

THE NEW ZEALAND

ARTIST

M A G A Z I N E

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FOCUS ON

- Froyle Davies
- Damian Kerr
- Gina Reid

ARTISTS FORUM

Dougie Chowns
Sketchbook, part 28

DEMONSTRATIONS

- Pouring Acrylics
- Watercolour Washes

FEATURES

- The Art of Forgery
- Wrestling with Mountains

EXHIBITIONS & EVENTS

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- Helen Leigh • Parmeet Sahni • Paul Coney •
- Ros Beck • Sandy Wright • Sue Currie •





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On the cover: 'Waterfall' – Sue Currie. PG 55.



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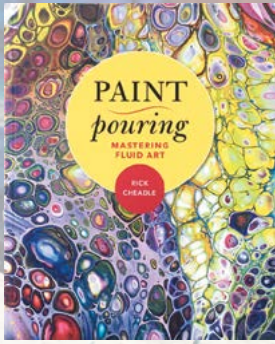
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BACK ISSUES WHILE STOCKS LAST





a note from the studio...

Hello dear readers

This issue covers Christmas and New Year, so best wishes to all for the festive season, please drive safely.

In this issue we focus on three different artists, each with their own distinct 'edge', pages 14, 26 and 53, as well as five featured artists, Helen Leigh, page 6, Paul Coney page 28, Ros Beck, page 36, Sandy Wright, page 42 and Sue Currie, page 54. This issue also encompasses a photographic artist, Parmeet Sahni, page 19.

A new contributor, Nelle Paton reveals her frustrations and tips on painting with oils on page 12, and Dougie Chowns shares his recent trip to the UK with us on page 24.

We have an update on pouring acrylics on page 15, which ties in nicely with our subscription prize give-away for this issue, details of which are on page 2.

Congratulations to Margaret MacDonald for winning last issues subscription prize, we hope you are enjoying your book.

In our two features for this issue, Jan Thomson 'Wrestles with Mountains' on page 40 and John Dumergue explores the 'Art of Forgery' on page 10.

Don't forget to peruse the new products on show on page 58 and be sure to suggest a gift subscription to TNZAM to your friends for an excellent Christmas present :-) – new subscribers get a goodie bag – see page 13!

Much love,



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Hooked on Books

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PORTRAITS OF BABIES AND CHILDREN

By Giovanni Civardi

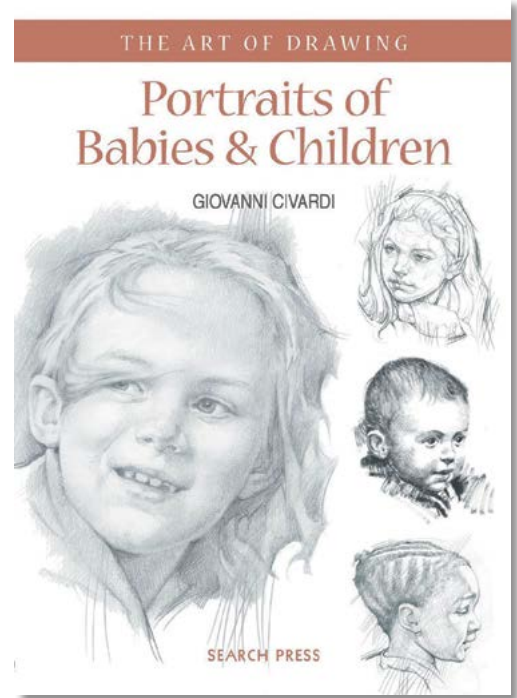
For those who have struggled to capture the ever-changing features of younger faces. This book by Giovanni Civardi will teach and guide the reader to observe, evaluate and recreate children's heads and expressions. With his expert knowledge in anatomy and proportion, he provides a number of tips and techniques on sketching and the different materials with which one can use. Civardi will inspire both beginners and the more advanced to tackle and successfully draw portraits of babies, up to children aged six or seven years old.

In this latest book by Giovanni Civardi the detail of sensitive pencil work adds immeasurably to its usefulness. Books on portraiture are not particularly thick on the ground, and those on children even less so, maybe because children are a difficult subject, hard to persuade to keep still; a photograph is often an essential point of reference. This is a shame, as a good portrait can capture enduring character rather than a momentary look and is worth the effort required. Giovanni is as thorough, though concise, as ever and is a sure footed teacher.

As ever, the main part of the book is a series of worked examples that demonstrate techniques with children of all ages as the title implies.

What is particularly impressive is the depth of character that Giovanni manages to get into his work. Children are very much a work in progress and features, expressions and poses are constantly fluid. Picking the right moment is very much an exercise in observation and Giovanni is also sound on this its getting to know your subject, as you should, but in particular detail.

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Pushing Through

Helen Leigh believes that 'self-doubt' is a huge hindrance to many artists; always feeling on the back foot for perhaps not having a formal art education and maybe a lack of contacts. This has proved to be the obstacle in getting further in her art career. "However," she maintains, "if you are willing to put the work and time in, you can make your mark, and pursuing this avidly, reaching out online and promoting my own work has really helped me in my art career and with sales."



'Tiger Roar', 900 x 600mm. Acrylic on Canvas.

During the past six years Helen has built up an online art gallery, showcasing and selling her works. Have a look at 'The Fascinate Gallery', fascinategallery.business.site.

She has also been part of three charity fundraising shows, for the LGBT community, Cancer Society and the Christchurch City Mission. Her upcoming solo exhibition, which is the second in over a decade, has been completely organised by herself, including setting up an 'Event' on Facebook for the first time too.

Helen has always sketched and doodled. In her 20s, she decided to pursue the subject further, reading and trying every kind of art style she could find in her library. She practiced but found she hadn't really gelled with any particular form and her art remained a part-time hobby.

About six years ago, Helen was struck down with myalgic encephalomyelitis (ME) and while she was housebound, as a method of escape, she delved into her past knowledge and refined what she loved into two styles: Abstract Expressionist drip painting and Surrealism. "Art was literally a lifeline for me, to be able to express myself and my feelings not only got me through my illness but has also given me an amazing creative identity – something that is all mine, that I wouldn't trade for anything!"

Finding that animals as a subject are a great metaphor for expressing emotion, she also loves to experiment with the personification of inanimate objects, giving them human qualities designed to provoke feelings. "I find the freedom of drip painting and combining these strange personified surrealism concepts, using vibrant colour, is a complete expression from my soul; each one a symbol or totem of meaning."



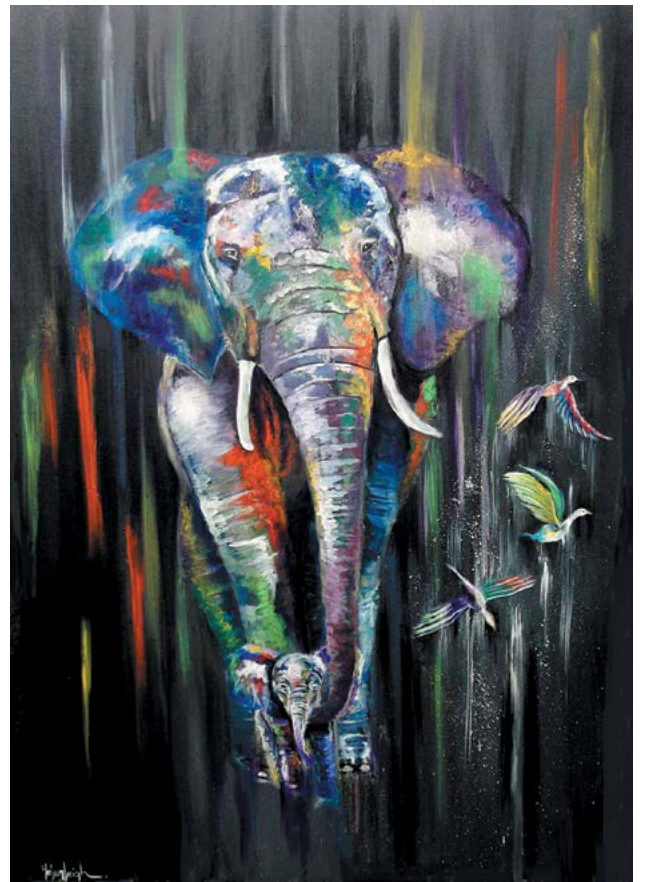
'The Fish Duchesses – High Tea at the Sea', 762 x 1016mm. Acrylic on Canvas.

"Jackson Pollock was a huge influence on me when I first started with drip painting. Looking at his work and success gave me permission to go with my feelings of unconventionality and drop those notions that only classical art styles were acceptable, shareable or sellable – and what made you a 'real' artist. I drew huge correlations between what he was doing and the evolution of what I was trying to do.

"Later, when I felt I needed to draw out solid images from whatever the background had shaped, Ruth Kligrum and Chrissy Angliker influenced me. I also love Robert Oxley's work, and found again huge similarities not only in the subject matter but the reason for doing it – the love of animals. For my surreal works, it was Max Ernst, Salvador Dali, Hannah Yata and Meredith Marstone, whose work I often refer to if I need a bit of confidence and inspiration."

Dreams and aspirations

After reading 'Great Expectations' by Charles Dickens as a child, Helen has a secret dream of being "picked up by some philanthropist mogul to have a show in New York – ha ha." In reality, she would love to just have a year of residency in Christchurch where she can be dedicated to art and mentored by an established artist. "I would also like to study more; learn more, particularly in my surrealism – there is so much more I feel I could do, given the space and time.



'Elephant Love – Mother & Baby', 762 x 1016mm. Acrylic on Canvas.



'Mustangs In The Surf', 762 x 1016mm. Acrylic on Canvas.



'Don't Forget Your Umbrella', 762 x 1016mm. Acrylic on Canvas.



'The Bee Queen', 762 x 1016mm. Acrylic on Canvas.



'The Heiress Of Beauty', 762 x 1016mm. Acrylic on Canvas.

"I love the feeling of making my own world – the one I make up and see inside my head – and turning it into a reality. I feel so good when I am painting a simple thing, like blades of grass in a field and it is looking so real. This repetition of doing each blade is like a meditation and a gratification all in one."

Method

Helen likes to start by painting her canvas black for her drip works and blue for her surrealism. "Black because it makes the colours more vibrant and blue because it is a great base for skin and sky." Then she does a rough sketch in charcoal pencil, "I also find this helps sharpen the edges when applying the paint – it creates a black outline. I always have to start with the eyes and work my way out."

She prefers to work in acrylics, finding they assist in making her work really sharp and clean. "You can also thin the paint with water or additive which makes it great for blending." Her favourite brush is her flat brush: "All the world's problems can be solved with a flat brush! Great for making tiny dots; turn and manipulate for leaves and thin edges, load two colours on the brush and twist to make a petal. In my opinion, a flat brush will turn a good artist into a great one."

On the subject of brushes, Helen maintains that a set of good flat brushes, a set of the tiniest brushes you can find and an angled cutting brush is the most valuable. "Don't go for the cheaper brushes, they are brittle, the hairs will fall out in your painting and they will be scratchy."

Free time

An avid cyclist, Helen also figure skates and reads as much as she can. She loves to listen to music while creating, but doesn't listen to anything with lyrics or anything that makes her feelings drop as this affects her work and her paintings suffer as a result.

For new artists, Helen says, "It is so important to get honest feedback about your work. I cannot stress enough how important it is that you get good tools. Get the best brushes, paints and canvas that your budget will allow. The difference between a good artist and a great one is time. Don't be afraid to go over your work, keep going over and over, the more layers the better, the more time you put into a piece the better the result, don't settle for that fluke that looks good – and now you're afraid you'll ruin it by going over it. Go over it! Even if you ruin it, wipe it out and do it again. Practise, the more you practise the better you get. Practise, practise, practise and utilise layers." N



'The Lovers' Underwater Ballet'; 1220 x 600mm. Acrylic on Canvas.



'Hummingbirds'; 600 x 600mm. Acrylic on Canvas.



'Dance Of The Sparrows'; 900 x 600mm. Acrylic on Canvas.

THE ART OF FORGERY

By John A Dumergue

It still seems bizarre for me to have received a hand written note from a UK artist, whose fake paintings Scotland Yard once described as 'the biggest art fraud of the 20th century. I am referring to the artist John Myatt who was convicted of art forgery. His partner in crime was John Drewe who was convicted of conspiracy.



My painting of a village after Monet. Acrylic on canvas.



Fake / Myatt exhibition invitation.

These days Myatt sells his paintings as Genuine Fakes and on the back of each canvas is a computer chip and the legend 'Genuine Fakes' written in indelible ink. Removing the chip would damage the painting.

When I heard that Myatt was having a 'FAKE' exhibition and sale in London I asked my niece who lives there to go and have a look. She said his work was amazing and he was a lovely chap. During their discussion he showed interest in my art, which my niece told him about, she saw my original and copied works during her last visit to NZ .

