

THE NEW ZEALAND ARTIST MAGAZINE

Series 7 Volume 2 Issue No. 38
January February 2020
RRP \$12.50 incl GST

FROM THE STUDIO

Resolving Abstracts
by Morag Stokes

ARTISTS FORUM

Dougie Chowns
Sketchbook, part 29

DEMONSTRATIONS

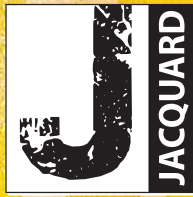
- Painting Outdoors
- Watercolour Tutorial
- Portrait by Jacky Pearson

EXHIBITIONS & EVENTS

FEATURED INSIDE:

- Amber Emm • André Brönnimann • Chris Dews •
- Jamie Harkins • Lynda Bell • Tut Blumental •





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The Team

On the cover: 'KeriKeri Peninsula' cropped – Chris Dews. PG 25.



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COPIES OF SERIES 7 @ \$12.50 EACH UNTIL COMPLETE

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January/February 2020

SERIES 5



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a note from the studio...

Hello dear readers

As I write this, we are heading for Christmas, although you will only see this after New Year 2020. When publishing we have to take diligent notice of the deadlines needed to be met by the print and distribution companies.

As we are a bi-monthly magazine, it is prudent to take note that the information we receive from you must be relevant for one to two months ahead. Therefore, events happening in March need to be submitted before 30 January. Every editorial deadline is one and a half months before the issue is published. This enables us to compile and produce the magazine in time. Please keep this in mind as we hate disappointing you when your article/ad is out of the required timeframe.

This magazine has loads of information in it again, thanks to all who have submitted their articles. If your article isn't in this issue, it may be in the next issue, time (as above) being a relevant thing to take note of.

All that being said, please, enjoy your first magazine of the 2020, and keep that creativity flowing.

We look forward to a fantastic year ahead, and to featuring more excellent artists from around our beautiful country. Don't forget to send your submissions through to editor@thenzartist.co.nz, including three examples of your work.

It could be YOU in the next issue!

Much love,

PS: Hooked on Books will return in the March April 2020 issue, which means the draw for November December issue is continuing until 20 January 2020.

Don't forget to enter by emailing your name and postal address to comp@thenzartist.co.nz.

JAMIE HARKINS



LYNDA BELL



TUT BLUMENTAL



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PRINTING

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

ISSN 2324-495X (Print)

ISSN 2436-2996 (Online)



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THANK YOU to Hurunui Libraries for saving our bacon! Dougie was down on the South Island, and needed to approve his pages. No internet in Kaikoura . . . oh no!

Called lovely District Librarian, Mark O'Connell from Hurunui Libraries, who really went out of his way to ensure Dougie received his pages for last minute proofing. Deadline was met! Cheers Mark, your blood is worth bottling!!!



Congratulations!

To 'Eddie Groody'!
WINNER
of
The New Zealand Artist Magazine's
37th subscription competition

Book Winner

Thank you so much. My granddaughter, Ashleigh, has received her book and is delighted with it.

I'm sure she will get lots of inspiration from the book. Again, thank you,

*Regards,
Denise Liddington*

Thanks for letting us know Denise, we hope to see more of Ashleigh's talent in the years to come. Ed.



Ashleigh with her book, sponsored by Search Press.

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ARTISTS REVEALED FOR AOTEAROA'S LARGEST MURAL

New Zealand's soon-to-be largest mural now has mastermind artists behind it, preparing to bring it to life in January 2020. A group of visual artists operating under the name Te Whētū Collective were recently selected to tackle the 248m long canvas.

Three visual artists, Poihakena Ngāwati (Waikato Tainui), Hana Maihi (Ngāti Mahana), and Te Haunui Tuna (Ngāi Tūhoe) make up the collective.

Poihakena Ngāwati, a Hamiltonian, muralist and Wintec graduate, grew up in close proximity to the concrete eye-sore and is keen to finally see it transformed.

