Square, Richmond, Nelson 7020

Tel: 03 544 5756

www.impressionsnelson.co.nz • impressions@actrix.co.nz

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

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.

Print Art

1 Parkhead Place, Rosedale, Auckland 0632

Tel: 09 415 6659 • 021 132 1691

www.printart.co.nz

john@printart.co.nz

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

The Red Studio

1/4 Cherokee Place, Mount Manganui, Tauranga

Tel: 06 575 9466

www.theredstudio.co.nz • inquiries@theredstudio.co.nz

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

**DO YOU WANT TO BE FEATURED
 in The New Zealand Artist
 Magazine?**

Email a few examples of your work to
editor@thenzartist.co.nz

Moore Fine Arts School

J.F Kennedy Memorial Park, North Shore, Auckland

Tel: 027 431 8392

www.artschoolnz.com

moorefinearts@gmail.com

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

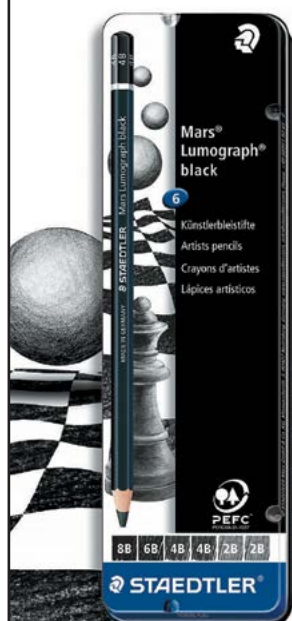
**TO ALL REGIONS OF NEW ZEALAND, ADVERTISE
 YOUR SMALL BUSINESS, GALLERY OR EVENT HERE!**

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

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



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



Pigment Liner for writing, sketching and drawing

- Long metal tip, ideal for use with rulers and templates
- 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)
- Up to 12 line widths, black ink



Look for inspiration everywhere...



Realise it at

Gordon Harris
THE ART & GRAPHIC STORE

7 GREAT STORES
& 16,000 products online!

FAST
& EFFICIENT
DELIVERY



www.gordonharris.co.nz

ALBANY · SYMONDS ST. · NEWMARKET · PONSONBY · HAMILTON · WELLINGTON · CHRISTCHURCH