Myatt wrote a note to me on the back of his exhibition card that read.

16/Jan/2015

To John
I have just met Elizabeth at the gallery here in Winchester.
Good luck with your painting and very best wishes
From
John

John Myatt
Genuine Fakes.

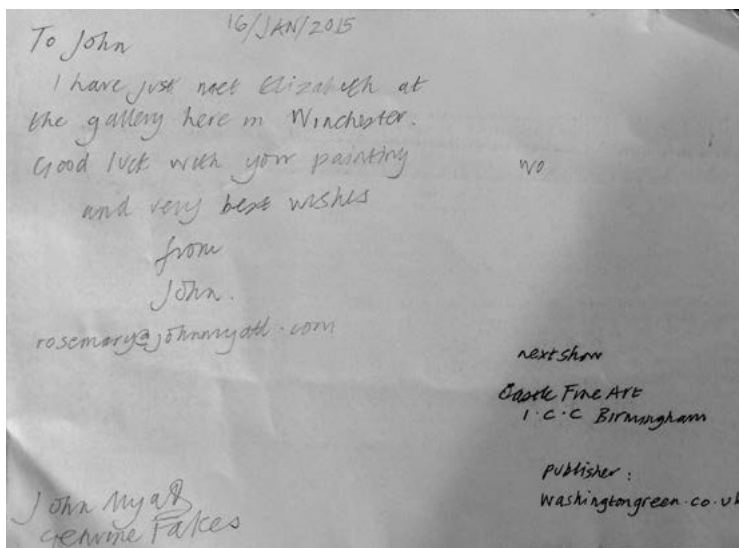
The first person in New Zealand to be convicted of art fraud was Karl Feoder Sim.

After his court case he legally changed his name to Carl Feodor Goldie. But before this he produced many Māori paintings as a forger and signed them as Goldie, so with a name change he could legally sign C F Goldie. He did not copy existing works but painted works in the style of the original artist.

Sim forged 62 artists but this could have been as many as 82 according to some sources. However Sim had a penchant for painting Goldies.

In 2014 two forged Monets by Hungarian-born Elmyr de Hory surfaced at an Auckland auction house. The photo I saw showed one of these was poorly executed.

Myatt became involved in art fraud after placing an advert to sell genuine fakes from £150. This advert



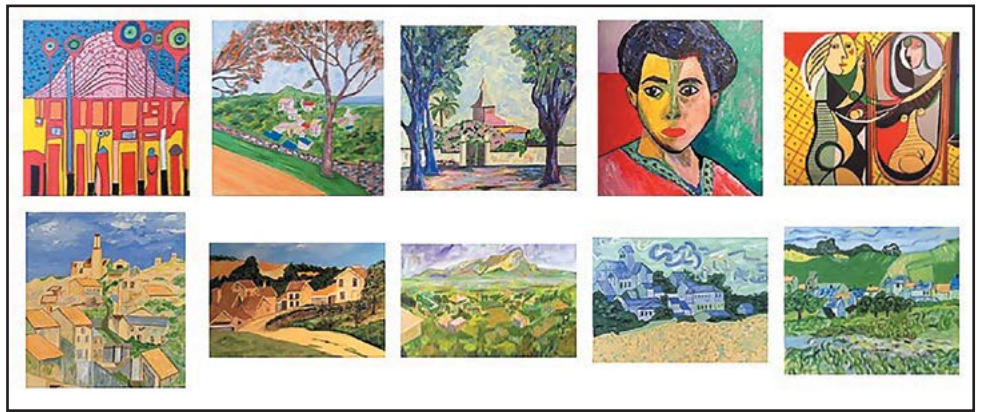
Note to me from Myatt.



First advert before criminal activity.



Myatt writing his note to me.



My copies of Masters for my own private collection.

was read by Drewe who ended up with many copies for his own home. Myatt would study, for example, a Monet then create his own undiscovered Monet.

After about three weeks Drewe informed Myatt that Christies had valued one of his fakes at £25,000 thinking it was an original, and that is when Myatt and Drewe started down the path of criminal activity that lasted almost a decade.

Myatt was surprised the experts did not realise the fakes were not produced in oils.

He used house paint/emulsion paint mixed with KY Jelly to give his works an authentic – looking glaze. A cup of coffee was sometimes poured over the painting and the excess rubbed off to look like ageing.

Drewe would obtain the fakes, get new stretchers and new frames. He would use tacks previously soaked in salt water for ageing and empty the contents of a vacuum cleaner into areas on the back of the painting to give an aged appearance.

Drewe used some of the money the pair made to donate money to a gallery that later gave him access to art provenances. He would slip new entries into the card indexes and corrupt provenances to suit their fake paintings.

A Giacometti Myatt produced was poorly executed and was brought to the attention of an expert who confirmed it was a fake. The enquiry into Myatt and Drewe by the police lead to the arrest of the pair. When police arrived at Myatt's home they found an unposted letter to Drewe from Myatt stating he no longer wanted to continue

in the criminal activity. This letter was as good as a confession. Myatt, who assisted with the police enquiry was sentenced to one year in Brixton Prison and served only four months. Fellow inmates used to call him Picasso, and Myatt would draw their portraits for phone cards. Drewe was sentenced to six years and was released after two years.

Myatt painted 200 fakes, only 80 were recovered, so out there are 120 fakes. Many people who find out they bought a forgery say nothing because they are embarrassed.

When Myatt was released from prison the policeman who arrested him offered him £5,000 to paint a family portrait.

On Youtube there are master classes run by John Myatt which benefit those interested in painting.

There have been many art forgers such as Eric Hebborn, Wolfgang Beltracchi and Mark Landis to name but a few. Beltracchi was caught out for using Titanium White in a painting which was not available at the time the original was painted.

I was surprised how similar Myatt and my lilly pond paintings were, considering my work is no match for his expertise. As far as my own copies of great painters go, these will always remain part of my own personal collection. [N](#)



My Lily pond in Monet style.

The New Zealand Artist Magazine



Myatt Lily pond in Monet style.

HELPFUL TIPS

OIL PAINTING



Things that have helped me the most when painting realism.

By Nelle Paton

- Going from big to small: I go for the obvious large shapes first in a simplified manner (capturing their general colour and value), then go for progressively smaller details. This helps me to...
- See the bigger picture: It can be easy to get caught up in small details, but they won't look right unless they connect with the rest of the picture. Different sections do not exist independently, they flow together. It helps to compare one part to another and step back often to make sure nothing jars.
- Value: Capturing the right values, i.e how light or dark an area is, is more essential than detail for realism.
- Thinking abstractly: It helps to think in terms of simplified masses of color and value.
- Focusing on relationships not accuracy: Everything is relative, the colour of one shape informs the colour of the one beside it. It helps to ask – is this shape darker, cooler or grayer than the other shapes?
- Finding the gesture: Gesture conveys the energy of the piece. It is the flow and rhythm of all the shapes. Practicing quick gesture drawings is a good way to learn to feel the gesture.
- Comparing the edges: Look for where the boundaries of shapes are sharper, softer or lost. Squinting can help. An edge can be softened with a clean brush or by having a similar value/colour next to it. An edge is sharper when left alone or accompanied by a higher contrast in value or colour. A variety of edge adds interest and looks more natural.

What I wish I knew when I started:

- Paper: When starting out it's easier to use paper rather than canvas. It's less expensive and takes up less room, so it doesn't matter if you mess up. I've found Canson Figueras, Hahn acrylic/oil board, and Fabriano Tela to be good options.
- Palette Knife: Using a palette knife makes getting big clean mixes of paint so much easier.
- Glass Palette: I've found using a cheap large glass frame to be the best palette. Clean up is easy, you can just scrape off.
- Paint: You don't need many paints to start out. Starting with just a few colours (eg. red, blue, yellow and white) is the best way to get a grasp of colour mixing, as well as being more affordable. It's amazing what just a few colours can do.
- Gesso: When you do use canvas, extra layers of gesso can give a nicer surface to paint on with less texture.



'Daughter of the Lake'. Oil on canvas, by Nelle Paton.

- I apply gesso with a roller then sand the canvas. I've found liquitex gesso to be the best.
- Brushes: You don't need a lot to start with and you don't need fancy ones. There's no such thing as a magic brush that'll do the work for you. I only use flats, and some smaller rounds for detail. I find bristle brushes good to start laying my colours in, then I like to use synthetics over that.
- No Turpentine: I don't use turpentine at all. I started off trying to use it but it wasn't worth the smell and headache. I use oil paint straight from the tube, painting wet into wet. Or if I layer the paint, it's usually only a few layers, and I can still add oil medium into the next layers if I need to. I clean my brushes with dishwashing liquid and brush soap.
- Varnish: Varnish is important to protect paintings and bring the vibrancy back. **N**

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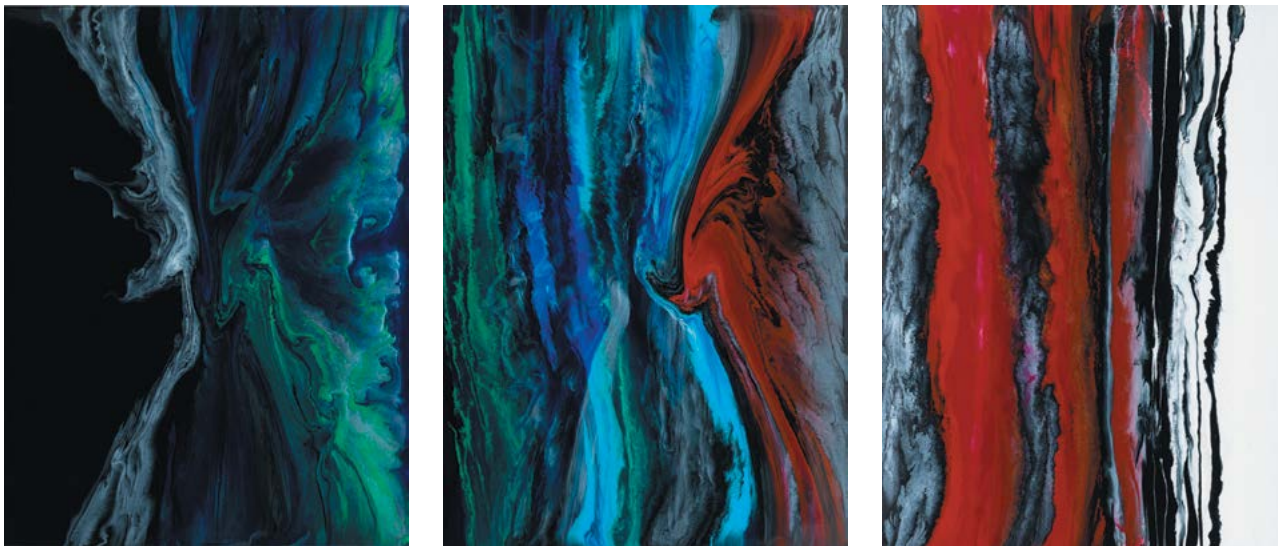
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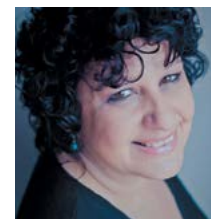
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'Before The Light of Day', 760 x 1010mm x 3 (Triptych). Acrylic on linen.

POINT OF ORIGIN

By Froyle Davies



Two years ago, I returned home to New Zealand from Australia. I had been on a journey to find my birth family and point of origin. I had found that my mother was Pākehā, and my father was Māori (Ngāphui).

I have since met my father's family, although as a child of a passing affair, my mother still has not told her family that I exist. From this journey of exploring family, culture, and identity, I finally settled in Palmerston North. Although I have been an artist for over 25 years, I took a position as an onsite manager for a student accommodation facility.

My work is now displayed throughout and when Yvonne Westerman from Westerman's Property Solutions saw how my art had transformed the atmosphere of

'Palmy 31', she commissioned a new painting for the Turangi office.

The brief was simple, 'something to brighten the space'. At that time I had been learning about the Māori creation narrative from a tikanga course at Massey Uni, so my new-found knowledge became the inspiration of this painting.

The composition of the three panels not only lends impact to the space, but expresses the different stages or evolution of creation, starting from the dark nothingness of Te Kore, the realm of potential being, into the period of Te Pō, the darkness of becoming. The Sky-father Ranginui, looked upon the beauty of the Earth-mother Papatūānuku and took her to be his wife. Within their loving embrace the forces of creation took form. The Earth wed the Sky and began the love affair to create all of the physical realm through their numerous children.

Unhappy with the confinement of their world, the children of Ranginui and Papatūānuku separated the primeval parents. Forcing them apart, their separation ushered in the realm of light, Te Ao Mārama. The blood of their separation soaked into the body of the Earth-mother, creating the sacred red clay.