"This project will be transformational for the city both as contemporary creative expression and as a commentary on the wall's history," says Ngāwati. "It is the last trace of a hill known as Te Kōpū Mania o Kirikiriroa (the smooth belly [or womb] of Kirikiriroa)," he says.

The original site was of major importance to the Waikato region serving as a hub for cultivation, learning and ceremony. Pre-1930, the extremely fertile land meant the area became a cultivation-capital and main food source to surrounding tribes. The site was also a key observation platform where Māori watched for certain star constellations marking appropriate timing for different phases of planting and harvesting.

On the ridge's peak, a tuāhu (ceremonial altar) was used to call resident deities to bless the planting of crop and ensure a bountiful harvest. A final ritual was performed to remove tapu from the hill before the hill was excavated in 1930 to allow for better traffic flow between Anglesea St and Ward St.

Ngāwati says, "We wanted to tell the story of this particular hill and use the mural to acknowledge the historical wahi pa (local site), explain why it was valued and important for surrounding tribes, and make a commentary on how we can use these learnings for our future."

Te Whētū Collective's mural concept incorporates the Waikato River, three tui, and a female portrait depicting Matariki as the mother of the hill and master of the Māori lunar calendar and cultivation.

The piece has themes of guardianship, whakapapa, and unity woven behind the imagery.

Individually, the three artists have travelled as far as Hawai'i, Rarotonga and across New Zealand painting large-scale murals.

Te Kōpū Mania o Kirikiriroa will be their first work as a collective. "We have been wanting to integrate narratives into our art and create more meaningful pieces with portraits and characters that tell the stories of traditional Māori heritage. "We also wanted to pass on knowledge our great ancestors before us have left behind," Ngāwati says.



Scale it up: Poihakena Ngāwati, a Waikato master muralist, is part of the collective who are set to bring New Zealand's largest mural to life in January. [Photo: Sea Walls]

The collective are excited to get started, "With the site history and our connection with the land here, we're grateful for the opportunity."

The collective will start work on the wall in early January 2020. ■

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The Accidental Artist

By Paige Janssen

How a West Auckland woman became an award-winning artist.



'The Boat Shed', 1200 x 630mm. Oil on linen.

You could call Amber Emm the accidental artist. She wasn't very good at reading, or writing, or spelling. Her happy place was always drawing. She never thought it would be something she would end up doing as a career. But now she's an award-winning floral artist with her work featured in high end galleries across Auckland.

"You dream about it, you hope it will happen, you sort of wonder 'Will I ever break through?' It's like anything, if you keep at it, it will get better," she says from her small home studio nestled in the outskirts of Whenuapai, West Auckland. With light streaming in through the French windows, and the soft echo of her latest romance audiobook humming through the room, she is hard at work painting her latest piece. A bunch of pink roses.

Amber wasn't always a floral artist. "I really enjoy boats and coastal New Zealand, it's where we live and what I

enjoy. But with my teaching, one of my ladies was doing a lot of floral work and just with helping her I thought they were pretty cool and quite challenging. Having never done them before, I went into that field because of the challenge of trying to create them," she says, her eyes never leaving the canvas as she paints a smooth and precise green vein of a leaf.

For Amber, it is about capturing the beauty of life. "We are surrounded by beauty every day, it's just about trying to zero in on things that are beautiful," she says. Her red framed glasses speckled with flecks of old white paint as she focuses on mixing more green paint, the walls covered in paint from countless paintings. Amber's work is recognised for her use of colour, with the high depth and contrast used by her to create pieces of photorealism. "It goes back to the origin of us going beyond the point of



Amber with her painting, 'French Light'.

just looking at things through its internal use but instead looking at it more as something we find aesthetic, the inherent beauty," said Co-Owner of Black Door Art Gallery Justin Ewans.

However, Amber's work becomes much more than that. It's about capturing a moment in time. Creating an eternal life, Justin says. This resonated with a particular customer who saw Amber's work when glimpsing through the windows in Black Door Gallery on the streets of Parnell. "Her husband had cancer, he had about two years to live, the doctors expected. She saw these paintings as the beauty of life as we have it now and with the people around us – we can really enjoy it while they are still here," Justin said. "For her, it was the capturing of the moment and the beauty while we have it."

Choosing the perfect picture to paint is a gut feeling for Amber a lot of the time. "When I first started I would take photos, lay them out on the floor, walk out of the room and then walk back in really quickly. I'd have a quick glance at them and the one that grabbed my attention first is usually the one I painted. It had something, I didn't know what it was but it had something that grabbed me more than others. It's how I fluked it at the beginning," Amber says. She takes a break from painting to zoom in on her computer screen to analyse her picture more, a particular leaf from a rose envelops the whole screen.

Being an artist isn't always easy though. "There's always a yummy part in every painting that you love, where it makes you go, 'oh I absolutely nailed that bit'. But all paintings go through this stage half way through where you just go, 'oh this is hard', where it hasn't got what you want. That's the whole thing about being a professional, you have to work through that part to get to the other end," she says, looking up with such intensity and fierceness in her eyes. "You get people who go "why don't you just take a photo?", I can take a photo but that's not what it is about. It's the fact that I have created that from

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'French Light', 1200 x 1200mm. Oil on canvas.



'Daisy a Day', 1200 x 750mm. Oil on canvas.

nothing. That's the challenge," she says as she picks up her brush again and begins to paint once more, fully dedicating her attention again to the task at hand, this time moving onto the shadow of a particular petal.

Her paints are meticulously organised to her right. Ergonomic, she says. Yet piles of paper are left dishevelled and abandoned in the corner of the room, her desk buried under a sea of white.



'Dinghy Line', 600 x 1200mm. Oil on canvas.

Amber wanted to be an accountant at some stage but she couldn't bear the thought of working in an office and dealing with numbers every day. "This is a much more forgiving lifestyle, you aren't restricted and you don't have to rely on going to work every day at a certain time but it takes a long time to make a living from art. There is a lot more to it. It's like any other business where you have to manage it and promote it," she laughs. She glances towards the pile of paper and snap back to her painting quickly, as if the paper would bite her if she stared at it too long.

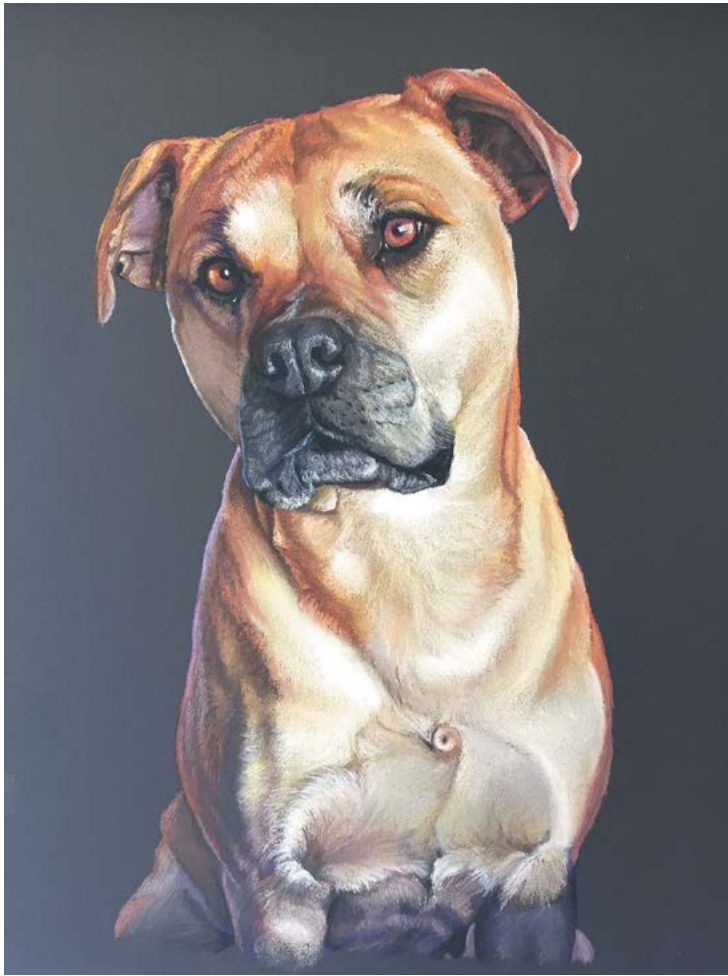
Amber hates paperwork, numbers and basically anything that has the potential of distracting her from painting. You wouldn't think she would consider a career in teaching because of this. She didn't either, she hated school. But now she teaches two days a week at Kumeu Art Centre,