This painting is about hope – the separation of darkness in pursuit of the light, symbolised by the dawning of the day. Each new dawn enables us to embrace new knowledge, to be inspired by the possibilities that await us with every new day.

We further enhanced the office space by creating art cushions designed from sections of the painting. There was an unveiling with drinks and nibbles with all the staff from the Westerman offices in Turangi and Taupo. The paintings look fantastic and to me; they represent a beautiful fusion of Pākehā and Māori influence. ■



The Triptych in situ with cushions designed from sections of the painting.

ACRYLIC POURING UPDATE

By Evan Woodruffe

Acrylic Pours continue to be a popular trend in acrylic painting, and as more products for this technique come on to the market, we've put together this update for you.

Both Golden Color Pouring Mediums (available in Gloss and Matte) and Schmincke Pouring Mediums are high quality mediums that can be used with acrylic colours to create poured effects. They work well with Golden Fluid

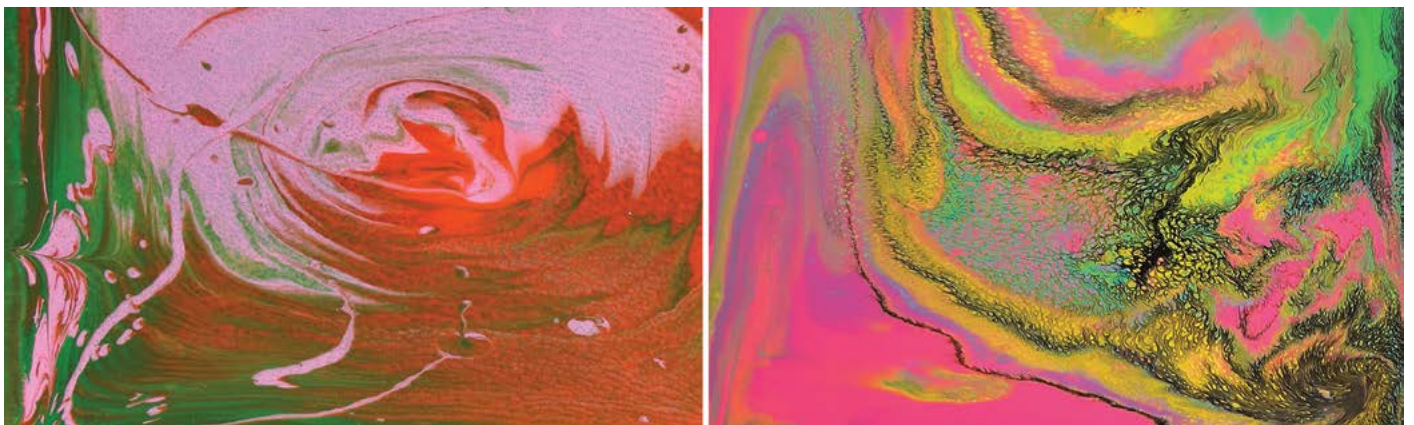
and High Flow Acrylic Colours, Schmincke Akademie Acrylic and Aerocolor, as well as our other popular brands – for best results use soft bodied, fluid, or liquid acrylic.



Acrylic Pours never create the same outcome twice, but you can control the style of pour by selecting the medium, colours and order they're added, and whether you use an additive or not.

Golden Color Pouring Mediums and Schmincke Pouring Mediums perform in their own unique ways. Color Pouring Medium "Matte" is new and unique to Golden, providing

a lovely low surface sheen with exceptional levelling and non-crazing properties. It is also used for other techniques, including adding to Golden Gesso to create a self-levelling gesso, free from brush marks! Schmincke Pouring Mediums have the highest clarity and flow, and offer a special version "S" for use with liquid silicone.



Acrylic Pours can be made with or without other additives. The example above left is a "pure" pour, with Schmincke Pouring Medium and Aerocolor. The natural properties of the pigments are effecting a granulation, and the pouring method has painted in lines and drips. The example above right is made with Golden Color Pouring

Medium Gloss plus Golden Fluid Acrylic, which then has had Isopropyl Alcohol spritzed over the wet layer to cause "cell" effects.

Let's take a look at some of the methods used for the pouring technique using both Golden Color Pouring Mediums and Schmincke Pouring Mediums.



Pre-mix either Golden Color Pouring Medium or Schmincke Pouring Medium with colour at a ratio of around 10:1 medium to paint. First pour in the medium then add the colour and stir until thoroughly combined.

This can then sit lidded until any bubbles have disappeared and you're ready to use. Make up as many Medium + Colour mixtures as you want to use for your picture.

Free Pour

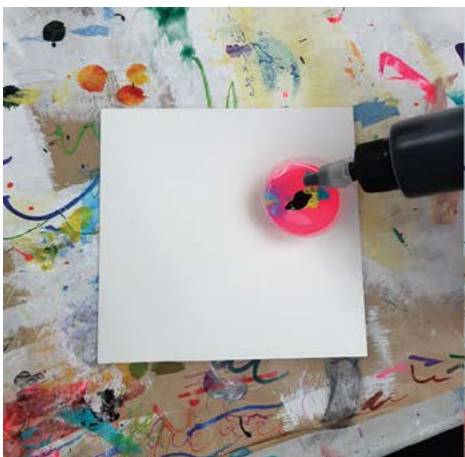


Make sure your work surface is level – the pour will move until dry and could end up on the floor! Some people like to tightly tape the edge of the support, with the tape standing proud to stop the liquid from flowing over the sides, like we've done here.

Your chosen colours are then poured in layers into a cup you can pour from. Do not stir, or the colours will

mix. The height you pour each layer into the container will affect the outcome: pouring gently down the side with keep the colour more separated, while pouring from a height increases the mix. If bubbles form in the dispensing cup, cover and rest until they disappear. Then you can pour onto your substrate in as controlled or gestural manner as you please.

Flip Cup Pour



Hold the cup in one hand, and your support (canvas or panel) upside-down in the other, position the support to cover the mouth of the container. Flip them around, so the

container is firmly up-ended on the support. Wait so the contents can settle, then whip the container away with a flourish!

Puddle Pour



This technique is very simple: either layer colours in one container as above and “free pour”, varying your gesture and the angle of your support; or pour separate colours into each other, which can then be dragged through using a palette knife, comb or other implement, and manipulated

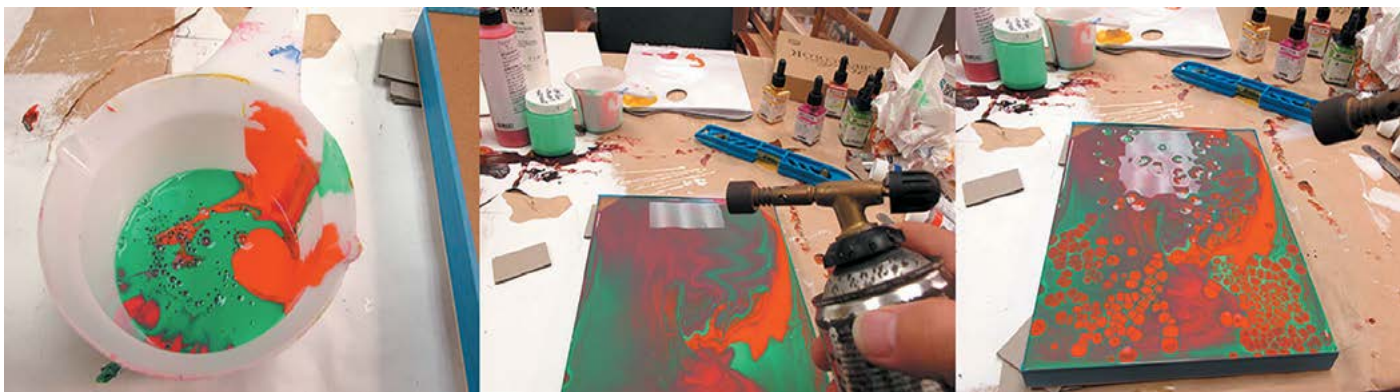
through tilting the support. You can add a “drizzle pour” to any of these techniques by moving your pour in a drawing motion (easiest from a bottle with a nozzle) into the wet surface.

Dirty Pour



A Dirty Pour has a very small amount of liquid silicone added to the mixture. This creates dramatic ‘cells’, especially after the wet surface of the pour is lightly and quickly heated using a blow-torch. Only a couple of drops are necessary – too much silicone and your pour may peel away from its support (see further in this instruction).

Schmincke Pouring Medium “S” is formulated to cope with small amounts of silicone and remain adhesive and durable. Add Pouring Medium “S” + Colour into the dispensing cup and add only one or two drops of liquid silicon to the colour, mixing it thoroughly through.



Then add the other Pouring Medium “S” + Colour mixtures to the cup – do not mix. Pour the contents of the cup onto your support and tip to achieve an even layer. Fire up your blow torch and pass quickly over the surface a couple of times. The heat will instantly activate the “cells” in the paint pour, and will also pop any bubbles. The cells

are random and varied, creating fantastic decorative effects. Too much silicon in the mixture however, and the pour can crack right through to the support, and peel completely away. After all, silicon is intended to stop things from sticking! Paintings containing silicon should be cleaned before varnishing.




An effective alternative to liquid silicon is Isopropyl Alcohol. Used with an atomiser, spritz the alcohol onto the still-wet pour to create small circular cells. As Isopropyl Alcohol evaporates completely, it does not adversely affect your paint film.

Liquid Acrylic Colour

For best results, fluid acrylics are commonly used, yet liquid acrylics (acrylic inks) work well in pours and give slightly different results. The intense pigmentation of

Schmincke Aerocolor means less of the colour needs to be added while still achieving brilliant hues. The heavier pigments in Aerocolor and Golden High Flow, such as Titanium White and Cobalt Blue, tend to granulate, creating separate visual textures and interactions.

Acrylic Pours are all about experimentation: try different approaches and record the amounts, processes, and results in a notebook. We hope you enjoy creating crazy and exciting effects with Acrylic Pours! 

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FREEZING TIME

Parmeet Sahni started with photography when she bought a DSLR camera to take some photos of her daughters. After posting these online, she received a request from a friend to do a shoot of their children. She started watching tutorials and joining groups to enhance her skills and built up a passion for capturing people of all ages, cultures and backgrounds. "I reckon I have always loved photography and preserving special moments. Photography has become my soul's calling."



'Hot Cup o' Chai', Canon 6D.

Having attended many photography workshops and done some short courses in and out of Auckland, Parmeet participated in newborn photography training in New Plymouth in 2016, as well as a landscape photography course at Mt Cook for six weeks, revolving around photography and processing details.

"Something that motivated me to take on photography professionally was the concept of freezing time. My company name, Soulful Memories, speaks for itself. Photography for me has never been about fame or money, but rather capturing moments that are truly special, whether they are special for my client or me. Life is all about memories. The more memories I am able to give people, the more motivated I become to create more. I know I've come to a point where photography and me have become inseparable. It gives me immense satisfaction."

Parmeet strongly believes in the saying 'Time flies, but memories stay', and this is what makes her so passionate about her work. Seeing people out and about, living their lives, everyone on their own unique path, is thrilling for her and is what she tries to capture, especially with her street portraits. For her, as long as she maintains an open mind, inspiration is everywhere.

"I meet all sorts of people around towns and when I approach them to ask if I can take a photo of them,



'Before and After'



'Turk Shop', Canon 6D.



'My Friends and I', 1448 x 965mm. Canon 6D.

a more intimate conversation follows, and a stranger from across the world becomes a friend. I love to talk and interact with people, and being a travel photographer gives me the ability to get to know them and their stories. I love every bit of it. It's truly insightful; it gives me freedom to explore my own soul as an artist. One of my favourite quotes by Sam Abell is "I see something special, I show it to the camera. The moment is held until someone sees it. Then it is theirs".

A member of the Excio Group of Photographers, her dream is to release a book of her journey, and how photography and travel have changed her: "On why my camera, travelling, and me have become inseparable." Having done a few charity exhibitions in the past, Parmeet is planning another sometime early in 2020, which will feature images of street culture and people's stories from at least five different countries. All funds from this exhibition will be going to a non-profit organisation. "I held two exhibitions in New Zealand featuring my work from a trip to Nepal. It was a free event and we collected donations, which were then sent to a charity that caters to underprivileged children in Nepal and helps them attain an education. I also did an exhibition in New Delhi where work from my travels was featured along with my professional work."

For Parmeet, photography is the art of storytelling – capturing a fleeting moment before it disappears. However, an very important lesson she has learned is to always make copies of her photographs, especially her best work. “I try to maintain at least two back-ups of my images, one on the cloud and one in a physical hard drive.”