in a room filled with art easels, with women hustling and bustling around each other's paintings, brushes in their hands and giggling over their gossip for the week. For Lyn Catchpole, Amber's art classes became more than learning about art. "I enjoy Amber's classes for the social aspect as well as learning to use different media. Of course, we have lots of fun as well. Our class is full of great, friendly people," she says.

"Amber is a treasure. She is a very talented artist and we are always in awe of her works," Lyn says. However, Amber has gained just as much as her students have. As well as painting things she would never have considered painting, her classes become a break from the isolating nature of being an artist. "Art is insular and that's why I teach. Everybody needs to go outside. As a woman we need



'Blush', 2100 x 900mm. Oil on linen. Photo: Supplied by Black Door Art Gallery.



'Honey', 210 x 297mm. Pastel on colour fix paper.

to have 2000 words a day, so I get all my words out on a Wednesday, 10,000 words all on a Wednesday" she laughs. "For me, it keeps me sane."

She may have recently sold a painting worth 11,000, yet for her biggest achievement is becoming more comfortable with herself. "For the first five years I couldn't call myself an artist. I felt like a fraud when I first started painting," she says. Now life for her as an artist is normal, but it's still the little things that are important. "It's still really exciting selling a painting. It never dulls," she says, "It validates what you do."

Amber's latest adventure is taking small groups of six artists to Burgundy, France to paint the stunning sights for a week in June 2020 – see more information on page 27. All art equipment supplied for artists working in oils, acrylics or watercolours. The group will be staying in a gorgeous 18th century b&b, going to places like Dijon and Dole, taking a canal boat trip through several locks and to a quaint old mill in the countryside.

"I can't wait to share the warm, friendly and inspiring sights of France."

Find Amber here: <https://www.facebook.com/amberemmart/> 



'Forest Prince', 2100 x 900mm. Oil on linen.



Amber Emm has become recognized for her paintings of flowers and nature. Photo: Paige Janssen