Philosophy

We asked her how she goes about achieving these magical images: “Before I even take a photo, I use my eyes, and my soul to capture a moment. I scan the area to find something that stirs an emotion in my soul, which is quite indescribable, and only after that connection, which is all a process of milliseconds, do I bring my camera to my eyes and press the shutter. That moment when something I see causes such a divine feeling in me – this is what makes photography so spiritual to me.

“When booking shoots, I always have a word to my clients about my style and how I operate to make sure we’re on the same page. I also ask what exactly they are looking for and together we brainstorm how to make their vision come to life. It has become a habit to make a little checklist with all the equipment, props, and accessories I need. I make sure I have extra SD Cards and batteries. During the session, my utmost priority is to ensure my client or model is comfortable and at ease, because it does show in the photos. I enjoy capturing candid moments a lot. After the session I do a quick run through of the photos with them to make sure both the client and I are happy and content. Post processing follows, which is different for every shoot. For travel photography, I love to show my subject their photos after I click them. Nothing can beat the smile I receive from them afterwards!”

Time out

In her spare time, Parmeet enjoys spending time with family and friends, traveling, watching movies – especially travel documentaries – and writing blogs. For new artists, her advice is “just do whatever you enjoy. Photography has no rules and there are endless possibilities for what you can do with a camera. Every photographer

The New Zealand Artist Magazine



'Journey'; Canon 6D.



'Counting Business'; Canon 6D.



'A Cheeky Smile'; 264 x 176mm. Canon 6D.

has a unique style of their own and if you continue to work on projects and take photos that excite you, you'll find your own very soon."

Parmeet has work on some online photography groups on social media, a few newspaper and magazine articles, and the photographer website Excio. She has done photography shoots in Australia, and is currently working in India and New Zealand. [N](#)



RIGHT: 'Sisters Who Dance', Canon 6D.



THE WALLACE SECONDARY SCHOOLS AWARDS

In the spirit of the Wallace Art Awards, the Wallace Secondary Schools Art Awards recognise and celebrate emerging artistic talent in New Zealand. These are the young artists to look out for in the future. Artworks in the mediums of drawing, painting, printmaking, photography and sculpture make up the works on show. This year the Wallace Arts Trust received 227 entries from which 22

were selected as finalists with four being awarded prizes. These works were hung professionally in the gallery until 13 October. The winners of the 8th Wallace Secondary Schools Art Awards were announced on Tuesday 17 September. Finalists and the three winners were selected by the Wallace Arts Trust team.



Top to bottom, left to right: Clarisse Esguerra, 'Swimming in rubbish is so fun and fresh lol', 2019; Celestine Keki, 'Paradise', 2018; Eli Molloy-Wolt, 'Untitled Heads (series)', 2019; Sera Won, 'Overflowing Thoughts', 2019.

THE WINNERS:

FIRST PRIZE:

Clarisse Esguerra, 'Swimming in rubbish is so fun and fresh lol', 2019, Painting. (Westlake Girls' High School, Year 13)

SECOND PRIZE:

Celestine Keki, 'Paradise', 2018, Photography. (Epsom Girls' Grammar School, Year 13)

THIRD PRIZE:

Eli Molloy-Wolt, 'Untitled Heads (series)', 2019, Drawing. (Kerikeri High School, Year 13)

HIGHLY COMMENDED:

Sera Won, 'Overflowing Thoughts', 2019. (Aquinas College, Year 13) [N](#)

CHROMA'S NOVEMBER - DECEMBER ARTISTS' NEWSLETTER

Chroma

- A STROKE OF INNOVATION -

A couple of months ago my wife and I were in Spain and we saw my favourite paintings in the PRADO which are "Pinturas Negras" (black paintings) by Francisco de Goya. They were painted on the plaster walls of a house Goya was living in on the outskirts of Madrid and the restorers had to remove the paintings from the solid walls without harming them and glue them down firmly onto canvas so that they could be exhibited in the museum. Of course the pigments have not faded with time because "students quality paints and pigments did not exist" in those days (1820's).



Francisco de Goya, Saturn Devouring His Son (1819-1823)

What are student pigments and paints?

They are inexpensive paints made from the kind of pigments that are used for coloured magazines, packaging and advertising industries where the images don't need to be permanent.

Buyer beware

When you are buying paint you need to check the website information, specifically

looking up the pigment information which will show an ASTM rating for artists pigments if they are used. There are certain brands of paint which purport to be artists' paint but if you look up their websites you won't find the ASTM-rated pigments because, if they do they would be intentionally misleading customers and they could be sued. However, they can't be sued for calling their paint an artist paint in a very "generalised" way.



What pigments do we use at Chroma? Professional quality paint

Student quality paint

Chromacryl is a student paint and is intended for educational use and the pigments are not long lasting.

One-price professional quality paint

In our **Atelier A2** range the pigments are lightfast and the range has been developed specifically to give serious students and amateurs a quality paint to start out with.

Our professional **Atelier Interactive** and **Atelier Free Flow** ranges only use quality pigments, but people are sometimes surprised to find out that **Jo Sonja** also uses the same quality pigments. I think I should display on our blog section some beautiful **Jo Sonja** paintings done by Euan McLeod and I need to point out that serious craft people also take their work seriously and want it to last. My personal collection contains some beautiful folk art objects which are there to stay.

For more content like this visit www.atelieracrylic.com/newsletter



ASK JIM Did you know that Chroma has a technical service facility that can help you with your painting questions? I know that there are many artists who would like to ask questions and emailing them to me is the perfect way to get an answer. Email your question to marketing@chromaonline.com making sure to put ask Jim in the subject line and I will respond. Please include your phone number in case I need to discuss your question in a little more depth.



Artists Forum

Sketch Club

INTERNATIONAL BUZZZZ



By Dougie Chowns

Amateur art is alive and well in the UK as I discovered on my travels this September and October. I would say its better than ever in city, town, village and community. No doubt art material sales reflect who and where those getting the buzz live and work. It's everywhere on show and artists are creatively producing a vast range of media both traditional and untraditional. I felt very encouraged and also met some happy and fascinating artists at work – some making a living, their attitude and welcome – open conversation with a high interest in who and what New Zealand artists are doing.

The few high flying academic, or art industry artists are much like the stars of the music industry, the well publicised few, well known and talked about even revered perhaps but I wonder if their art is rather more a product for buying and selling or entertainment rather than virtuoso skill to be enjoyed, adored or admired.



Stunning Lady Agnew of Lochaw – a lady in white by American John Singer Sargent who I found in Edinburgh's National Galleries of Scotland and brightened my afternoon.

whom lectured Piobaireachd classical bagpipe, a ballerina, a poet in Arabic, a helicopter test pilot, the Arch Druid of England and even a member of a Whangarei Wednesday painting group. The many village galleries and exhibitions delightfully set off by some ladies I discovered having morning coffee together.

It's very hard to better the best. What is the 'best' anyway. That's a can of worms not to be opened although for me, just at this moment, my head is full of Sargents 'Lady in White', Augustus Johns 'Laurence', my own village Lucie Kemp-Welch or Jacob Epstein's 'Coventry Cathedral'. I was merely meeting art and artists as I passed on my way, a guest of talented friends who often dined me with their fascinating friends, some of

My priority was not as a tourist, but to spend quality time with often bereaved friends I value.

A highlight to be unexpectedly face to face in a tight corridor with my idol TV Fake and Fortune star Fionna Bruce – literally to apologetically squeeze past, not to talk, her make-up and mind ready to face camera as she went downstairs from my Regimental Mess to broadcast 'BBC Question time'.

Predictively my world continually moves through my art experience and those who have influenced me. Art is many things, all are worthy but we each do our own thing – hopefully in a special memorable and distinctive way.

Fortunate to have talented friends, my trip was made special by an impromptu tune Frances said I taught her, played after dinner in a Skye kitchen, intimate and better. The same hands and fingers that played



Painter Pam Carter one afternoon working as usual in her Sleat, Isle of Skye Gallery. She happily swapped one of hers of Port Charlotte, for one of mine - a Kotuku 82 edition serigraph.



Blyde lassie Frances and Ronan Martin playing for Dougie in a Skye kitchen.



Gauguin's 1881 Vision of the Sermon – an imaginary image intended to evoke the simple piety of peasant Breton women of Pont-Aven. Jacob wrestles with the Angel while Gauguin himself painted as a priest also watches.

to Charles and Camilla in Holyrood Palace or an in-office lunch with University CEO who appreciated, unlike her male predecessor, my 'homage' to women with the 'Massacre of the women of Braes', a seminal painting that started the transcending of my arte. I am sure my paintings must be retrieved from the coal cellar a day before my arrival, no doubt to be returned as soon as I leave?

British museums and exhibitions are all wonderfully free for all to learn and enjoy. A lesson here for New Zealand I feel. However I feel that some current new art especially overt sexual self images are not quite so wonderful for me although the Cerne Abbas Giant is interestingly acceptable, in my opinion – but who am I to say? Henry Moore and Jacob Epstein were rubbish or not understood in my art school days, as were the impressionists by the Paris Salon in their day. You must see the works in the flesh for yourself – I encourage you. View and experience actual



Three English ladies unknown to me having afternoon tea caught my eye as I was passing from the garden to the high street. A perfect composition, they agreed I might photograph them. Wow! Everything one feels about how being British should be.



I enjoyed, with muso extraordinaire Pete Grasby, the iconic remains of Coventry Cathedral. Here Jacob Epsteins extraordinary Satanic Cathedral figures were counterbalanced by an equally revealed but demure, Lady Godiva close by.



Here with a painting by Lucie Kemp-Welch whose presence as a painter inspired me as a child in our village – Bushey. Little wonder her illustrations for Black Beauty are remembered. The size of this work puts you actually into the landscape – these tired horses coming towards me after a days toil was an actual experience.




Alfreton Arts Gallery East Sussex showing a refreshing wide selection of local limited edition Wood cut, Litho, Serigraphic and mixed media numbered prints.



Viewing a much longed for show in Salisbury with Augustus John's famous oil of T E Laurence. My early years influenced by a student of John at the Slade school of Art, this show had special meanings one who draws from life for me viewing his pencil sketches in particular.

works and paintings – not postcard miniatures that lack guts, mustard and chilli. Book your trip today – go, do it. You will never regret the input into your own art – like your blank canvas, put pencil, chalk, paint to your unknown – please, do it.

For further information on this article use internet – it's all there, spelt out in elaborate detail. 

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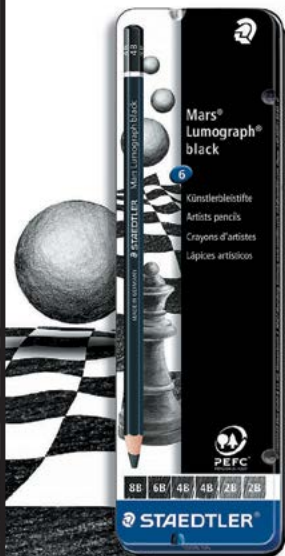
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DAMIAN KERR

Meet the New Zealand artist selling polluted water to the world.



Sir Russell Coutts has made a career staring at water. When he wanted a centre piece for his reception recently, he commissioned Damian Kerr. From All-blacks to well-known actors, Kerr's works are in high demand with collectors who are lining up to be part of this artists subversive plan to get climate change onto their walls

Sir Russell is a good example. Famous for presiding over a sailing competition funded by billionaires, at a time when plastic is epidemic in our seas, the title of the painting for him was a question: 'Money or the bag?'

Damian has just come back from Venice, planning his second exhibition there. He sat down to discuss his art. His story is not a typical one. He only began publicly

exhibiting his work two and a half years ago. "I grew up dreaming of a life as a marine biologist or professional diver; somehow I ended up an insurance man for 20 years. It was pretty demoralising. I was passionate about the sea but had kind of given up thinking that

I could change anything. I was ground down in this grey world of just paying the bills. I still painted for my own sanity in the weekends but never showed them and I gave many away."

Three years ago Damian was on holiday with his family at Melbourne Zoo, saw a photography exhibition of endangered animals and had an epiphany. That was Joel Satore's geographic ark, which documents endangered wildlife and brings people up close to look into the eyes of these animals. Damian says, "I thought – what if I could put our polluted and endangered waterways up on those walls. Would people buy them and fall in love with them too? I came home, bought a bunch of canvases and began to paint like a madman." Six months later his first waterscapes were in the window of Black Door gallery in Parnell and the rest has been a bit of a whirlwind.

Damian's paintings with cheeky titles like 'Bye Hoki' and 'Pretty Polluted' now hang in collections in England, USA, Australia, China and New Zealand. Each one documents a trouble spot for pollution. He is booked out a year ahead for commission work. The prints of his paintings now sell online around the world, but he is most excited about an event planned for next year called Waterworld. "This is a collection of more figurative paintings. I was in Sicily in June to discuss an amazing opportunity that I can't go into fully yet, but it is a partnership with an individual who is really doing great things for global climate change awareness and who likes my art. I think it is going to be interesting to see what comes of that."

Email: art@damiankerr.co.nz

Web: www.damiankerr.co.nz 



'Money or the bag', oil on canvas.



'Waiting for the Apocolypse', oil on canvas.



'Glad you were here', oil on canvas.



'Pretty Polluted', oil on canvas.



'Silk 'n Surf', 2000 x 1200mm. Oil on canvas.

Paul Coney

Never being able to settle on an interesting career, despite having concentrated on music, sport and sketching during school, and recovering from anxiety/depression due to his mum's early passing, Paul Coney became fascinated with nature's beauty and complexity. As a self-taught artist, his interest saw him producing artworks from which he derived great satisfaction. Therapeutically this worked as, like the phoenix, he rose above and started selling his work through the New Zealand Fellowship of Artists. His work sold well, and this spurred him to continue on this path.



Initially Paul was interested in watercolour and this was his preferred medium for over 20 years: "The beauty and discipline required to paint with them fascinated me, coupled with the challenge of preconceiving the stages and strategies that you have to adopt to successfully complete a work, drew me to them as a medium." The life of an artist has suited him very well, as basically he is his own boss, flexible with time. He has found that producing and working at something he is passionate about has given him a deep sense of satisfaction and fulfilment

"I find my inspiration from life, beauty and what surrounds me. I subscribe to the famous English poet John Keats who said, "Beauty is truth, truth beauty, – that is all / Ye know on earth, and all ye need to know." If I can live and try to always be aware and mindful of the incredible and magnificent beauty that surrounds us all, I am living a worthwhile, full and satisfying life. I believe we have an enormous amount to learn from nature and beauty that is beyond anyone's complete understanding at the moment. In many ways I find solace in nature and I guess painting it helps me to be closer to the source of that solace."

Admiring many artists, Paul mentions John Singer Sargent as a consummate, brilliant artist. "My favourite oil painter of the moment is Thomas Faed whose work I saw on a recent trip to Scotland. I admire his absolutely meticulous skills with a paintbrush and the life and light that exude from his work. I know that hundreds and hundreds of hours have gone into the creation of his paintings and he has not only produced a work of great beauty and brilliance but also left a part of himself on the canvas. Both of these artists are incredible exponents of the highest levels of painting skills and have perfected their own style, which leaves a lasting memory and a tribute to their profession."

Paul has been painting for over 40 years now and was honoured to have been chosen as the official America's Cup artist in 1987, featured in the NZ Gardener in 1994, on the covers of Readers Digest March 1991 and February 1992, New Gallery Book 2010 by Denis Robinson and commissioned by NZ Post for stamps in 2013. This year Paul appeared on the TV programme 'Colour in your Life', which has a global audience. He has also been exhibiting at the International Art Centre, Auckland, for over 35 years. "At the moment I am working on a series of



'Lilly 'n Light', 1200 x 600mm. Oil on canvas.



'Rangitoto and Gulls', 559 x 762mm. Oil on canvas.



'Creme de la Creme', 1530 x 1220mm. Oil on canvas.

commissions. In the past months I have completed a large wave study, a floral and will soon be starting on some Auckland Harbour commissions."

Well known for his floral paintings, Paul states he also enjoys other subjects such as waves, children, scenery and animals. "My subjects must have two elements, a trademark in my work, which are strong light and shade."

Reflecting on sales, Paul feels New Zealand is a relatively small market. "I think now with the internet you can reach a far wider audience. When I started out this was not an option. So initially having a part time job to supplement the food and rent was a necessity and in my 20s I had part-time work working in a bar, record shop etc."

"In the early years I was a member of the New Zealand Fellowship of Artists which I found encouraging as a young person starting out. It was socially beneficial to be able to support others and receive support in our chosen career paths."

Paul has chosen to concentrate on oil painting at this time as he really enjoys the feel of oils, citing they are forgiving, relaxing and he is not governed by time. He says his mahlstick is his favourite piece of equipment, holding his hand steady and enabling him to reach areas easily, especially with his large works. Preferring to work from a comprehensive range of his own photographic references, he usually builds up his own composition from these, creating a composite work for most subjects. "Whether it is with watercolours or oils, I like Winsor and Newton, which I find good quality and the colours are always consistent. I get my custom, gallery-quality canvas made by Gavin at the French Art Shop in St Lukes, Auckland. I use odourless solvent, which I source from National Art Supplies in Onehunga."


As a keen reader, Paul thoroughly enjoys listening to audio books while working. "My wife is also an artist, so we enjoy visiting galleries, parks, beaches and photographing scenery. I teach painting in Pukekohe once a week – something I have done for 20 years. I provide individual tuition in my studio and the occasional workshop out of town. I also produce



'Valentina'; 1830 x 1120mm. Oil on canvas.

giclée prints of my work which you can find for sale on my website www.paulconey.co.nz. We also enjoy long walks on the beach with our trusty German Shepherd."

Paul's work has landed in the United States, England, Scotland, Japan, Hong Kong, Singapore, Australia, Hawaii and of course, New Zealand.

For new artists Paul says: "Practise, practise, practise and keep pushing through what you find difficult. Use a limited palette, concentrating on primary colours as much as possible. Identify the tonal values in your work and use strong light and shadows to add a sense of life to your work." 



'Champagne on Ice'; 1500 x 1000mm. Oil on canvas.



Paul working on 'Albert Park'; 1010 x 1520mm. Oil on canvas.

WATERCOLOUR TUTORIAL

Creating a wash

Applying a wash is an essential technique in the art of watercolour and is used to build up colour layers to create an effect of depth and detail.

There are various ways to apply a wash and each have their own effect. Here, we will look at two of the ways in which watercolour washes can be applied.



Wash with graded shading.



Wash with textures.

Try these wash techniques with Winsor & Newton Professional Watercolours (A) or Cotman Watercolours (B)

A wash with graded shading



1 Place the pre-stretched watercolour paper block at an angle of 45 degrees. Choose a colour for your wash and mix this with water to create a smooth mix.



2 Applying a wash is all about working quickly so make sure you have sufficient paint on the palette. Drench the watercolour brush in the mixture of paint and water.



3 Start at the top of the sheet and paint a stroke from left to right using a watercolour brush. Use an undulating stroke to minimise the risk of streaks.



4 After finishing the first stroke, make sure the second one partially overlaps the first.



5 The brush will take up the drips and edges from the previous stroke so that they blend smoothly.



6 Continue the undulating motion to avoid the colour streaking. With every new stroke, add a little more water.



7 Continue until you reach the bottom of the paper. As you move down, load the brush with less paint and more water. If you do not add more water you will create an even wash. If you add another colour to your mix, you will create a graded colour change.



8 If you wish to add a second layer, you should let the first layer dry first. To add textures, see the next step.

Wash with texture on dry paper



1 Once the wash has been applied, a texture can be added by dabbing shapes onto the wet colour field using paper towels or a dry sponge.



2 In a blue wash, you can easily create clouds by applying a texture.



3 A 'lifting' technique can also be applied to create textures. To do this, use a dry brush to pick up paint from the wet colour field and then add marks, lines or textures to the wash.



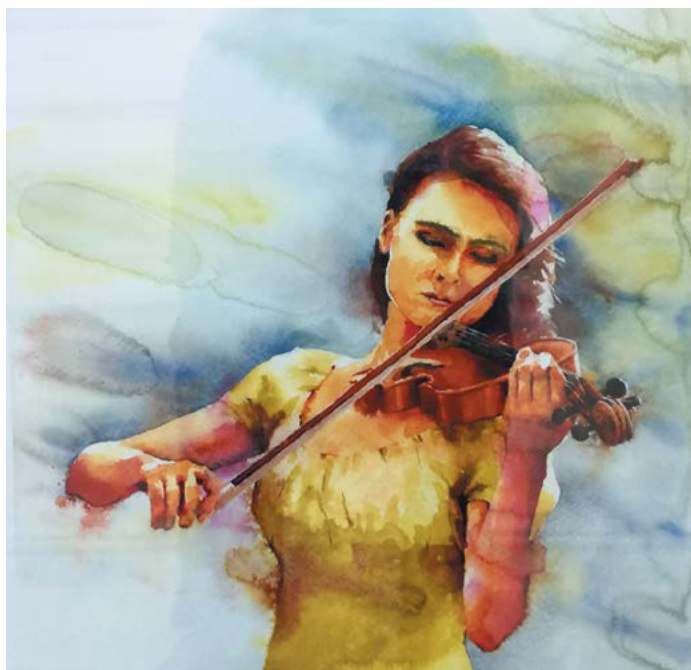
CUSTOMS HOUSE GALLERY, OAMARU

Home of the North Otago Art Society



Another busy year is coming to an end with the gallery having had a major refurbishment. Exterior windows and doors are now a lovely heritage-approved dark green, and inside walls and windows are white to show the artwork to best advantage.

As usual, we have held classes for our members. Maree White from Whakatane kicked the year off in January with a weekend acrylic workshop which was a huge success. Maree often works with test posts so some of the participants tried this and were impressed with what they were able to produce.



Nancy McLennan-Hughes.

In March, watercolourist Jacky Pearson from Carterton returned and, as usual, everyone was impressed and happy with new skills learned. The subject was 'Oamaru Town and Harbour'.

Port Chalmers illustrator David Elliot's one-day workshop in May was most enjoyable and informative. David has illustrated many children's books including the Redwall series and kindly brought his original drawings for participants to browse through.

Lyn Taylor from Portobello came in August and held a weekend workshop in printmaking and gel medium



Andrew Campbell.



Jenny Dixon.



Jackie Bird.



Robyn Armstrong.



Mary Monckton.



Daphne Marshall.

transfer. Lyn brought a car-load of gear which all had to be carried up the stairs to the top floor and of course, back down again on Sunday afternoon. It was very exciting and a great opportunity to learn so many new skills. The challenge now is to put those skills into practice!

A watercolour class for beginners was held in September by Dunedin artist Ron Esplin. It was great to see a room full of new faces picking up a paint brush for the very first time and discovering that they really can be creative.

Our members are encouraged to attend these classes to improve and upskill and produce an ever-changing array of quality art for the gallery. **N**



Jackie Bird.



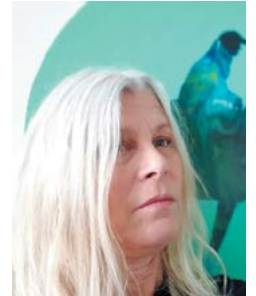
Annie Hampstead.

Pouring Horses

Having dabbled in art since childhood, Ros Beck has always felt especially passionate about horses. "I remember drawing a huge galloping horse on the chalk board at primary school which stayed up there for weeks!"

In the late 2010s she

approached galleries with puppet horse paintings, which sold very well, but it wasn't until five years ago that she could devote herself entirely to her passion, with the support of her husband.



'Floris the Friesian', 1371 x 1219mm. Acrylic on canvas.



'Whippet', 305 x 305mm. Acrylic on canvas.



'Green Horse', 152 x 152mm. Acrylic on canvas.



'Greyhound', 305 x 305mm. Acrylic on canvas.

Ros trained with Mehrdad Tahan (featured in TNZAM in 2014) every Saturday for a year, amongst various other classes and she also belonged to a folk art group, which she found really helpful for brushwork. Other than that, she is self-taught.

"When I discovered acrylic pouring (through a class at The Drawing Room) I became obsessed with it and over five years of developing my techniques and pouring medium recipes, I am feeling confident and joyous about my creative process. At the age of 60 I resent doing anything other than painting and get such a feeling of self-worth and value when I actually get paid to do something I love so much."

Strongly supporting greyhound rescue and re-homing, Ros has donated many paintings to the 'Save The Macau Greyhounds' effort to re-home over 500 dogs worldwide from Macau. "I'm very proud to have been able to support this amazing team. Closer to home I support GAP (Greyhounds As Pets) and have donated from my exhibition in Riccarton and local sales."

Ros finds most of her inspiration comes from horses and dogs. "My full name is Rosamund which means 'protector of horses or horses protect me', so my first love is horses. I've loved them for as long as I can remember. The family home did not always feel the safest and I struggled in my early school years but I always

had horses in my head. Of course they are beautiful, amazing animals and are just living works of art. Capturing this on canvas is a joy. Not everyone loves greyhounds and horses, so I do try to paint other things, which I enjoy, but I always come back to my passion. I have four horses and my whippet Louie so I'm never short of inspiration. In the 90s I loved and copied Eugene Delacroix; his use of colour and the energy he created drew me in. Since then there



'Bubbles 'n Ice', 406 x 304mm. Acrylic on canvas.



'Red Wine Glass', 1016 x 508mm. Acrylic on canvas.