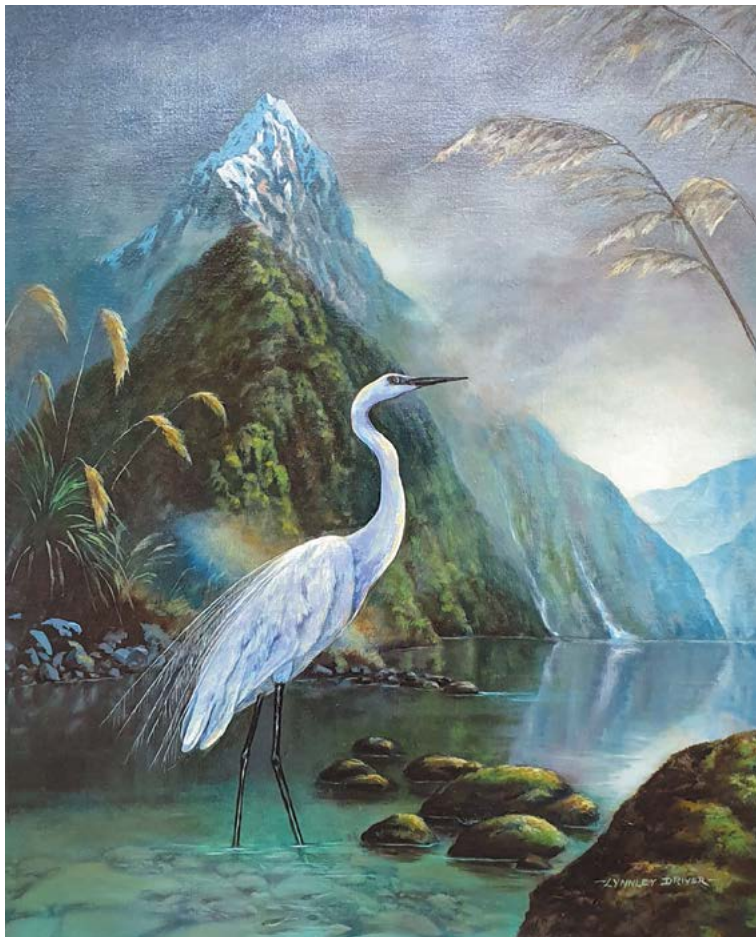
THE OTAUTAU GALLERY

The Otautau Art and Craft Gallery is based in a beautiful old Methodist church on the main street of the attractive Western Southland rural town of Otautau. The gallery is a 20 minute drive from the seaside town of Riverton, 35 minutes drive north of Invercargill, and 90 minutes drive on the stunning Southern Scenic Route from Manapouri and Te Anau.

The Otautau Gallery, 110 Main Street, Otautau 9610, Southland
Opening hours: 10-5 every day except Monday
Tel: 03 225 8638 Mob: 027 316 8170
theotautaugallery@gmail.com • www.facebook.com/otautaugallery



Outside the Otautau Gallery.



'Kotuku at Mitre Peak' by Lynnley Driver. 480 x 609mm. Oil on fine linen.

Pamela Hopkins opened the gallery in September 2016 with the valued assistance of her husband Robert. The couple previously lived in the area and made the decision to move back and open a very special space to showcase high-quality New Zealand art and craft. Pamela had managed a gallery in Queenstown and then a large art, craft and souvenir outlet in Arrowtown. During that time, she forged relationships with many of the top artists in the country, specifically the South Island, so knew she would be able to stock the Otautau Gallery with some of the best work available.

The 1902 church was purchased five and a half years ago and the work of renovation began. Over the next two years the building acquired a new roof, guttering, downpipes, weatherboards, paint job and much more before the process of setting up the gallery could begin. As the grand opening day of 1st September 2016 approached, boxes and boxes of art and craft work arrived on the doorstep, and it was all hands to the pump to be ready for the big day. Southland Mayor Gary Tong cut the ribbon in front of a good crowd, and the gallery was officially open for business.

Time has flown by at the gallery, and its success has exceeded Pamela's expectations. It was always her intention to offer the public a wide and high-quality range of New Zealand art and craft, with variety and prices to suit all pockets. There is woodcraft by St Bathans, Timber Arts, Marc Zuckerman and others, the smaller items proving popular for gifts and souvenirs.

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Pamela and Otis inside the Otautau Gallery.

An eclectic mix of jewelry includes Wet Dog Workshop, Adrienne Paine, Helena Heydelaar, and work by local artisans. Beautiful pottery by John Kalb, Jo Draper, Barrie Paine and Art Locker graces the shelves, and the superb blown glass vases by Keith Grinter look stunning in the light coming through the church's coloured-glass windows.

Leather handbags by Moondance hang graciously beneath shelves holding a wide range of prints and cards by top artists such as Rachael Errington, Marie Reid, Esher Dexter, Sam Earp, Pauline Morse and Melissa Sharplin.

Pamela wanted to make quality art available to all, and the keenly priced prints and cards certainly fulfil that desire. There is also a lovely range of photographic images on display, both on canvas and paper. Local farmer/photographer Edwin Mabonga is particularly admired for his stunning and detailed work.