'The Long Winter', 508 x 406mm. Acrylic on canvas.



'Moth 1', 305 x 305mm. Acrylic on canvas.

are a number of artists who inspire me; Carl Rungius, Tony O'Conner, Anthony Valentino Robinson and Jill Soukup are all just fantastic artists and spur me on."

The feeling of being in the zone and discovering constantly what she is capable of creating is always a joy. "Painting affects me in a lot of different ways – on a personal level I feel that expressing my passion is something undeniable and necessary for me. When I'm painting in my artroom, where the rest of the world no longer exists, this creates a safe place for me and I am always yearning to be back there. I love it when people feel emotional about a piece as I'm always trying to improve on the last painting I did. I crave that feeling of amazement at the next happy accident



'Moth 2', 305 x 305mm. Acrylic on canvas.

that learning as you go creates. I'm not accepting of 'that's ok!! I've got to be in love with it and it's got to have magic!"

Ros has been preparing for the Dunedin Art Show which will run from 7-9 November, as well as the Mandervill Craft Fair with will be on 4 December.

Often berating herself that she should have got serious about her art when she was younger and that her lack of formal training has been a disadvantage, she's come to see that her whole life has been in preparation for this time in her life and meant to be. "I initially suffered a deep lack of confidence and self-worth that painting has now given me. It's so meditative and healing, it feeds my soul."

She regrets that it usually takes a few of the same mistakes before she learns,

and she often ends up on the lawn hosing off a canvas. "I used to stress about commissions but I've learnt that I need to do every piece as if I'm doing it for myself, because if I don't, I completely block up. I try to remember that people want me to paint their horse or dog because they've seen my work and they are OK with it not being a replica of a photo and that it's likely to be lime green and pink!"

Having an impulsive personality, Ros loves the spontaneity and unpredictability of acrylic pouring mediums and acrylic paint and inks. "The end result is just so exciting, you can use exactly the same colours in two pours but get two totally different results. I'm often blown away with what evolves on the canvas, the feeling of seeing something turn to magic in front of your eyes is so addictive, I just can't recreate it again and I can never remember how it happened. I'm often shocked that two hours have just elapsed when it felt like five minutes!"

Ros has a couple of little trowels, metal and plastic, which along with her fine liner brushes are her favourite tools. "I use my trowels to guide the medium and to swipe and help create 'cells'. I use plastic sheets to drag over the medium for different effects, and I love painting eyes, hence the fine brushes."

She explains her method: "I have a few different processes depending on what I'm after. My main method is drawing my subject on the canvas in pencil or for very large pieces I project the image. I lay the canvas flat on a table and pour a layer of white or black and smooth that out within the lines of my subject. Choosing my colours I layer them in a plastic cup then pour onto the wet layer. I tilt the canvas and guide the paint where I wish it to go. I may add on the top some white to drizzle or swipe over some of it. I then torch it to get rid of air bubbles and use a rag to tidy edges. When it's dry I paint in the details with



'Louie on Patrol', 254 x 254mm. Acrylic on canvas.



'Yellow and Brown Horse', 305 x 305mm. Acrylic on canvas.




'Majestic Matador', 1016 x 1016mm. Acrylic of canvas.

acrylic paint and a brush. The eyes are my favorite bits to paint, although with many of my horses I don't portray the eyes as it creates a more impressionistic piece. Often I can rescue a doubtful pour with good after-painting. Then I paint the background, which is always just a plain complimenting colour. I think my subjects are busy enough without the distraction of backgrounds. Another method is a whole canvas pour, which I allow to dry, and then I paint my realistic subject on top in acrylic, sometimes leaving the pour visible through the acrylic paint. A third method is just straight acrylic paint with no pour at all."

In her spare time, Ros walks her whippet, dungs out the paddocks after four horses and trims their feet. She breeds Appaloosa/Warmblood dressage horse, two of which are currently out competing in Canterbury and doing very well. She can be found watching them compete on the weekends. She also rides a bit and visits her mum in Christchurch.

To new artists, Ros says: "JUST DO IT! It's just practice and the sooner you start the better, draw every day, follow your passion, don't listen to anyone who says things like "oh it's hard to be a successful artist," blah blah blah! I'm not saying it's easy, I've got a long way to go, but surround your self with positivity and have fun. Go and get some formal training if you think it will suit you, immerse yourself and find out what gives you passion."

She finds she has a lot of success using social media to promote her work, but also attends both Christchurch and Dunedin art shows. She has work in the USA, UK, Finland, Australia and of course, New Zealand. 



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Wrestling with Mountains

The Southern Alps form the spine of the South Island of New Zealand – land falling away gently to the eastern Canterbury Plains, and more abruptly to the west, where the toes of the mountains plunge into the Tasman Sea.



By Jan Thomson



For an artist this is overwhelmingly beautiful country to paint – from the northern tip of the Alps at Nelson Lakes National Park, right through to the southern lakes of Wanaka and Wakatipu. So while everyone else seemed to be flying off to Raratonga for a winter break, my man and I headed south to the Rakaia river, about an hour's drive south west of Christchurch. 50km up a shingly road, through several fords, and the mountains began to greet us.

We stayed for the week at Glenfalloch, a high country station where you can rent a cosy cottage.

The first morning looking at the view out the bedroom window I wondered if I'd bitten off more than I could chew! I spent the day walking around the homestead paddocks, taking lots of photos and painting small sketches, trying to figure out how to tackle the subjects I could see looming (literally) above me. I had both watercolour and acrylic gear, unsure quite what I'd do, and I was glad that I had both. To start with, my paintings were small and tentative – but that just doesn't work in a place like this. By the end of the week I had a 600 x 900mm board on my easel! We drove our trusty Hilux all over the station, finding wonderful viewpoints which I tried to capture while the man made me coffee and fed me. Chocolate is essential for an outdoor artist residency!

The tricky thing when painting scenery this vast is deciding what to fit in – it's always tempting just to paint one more peak and before you know it they're squeezed up on your board like a concertina. So, a viewfinder is an essential tool, showing exactly what you can fit in. I also found that it's best to start

painting from your focal point. If I began with the peak which was my main subject then worked my way out from that then everything seemed to sit in its right place on my board. After all, this is how the human eye sees the world. I constantly reminded myself “big shapes first” as it’s easy to get sucked into details too early.

Next problem, I struggled with the acrylic drying too fast, even using my Schminke Retarder. I both mix this gel with my whites and have it diluted in a spray bottle, which I use on both the palette and the actual painting. But with the complications of the contours of the peaks, snow and river flats, I was running into trouble with areas drying as the paint hit the board. So I had to rethink my working process, which is usually painting all over the board with a big brush, working on all of the painting at once. Instead, I worked on a smaller area, completing that then moving on, or, leaving one part to dry completely while I painted another bit. Because the mountains are so vertical, rising straight from the riverbed, the tones are very strong; great areas of deep blue shadow with sunlit edges to the top ridgelines. And of course, the shadows change rapidly, so an hour and a half is about the maximum time you can afford to spend before the light has changed too much.

On the one misty day I switched back to watercolour, capturing the soft greys and golds, reminding myself how effortlessly watercolour paints itself! But for some reason, the big picture seemed to be demanding acrylic. (I was ashamed of myself thinking this when I spotted a beautiful big watercolour from well known local artist Ben Woolcombe in the homestead).

It was a wonderful week which passed too quickly – filled with gold tussock, cerulean snow on the shadowy peaks, cattle who followed us everywhere, an annoyed horse who wanted to be in every photo, miles of shingle fans which we drove slowly over, mountain creeks tumbling their chilly way down over the farm, and, of course, the massive braided Rakaia River at our feet.

If you’re up for a challenge, have a four-wheel drive, and love to get away from the hustle and bustle then I’d recommended taking to the mountains for a week – a chance to immerse yourself totally in landscape.

And if the mountains are too far away, why not find yourself a place near home where you can spend a few days immersing yourself in the landscape, watching how light and colour changes, and capturing the different moods – even if the view is from your own front porch! **N**





'Katie's Puppies', 760 x 380mm. Acrylic on canvas.

Nature's Child

From a small child, Sandy Wright always loved to study nature. From the time she left an open box full of snails in the kitchen overnight and realized in the morning that they can cover quite a lot of ground, to the time she put tadpoles in her grandfather's water butt, which he used every morning for shaving. "I had spent so much of my life working on other people's projects, I decided it was time to work on my own. I met a lovely lady at a local art group pop up shop in Paihia and she invited me to join the local art group. That was just the motivation I needed."



Sandy worked for 17 years in a photography lab in Cambridge, England, retouching and restoring old and new photographs. This gave her the opportunity to work with paints, pencils and an airbrush. "I think that's where my eye for detail comes from. To me, every photograph had a story to tell and that's what I aim for in my paintings." Eventually, computers came along and Sandy decided she preferred the hands-on approach, rather than working with a mouse. She and her partner decided to take the opportunity of a new start and in 2006 they arrived in New Zealand.

"When I was in England I would travel from Cambridge to London for the day. I suppose most other women in their

20s, might take the opportunity to do some shopping but I would spend the day in the Tate gallery. I could spend hours just wondering round. One painting I went back to time and time again was 'The Lady of Shalott' by John William Waterhouse. It fascinated me. Of course I read the poem, but I liked to make up my own stories for the image. My stories always had happier endings."

Having approached a lot of publishers with her children's books and finding no takers, it was her Mum who persuaded her not to give up. With a lot of help from her husband and friends, she had the books printed herself. "I am over the moon with the result. They continue to find their way all around the world."

Sandy's children's books and most of her artwork tell a story and carry a message, a sort of 'call to arms'. "I believe we are at a time when we need to work together if we are going to keep the beauty and diversity of New Zealand and indeed the world. If we could all put aside our differences and see the bigger picture, it might not be too late to save our amazing planet. I hope to keep improving and keep working on highlighting New Zealand's most vulnerable species. Of course children hold the key to the future; my books contain messages – asking for help, working together and even the dog verses Kiwi problem. In 'That's one big egg' the hero is a dog."

She would like to see her artwork and children's books in more galleries around New Zealand. Intending to write more, she would also love to do more illustration. "I think it takes a certain amount of courage to put your work out there. I don't think any of us are immune to the fear of rejection. I am and will probably always be a work-in-progress."

The Kiwi and Kakapo are always high on Sandy's list of amazingly individual characters. In her uplifting series she portrays all sizes and types of birds working together to help either the Kakapo or the Kiwi. "The most amazing thing I have found with these paintings is that adults tend to ask what is going on, but children get it instantly. I took my books and paintings to the local Opua school. I was amazed at the response. The children could name all my characters in English and Maori. They also understood the messages the books contained."

"For me a very special moment was a few weeks after I had read my books at the local school, one child approached me with her Mum at one of our local exhibitions and introduced me as 'the Kiwi book lady,' then practically recited the whole of 'Just a Kiwi' to her Mum. I was so amazed and touched. I had tears in my eyes."

Like most artists, Sandy says being an artist is definitely a 'love/hate' relationship. "I love being able to put my thoughts on the canvas. Working on the detail of a painting is my therapy – it helps me to relax. Sometimes I look at a blank canvas with trepidation and fear, maybe this time the inspiration will not come. Thankfully I live in the beautiful Bay of Islands, so I am surrounded by some of the best flora and fauna New Zealand has to offer."

Currently president of the Bay of Islands painting group, Sandy is also a member of Reyburn House Gallery in Whangerei. She highly recommends belonging to an art group – it gives the opportunity to meet on a regular basis with like-minded people, who encourage, give much-needed support and help with growth. The other artists in the painting group she belongs to also inspire her. "There's always someone who



'The First Lesson (Observation)'; 760 x 380mm. Acrylic on canvas.



'A Little Help Can Go A Long Way'; 760 x 380mm. Acrylic on canvas.



'Diversity', 760 x 510mm. Acrylic on canvas.



'We Have to Pull Together', 760 x 510mm. Acrylic on canvas.



'The Eleventh Hour', 510 x 510mm. Acrylic on canvas.

can offer help with a problem and it's useful to have several pairs of eyes to get a different view of something you are working on. The art group has several art magazine subscriptions; The New Zealand Artist Magazine is one. Reading these help to keep you in touch with what is going on in the art world and upcoming events, which you may wish to get involved in."

Sandy's painting 'We Have To Pull Together' won The New Zealand Artist Magazine's second Cheeky Challenge competition in 2017. Amongst her winnings was a gift voucher from Gordon Harris: "I had an amazing time purchasing Winsor & Newton and Golden acrylics and new brushes. What a treat.

"I have a very special watercolour set around 50 years old, by Winsor & Newton. My mother-in-law gave it to me; it was my husband's father's. He sadly passed away before I had the chance to meet him. I feel very honoured to use it and it is perfect for my illustration work."

Mainly working in acrylic, Sandy uses watercolour for her illustrations. She enjoys the ease of acrylic in picking up and putting down and finds watercolour gives a beautiful simplicity to illustrated work. "I love painting birds. I love

the colour, diversity and challenge they present. I also have a deep love of dogs. For me the challenge in painting someone else's dog is seeing and reproducing that special something all dog owners see in their dog."

Her favourite 'piece of equipment' is her husband, Stewart. "He annoys the hell out of me when he looks at my work and says "that's great, honey...but!!!" The most annoying thing is, he is usually right. He spots things I may have missed and without doubt helps and encourages me to improve."

When approaching a new work, Sandy looks at many books and photographs online. She reads as much as she can about the subjects she is looking to put into her paintings or books. Then she sketches out a few ideas. "This process can take longer than the painting or book itself. When I am painting a subject, I will always start with the eyes. This instantly gives my subject life and a character of its own. I then feel a certain sense of responsibility to bring the rest of them to life. Once I am happy with a painting and Stewart has picked up on a couple of things, it goes to the art group, to get their take on it. Then it is placed on a wall opposite a mirror – a tip given to me by a lovely lady called Alison from our group. Looking at its reflection in the mirror gives you a completely different angle. Only after a couple of weeks on the wall and no more alterations does it get its final finishing spray."

Stewart and Sandy love walking their little rescue dog, Ellie. Sandy swims at the local Kawakawa swimming pool and enjoys gardening. She writes and paints from home, meeting her art group once a week and



A collage of Sandy's illustrated children's books.

volunteering at Reyburn House when she can.

For new artists, Sandy says: "Paint what you love. The most important thing is to enjoy what you do. Don't rush a work. Take your time and enjoy it. Finish is important. Look at your work in different lights, especially daylight, which shows up any imperfections. Take criticism as a positive thing, but don't take it to heart."

Sandy's work has been exhibited at South Sea Art in Russell, and Reyburn House in Whangarei. Her work has reached England, Scotland, Germany, America, Canada and China and of course New Zealand. **N**



'Escaping The Guilded Cage', 760 x 510mm. Acrylic on canvas.



'Breaking Free', 760 x 760mm. Acrylic on canvas.

The New Zealand Fellowship of Artists

ANNUAL ART AWARDS

The New Zealand Fellowship of Artists 2019 Annual Art Awards Exhibition was displayed at the Gifford Gallery in Mt Eden, Auckland.

The 46 artworks on display were an eclectic mix of paintings and drawings. All created by fellowship members in a variety of media, the entries reflected ethereal landscapes and seascapes, delicate garden scenes, eye-catching portraits and imaginative abstracts.

Renowned art critic T.J. McNamara, who judged the competition, commented on the use of skillful techniques, humour and hidden symbolism. At the well-attended opening he presented prizes and certificates to the award winners:

- Abstract: First Place: 'Pewter and Gold' by Pat Nielsen, Acrylic
- Merit: 'Toroids II' by Mike Willoughby, Pen & Ink, Coloured pencil
- Figurative: First Place: 'Queen 1' by Amarjit Walia, Mixed Media
- Merit: 'Love is' by Jan Harman, Oil
- Landscape: First Place: 'Reflections' by Val Enger, Acrylic
- Merit: 'Broken' by Robin Scott, Oil
- Flora and Fauna: First Place: 'Golden Delight' by Jennifer Peryer, Watercolour
- Merit: 'What a Hoot' by Maureen Mayo, Acrylic/Pen N



'Reflections' by Val Enger.



'Pewter and Gold' by Pat Nielsen.



'Golden Delight' by Jennifer Peryer.




'Queen 1' by Amarjit Walia.

 The New Zealand Fellowship of Artists

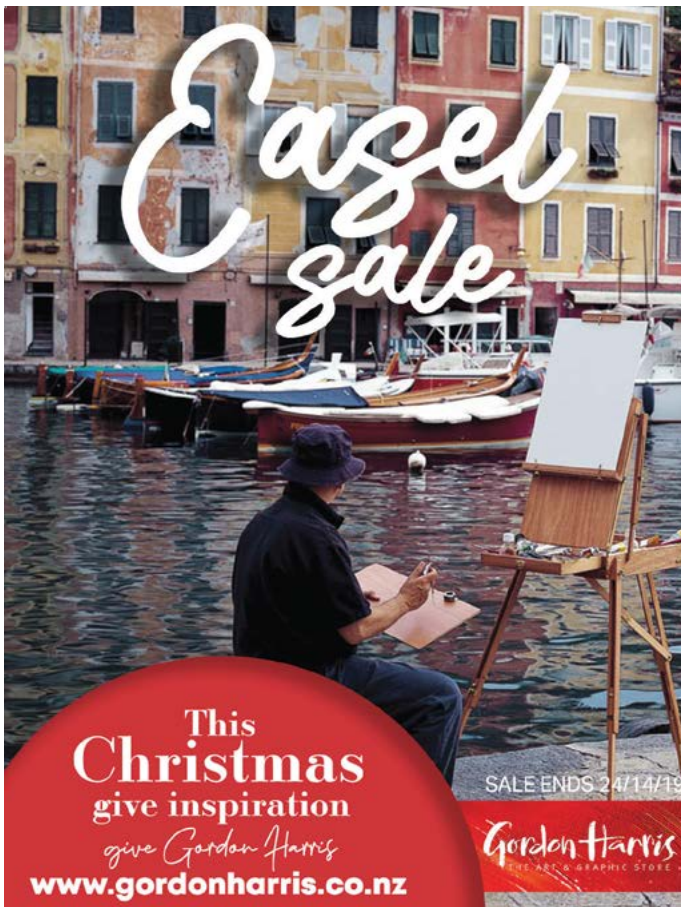
KidsCan CEO receives award

On 11 September, The New Zealand Fellowship of Artists presented KidsCan CEO Julie Chapman with a cheque for \$2,745.37 being the proceeds from the Fellowship's Charity exhibition and sale in August. In receiving this donation, Julie affirmed that the funds will be used to provide food and clothing for New Zealand children in need.

The Fellowship thanks all their generous sponsors for their support of this event, especially The French Art Shop, The New Zealand Artist Magazine, Citta Outlet and Mita Consulting. The Fellowship's thanks and appreciation also go to guest contributing artists Nemesh, Loretta Arthur, Claudia Gadotti, Bev Herridge, and Flox (Hayley King). 



President of NZ Fellowship of Artists, Susan Bainbridge (left) presents a cheque to Julie Chapman, CEO of KidsCan Charitable Trust.



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SACRED ART RETREAT

In February of this year, internationally renowned New Zealand-based artist Vjekoslav Nemesh (simply known as Nemesh) organised and ran the first of his very special 'sacred art retreats' in Christchurch. To create this event Nemesh teamed up with friends and fellow

artists David Arkenstone Barnett, Sandra McAlpine and Jonny Bear create this unique and powerful workshop experience.

The retreat itself is unique and an experience that will never be forgotten. It has a fundamental purpose and



Nemesh with The Sacred Art Exhibition banner.



The entrance of The Sacred Art Exhibition.



The Sacred Art Retreat hosts Sandra McAlpine and Jonny Bear.



Inside the exhibition with participants' artwork displayed.



The opening of the exhibition.



Nemesh demonstrating at the exhibition.

that is to help the individual 'unlock the artist within'. To achieve this, Nemesh applies not only his own unique set of artistic teaching techniques but those of his supporting team David, Sandra and Jonny – who likewise bring unique inspirational spiritual teaching elements into the workshop as part of the overall painting experience.

As well as being artists, Sandra McAlpine and Jonny Bear are also co-owners of the beautiful Fernside-based venue known as the Sanctuary which is the actual location for the sacred art retreat.

Jonny Bear is also a professional chef who specializes in the creation of wholesome vegetarian and vegan foods. As this is an in-house experience, all food is lovingly created each day by Jonny, his foods being ideal for this event as the entire retreat experience has been designed to be a 'light cleansing experience' in all areas.

Another unique facet of this retreat experience is upon the completion of the event itself. Here we see the artwork created by the retreat participants being exhibited at the beautiful Fo Guang Yuan art Gallery in the heart of Christchurch. The gallery is part of the Fo Guang Shan Buddhist Temple, an international organization that is a firm supporter of the local arts.

Nemesh is indeed a rare teacher, and actively supports and encourages his students to join him in many of the art exhibitions he organizes around New Zealand. He gets immense personal joy out of seeing his student's success as they begin their own unique journey onto the path of art.

The third Sacred art Retreat has now been organised and will be run during the Waitangi weekend of February 2020. This retreat will be a four-day event and participants will have the option of either staying or not staying in the Sanctuary's lovely accommodation. **N**



Kim, one of the participants, with her artwork.



Tracy, another of the participants, with her artwork.



THE TRUSTS GREATER AUCKLAND ART AWARDS EXHIBITION 2019

The Trusts Greater Auckland Art Awards has been managed by the Waitakere Central Community Arts Council for 33 years and was showcased in Shed 2, Corban Estate Arts Centre in Henderson in October.

FIRST PRIZE IN THE TRUSTS ART AWARD: \$2,000

ARWEN FLOWERS (BFA Degree), “Specialising in painting and photography at Elam School of Fine Art, Auckland, I’ve lived in new Zealand all my life, grown up surrounded by Pacific myths and legends, languages, food, craft and landscape.”

Arwen’s recent artwork on canvas utilises a unique mix of media – dressmaking patterns, graphite, charcoal, metallic foil, and paint. Through this unique multi-media approach, Arwen references landscape and oceanic forms while exploring intersections, crossovers, and parallels between historical and modern European and Pacific Island cultures, often from a feminine perspective.

“I’m curious about the experience had by indigenous South Pacific women and the wives and daughters that had been brought to settle there from England and Europe, when they met and needed to live along-side each other. How did they feel? What sorts of influence did they have on each other?” she says.

Arwen sources materials to use in her art from second-hand shops. The collages evolve naturally into combinations of craft and pattern which reflect her European ancestry and her place of birth in the South Pacific. Her larger work on canvas expands upon those initial collages.

Her studio is in Helensville and over the decades Arwen has been inspired by the art and poetry of John Pule, Michelle Leggett, Selina Tusitala Marsh, Lisa Reihana, Mark Cross, Colin McCahon and the alternative photography of Man Ray and Anna Atkins.

“I love how dressmaking patterns speak about identity, who we are on the outside and inside; the tissue paper is fine and transparent, it’s like a kind of skin itself. Each shape, like Tapa, can be filled with designs. I use each piece as a

space to tell part of a story. Tapa is a hand-made product that contains an imprint, a kind of memory of the women who have produced it. I believe clothing, doilies and embroidered items also carry imprints or ‘memory’ of those women who have made them. I wonder about the thoughts these women had, the conversations, feelings, ideas that they had or expressed while working a needle or beating at paper mulberry fibres. Women have long used the art of decoration to elevate everyday objects and to adorn themselves. Pattern and design are a form of communication – very interesting products of culture, time and place. I’m really enjoying exploring the stories they tell.”



FIRST PRIZE IN THE TRUSTS SCULPTURE AWARD: \$1,500

CHARLIE DUNCAN, 'My iwi is Ngati Maniapoto. I have created an art form called 'Plivory'.

"This consists of carving three dimensional images onto PVC piping. The tools I use on these creations are adapted by me, and recycled from other tools, so I can get the appropriate finish.

The reasoning behind the creation of Plivory, was to find a medium that is hardy, flexible, manageable, and easily attained.

It is also completely recycled. All the materials I use are offcuts from building sites that would normally go to our landfills. It is my way of reducing the amount of waste that goes into landfills each year.

I have been carving this medium for around five years, and with each new piece comes another aspect of my connection with the material, and the ability to bring it back to life.

My art is a representation of my inner well-being. A reason to get up, be motivated to make a change and to give a piece of myself to my next form.

I want to show the meeting of past and present, with my contemporary and traditional forms. Mostly, I aspire to show the Strength, the Love, and Beauty of my heritage and culture."

If you would like to join the Waitakere Central Community Arts Council, who manage The Trusts Awards, log into here: <https://www.waitakerearts.com/> and click on the membership form.



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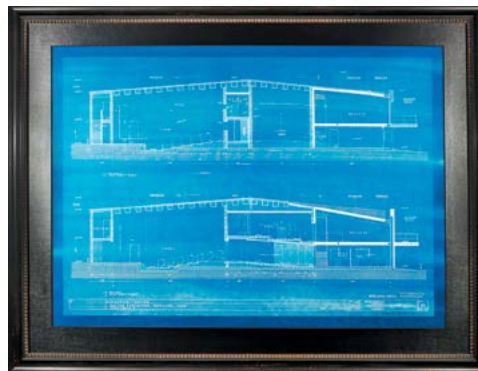
photospacegallery.nz

Kaikoura artist Susie Baker's exhibition 'Ripple Effect' will show at Photospace Gallery from Friday 8 November 2019 to Saturday 1 February, 2020.