Pamela freely admits that a major influence in deciding to open the gallery was her long-term friendship with one of New Zealand's top watercolour artists, the hugely talented John Keith Reed. His stunning landscapes are very popular,



'On the Riverton Bridge' by John K Reed. 640 x 540mm. Watercolour.



'Historic Arrowtown Cottages' by John K Reed. 500 x 400mm. Watercolour.



'Pohutukawa Abstract' by Harold Coop. 1010 x 630mm. Acrylic on canvas.



'The Artist's Garden' by Mark Thomas. 890 x 585. Oil on board.




'Deep in the Forest' by Gordon Ballantyne. 500 x 400mm. Oil on canvas.

especially those of local areas such as Riverton and the Takitimu Mountains. Clients can commission John through the Otautau Gallery to paint a landscape or street-scene of their choice, the size of the finished work. The result is a very personal bespoke painting by a master.

Pamela's connections in the art world have resulted in her being able to hang stunning works by John Keith Reed, Graham Brinsley, Lynnley Driver, Julie Greig, Lindsay Muirhead, Kate Williamson, Harold Coop, Lorna Allan, Brian McCracken, Richard Williams, Nancy Tschetner, Sue Currie, Debbie Lambert, Mark Thomas, Bari Duncan, Wayne Vickers, Raimo Kuparinen and many others including local artists Barbara Smith, Lyn Henry, Gordon Ballantyne and Fiona Michels. The Otautau Gallery also offers lay-by on most works, something Pamela was keen to offer so that again the public have good access to quality art. Paintings have been sold and freighted all around New Zealand, with a good number of works also sent overseas. Paintings purchased by people who live in Otago or Southland are often personally delivered, and throughout New Zealand free freight is usually applied.

Pamela has inevitably been asked, "Why open a gallery in a rural town like Otautau?" She can easily answer this question with a variety of responses:

- Otautau is well placed for people travelling through to Riverton, Winton, and Invercargill, and indeed those going to Queenstown, Arrowtown, Manapouri and Te Anau.
- The high quality of the art and craft for sale is a drawcard for attracting customers.
- The beautiful old church has a lot of street appeal so encourages folks to stop who might not always visit galleries.
- The passion and love for New Zealand art and craft she has is something she loves sharing with the general public.

Word-of-mouth recommendation regarding the Otautau Gallery has grown rapidly, and is one of the most pleasing aspects for Pamela. She fully expects this to continue and invites all those in this beautiful area of New Zealand to come and meet her and enjoy what one customer called "An Aladdin's cave of beauty." 



'Mists of Fiordland' by Lindsay Muirhead. 1090 x 700mm. Oil on canvas.



'Taking Stock in the MacKenzie Country' by Julie Greig. 970 x 590mm. Oil on Belgian linen.



'A North Canterbury Landscape' by Brian McCracken. 910 x 508mm. Acrylic on canvas.



'Wet Jacket Arm, Dusky Sound' by Graham Brinsley. 1240 x 780mm. Oil on canvas.

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Cora Baillie

Imagine holding the world in the palm of your hand, precious, sparkling and fragile. For Cora Baillie, this is a daily experience as she crafts perfect little planets of our solar system, using the ancient craft of lampwork bead making – combining different colours of molten glass.

Written by Ira Mitchell-Kirk. Photographs by Federico Corradi.

Glass fashioned with delicate and precise care, into wearable micro-spheres in celebration of mysteries of our universe. Working from the shared creative space of the Exchange in Christchurch, Cora labours daily at her work bench, neatly organised with the tools of her trade, interspersed with tiny orbs of glittering colour and intricate detail. Alongside these are her silversmith tools, which she also uses to build bespoke pieces of jewelry.