Susie Baker, originally from Scotland, has been based in Kaikoura for 13 years. She is a graduate of Glasgow School of Art's, Fine Art Photography department, where she adopted a selection of alternative and experimental printing techniques. Working in the darkroom, Susie manipulates large black and white images by brushing on chemicals to achieve unique processing effects.

Recent work for the exhibition 'Ripple Effect' at Photospace Gallery in Wellington has been made using medium-format roll-film, fibre based black and white paper or watercolour paper, and often a drop of sunshine (for Cyanotypes). These images have been made during a time of change for Kaikoura, resulting from the 2016 Kaikoura Earthquake, manifesting in images that speak emotionally as well as physically. Often the work features structures during stages of destruction or renovation. Hand-printed black and white images show shadows of the past or tell a story of the future.

Susie tells us: "I hand manipulate large black and white photographs in the darkroom, using a mixture of chemicals I experimented with in art school in the 90s. I have used this process ever since making marks to show the energy of a place or event to tell a story. My artwork of the demolition of the iconic 'Adelphi' pub shows 'Ghosts Escaping' from the roof. The marks are the release of energy from the building that made a connection to so many



people in so many different ways over the years."

The art deco Mayfair Cinema designed by Wilford Melville Lawry was badly damaged in the 2016 earthquake and must be rebuilt. Great care has been taken to save the facade as the rest of the building is demolished in preparation to extend the building to a new plan. The part-demolition has been playfully recorded in the aptly named artwork 'Coming Soon', with the 'Coming Soon' text printed using old film trailer reels.

Susie Baker has also given a nod to the past by printing the new Mayfair plans using the Cyanotype process. These 'Blue Prints' are beautifully detailed architectural drawings, printed in a traditional way but representing an exciting step forward for the town. Two traditional Kiwi pubs, both recently demolished, each tell a different story whilst the digger attacks.

"We all have an impact on the people and places we encounter, and these effects can be emotional, physical, or spiritual. Likewise, places, objects and events mark us, leaving an impression that can last for generations or just for a fleeting moment."

Other works in the exhibition include Cyanotypes of unearthed objects, Cyanotypes immortalised in epoxy resin. These items were uncovered by evacuation work or have come to light due to the uplift of the coastline, thrown-away objects of our past becoming items to be treasured. **N**



TRIGGERING CREATIVITY

By Ira Mitchell-Kirk

Sometimes it takes a sudden jolt to create a shift in our energies, triggering creativity and adjusted view points. This was the case for Christchurch artist Gina Reid, immediately after the Christchurch earthquakes.

The power was out, extended family had moved in and helping her community was her first concern. Anxiety at its peak, normal activities such as going to work, cooking or even being able to boil the jug – all on hold. Gina said her inner voice started to ask for her creativity hunger to be fed; it was restless and only a burst of making would sooth it.


First it was knitting, such a comforting and practical exercise in a time of crises. This blossomed as her confidence and inner seeker awoke, as if the seismic shift had dislodged a blockage. Next came painting – big works which filled her visual and emotion spaces with happiness and color. The very act of making was therapeutic, and she wanted more. Soap making, developing recipes and branding followed, which was soon to be superseded by the craft of macramé.

Small pieces made in her living room were followed by a large backdrop, commissioned for a wedding altarpiece. Size matters, and going large was her new passion. She often had to stand on step stools to be able to reach the heights of her intricate works. It makes sense to take control of your view when the world is changing alarmingly around you, with productivity and design becoming a sanctuary of the mind.

As with her soap-making business, it's essential to Gina to work as close to nature as possible; she incorporates natural fibres and found objects into her work. She acknowledges her family for believing she can do anything and give it a go with gusto, for wanting to create beauty in an emotionally and environmentally disturbing time.

In 2017 Gina was an assistant to her dear friend, Alice Spittle at the annual Australian Fibre Arts festival, which opened her eyes to expansive possibilities with fibre, profession artisans and businesspeople. From a need to create while surviving in isolated Christchurch, to a massive event where she felt completely at home; her journey has helped heal her anxiety and pave a way forward to a new life and vocation.

Surrounding herself with supportive peers and family has been a confidence boost, which has given her energy to now turn her hand to teaching others.

What's next for Gina? More travel, learning, creating and teaching her beloved art of macramé. From adversity grows the brightest blooms, and she is enjoying every moment. 

The New Zealand Artist Magazine

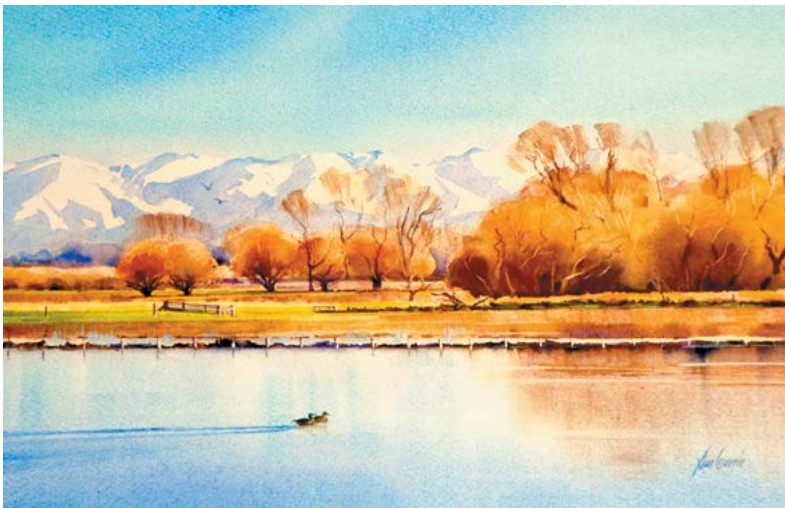




'Colour on the Water, Charteris Bay', 600 x 600mm. Oil on canvas panel.



'Early Frost, Cheviot', 530 x 325mm. Watercolour.



'Flooded Fields, Motukarara, Christchurch-Akaroa Highway', 540 x 350mm. Watercolour.

Sue Currie



Sue Currie was delighted to find that a comprehensive Australian correspondence

course in graphic design for three years while at high school in Christchurch was a successful background for working in art.

"In those days there were few opportunities for women to be taken seriously. In Sydney, Australia, the attitude was much more positive."

Sue also took lessons with artist and illustrator Arthur Renshaw, (a retired tutor from the NSW Polytech), twice a week for six months as well as working freelance in graphic design. After six years she returned to New Zealand to paint, attending weekend workshops with a few fellow artists.

Being persistent with drawing and painting, Sue is motivated to pursue her art career in New Zealand and finds inspiration everywhere. "A life in a beautiful country, which I need to record visually. I seem to have been born with a strong drive and a great love for nature, with a desire to paint. I have no idea where this came from: it's just here with me. However, after recently reading about my ancestors and family trees, it seems there were artists on both my paternal and maternal side."

Sue enjoys art books and is inspired by many artists. In her early years, she was fixated on Tom Roberts in Australia and Austin Deans in New Zealand. She has always been interested in the life of Matisse as well. "It's not just the painting aspect that is inspired, but life around me too. I need the freedom to be able to create, and intuition is important. I have to feel right about something before I begin."



'Hooker River from the Bridge', 500 x 750mm. Oil on canvas panel.



'Driving through the Lewis Pass', 500 x 750mm. Acrylic collage on canvas panel, painted from my imagination and memory the day after I returned home.

Currently working on some collage acrylics and watercolours, Sue is enjoying concentrating on bringing more design to her work. "In watercolour I am playing around with wet in wet and trying not to be too specific regarding a particular place, with minimised detail. I want to incorporate some abstraction in these.

"In oils I am finishing off a couple of detailed paintings of the southern South Island. By now you have probably gathered that I have numerous paintings on the go at once. Looking back, my paintings used to be more impressionistic and I feel I may have ventured too far away from this, leaning towards accuracy and realism."

In a busy life, Sue has had to learn not to become involved with too many other things that distract her from painting. "I often burn the midnight oil because it is hard to stop and start in the middle of a painting."

"Many lessons learned from mistakes," she says, "especially watercolour. Sometimes it may look over-painted or muddy or something not quite right. I used to throw these away as suggested by other artist friends but now my advice is to keep them and bring them out at a later date. You may have learned something in the meantime that shows you exactly why it went wrong. Art builds on itself. There are no short cuts, just a matter of keeping those brush hours up. In

The New Zealand Artist Magazine



'Waterfall', 360 x 270mm. Watercolour. (Cover Pic).



'Almost Becalmed - Akaroa', 290 x 215mm. Watercolour.

saying that, I still have a few 're-starts'. I'm always learning and love the challenge of that."

Sue is a member of Watercolour NZ, Colour in Your Life, Arts Canterbury and a few art societies and receives information from these regarding exhibitions. More than ever now, it is a matter of having her work 'out there'. She enjoys catching up with other members at the exhibitions and



'Power of the Clyde', 350 x 450mm. Acrylic collage on canvas panel.



'Holidays - Lyttelton Harbour', 270 x 360mm. Watercolour.



'Colours of the Sound [Doubtful Sound]', 350 x 450mm. Acrylic collage on canvas panel.

notes there have been some major changes since she started painting, mainly because now the media seems to dominate. "There is often very short notice for an up-coming exhibition and when there is not enough time for an oil to dry, I use acrylics. I do sometimes wish there was a longer notification period for these exhibitions."

The subject Sue wants to paint dictates which medium she wants to use. Oils, she feels, for example, blend easier than acrylics when it comes to soft edges. If a subject is predominantly dark, she maintains it is best not to attempt watercolour as contrast works best with watercolour. "My treasured paint brushes and quality watercolour paper are my favourite. Some of my brushes have been acquired over a period of years and cannot be easily replaced. Each brush I have has its own certain function."

Sue paints from photographs so she might use a number of these for one painting. "My photo file equates to many thousands and I carry my camera with me nearly all the time. As I have a graphic design background I have become used to using bits from here, there and everywhere and this helps me think out a painting. I really have not had much success at 'plein-air' painting because the subject I am painting keeps changing under different light until it is no longer the moment I set out to get."

"With oils and acrylics I roughly draw in outlines with charcoal or thinned paint on a brush then, with the medium thinned, I block in shapes in colour with a large brush, making sure the whole canvas is covered, painting out all the white. When this dries I go back with thicker paint and start to add some details.

"With watercolour I start with a thin pale wash then build the paper up with numerous wet washes making sure each is totally dry before the next one. I use Daniel Smith watercolours because they seem to have plenty of pigment in the paint but are still transparent and mix well with the other colours. I still enjoy mixing rather than straight from the tube. The tops of the tubes are a good size and easy to remove. I also like Winsor & Newton and Maimeri when I can get them.

"I use Saunders 300gsm rough or Not. These rag papers need to be stretched first and will stand successive wet washes. Less frequently I use 640gsm Arches or Fabriano, which do not need stretching.

"When working with acrylics, for larger amounts of paint, I use Golden but I have many tubes of Atelier Chroma and some other brands too. All are good quality and cover well – including numerous items of clothing painted by mistake.

"Winsor & Newton water-based oils as well as traditional oils work well for me. For finishing,

the oils are better for impasto techniques whereas the water-based paints tend to dry flatter into the canvas."

Outside the studio Sue spends some time with her family, walking with friends, out on the water, taking photographs and gardening (vegetables, trees and flowers) and adding some more details to her house.

Sue's tips for new artists: "Try and gather as much info as you can about the way artists go about their work and of course, everyone is different. It is not an easy option as some would have you believe. There are some fantastic books, too, regarding techniques.

"Weekend courses would be a good start as well as watching videos. Start with just a few of the basic materials and be prepared to put the brush hours in. Be prepared for the fact that not all paintings work out so you need to be tenacious. Ignore the people who keep asking you how much money you are making from your art – it's not a 9-5 job. Be observant. It's amazing how much you really see when you look even harder at a subject. Learn about the health aspects of painting, which I hardly ever hear about and stay fit, especially if you sit whilst painting."

Sue has exhibited at Bryce Gallery, Riccarton, Christchurch and Otautau Gallery. As well as New Zealand, her paintings are in Australia, Japan, UK, China, France, USA, Canada, Switzerland and Germany.

"What I have enjoyed most in my career is the fact that someone has really liked my painting and bought it for that very reason. Sometimes it's because it reminds them of a favourite place or an event and I am often complimented about my colours." **N**



'The Colour of Autumn - Lake Hayes, Central Otago', 500 x 750mm. Acrylic on canvas panel.



'Lifting Mist-Lindis Pass', 270 x 360mm. Watercolour.



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