Cora's journey began with the profession of lace making, over 25 years ago. Intrigued by the possibility of crafting silver wire into lace, inspired by various techniques and patterns, her training as a silversmith began in 1999 when the Guild had a permanent abode at the historic Christchurch Arts Centre. With fellow guild members she went on to develop the highly regarded Level Three course modules. Since being displaced from the earthquake-damaged city centre, the Guild is now in its new home at the Tannery Emporium, where they practice and teach.

The gift of a glass bracelet triggered Cora's constantly curious mind to seek out teachers in this craft. Fortunately for her, a visiting bead maker, Kim Osibin from the USA, was running a workshop in the city.

Adding another string to her already full bow of accomplished craft skills, she quickly came to master and love the beauty and creativity that glass bead making allowed. Courses with glass workers in Auckland, Germany and UK followed. She also attended the London Jewelry School each summer from 2015 to 2017, absorbing the training and walking the museum halls which housed so many historical pieces of glass. Her connection to the craftspeople of the past is obviously profound and moving. She speaks of a kinship

that spans the continents and many thousands of years. The ancient works surviving to this day were created utilising many of the techniques she herself uses.

Cora always has her toolkit to hand, ready to make at any spare moment; her compulsion to create is never far away. The alchemy as the substances change before her, the mixing of heat with glass or silver using her own secret formulas and the occasional happy accident all compel her to keep practicing this craft. Also, the discovery of new and historical pieces from Ancient China, Egypt or the Renaissance all have production secrets she enjoys unravelling and emulating.

Realising the dangers associated with the incredibly high temperatures required for melting glass in her little wooden bungalow, Cora instead opted for the shared space of the Exchange. Works she created at the Exchange were exhibited in the D-Pod Gallery on the South Shore in London from September to late November. Her work is also for sale in Christchurch at the Little River and Form Galleries, and the Poi Rooms, Auckland. You can also visit Cora in her working studio by appointment. [N](#)





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André Brönnimann

As a child, André Brönnimann was very interested in art and drawing. Self-taught, he took a break from his painting between the ages of 20 and 30, returning to his art when he decided to enter the Telecom Phone Book Art Competition in 1995. He has been painting ever since.



'Danielle', 1520 x 1060mm. Oil on linen.

André was born of a Swiss father and English mother in Auckland, in 1963. He spent the first five years of his life in New Zealand, after which his family returned to Switzerland where André completed his schooling. When André was 20, he came home to New Zealand.

Having a great interest in surrealism and creating something that has never existed before, the challenge and excitement of getting his idea onto canvas gives him a buzz. "Living in this beautiful country of ours provides me with ample inspiration. I also receive inspiration by looking at art.

"I love being an artist, I can make my own rules and I get excited about an idea or image in my head that I know would look great on canvas."

André is a self-employed carpet cleaner and flood restorer when he is not painting. "I like having the freedom to only paint 100% what I want. I have turned down many commissions because I had no interest in the subject matter, a luxury one may not be able to afford if painting income is your bread and butter.

Salvador Dali was a great influence in the early years of André's painting but over the past decade he has been concentrating on portraiture and photorealism. He plans to combine surrealism and portraiture in the coming years.



Danielle with 'Danielle'.

In 2016, André won the National Adam Portraiture Award with his painting of Te Rawanake Robinson-Coles, Inahaa TeUrutahi Waikerepuru & Ria Wihapi-Waikerepuru, called 'Sisters'. These beautiful women come from Taranaki and



ABOVE: 'Sisters', 2016 winner of the Adam Portraiture Award - oil on canvas.

RIGHT: 'Wikitoria', 1520 x 1060mm. Oil on linen.

BOTTOM RIGHT: 'Sugar', 970 x 730mm. Oil on board.

carry strong tribal connections to Te Atiawa, Taranaki Tukau, Tangahoe, Nga Ruahine, Ngati Ruanui, Nga Rauru iwi.

He has won a number of other awards and competitions locally and nationally both for his surrealist work and his photorealistic work. He now lives in Whanganui with his wife and three children.

"I try to make my most recent painting the best I have ever done. The biggest compliment is when viewers stop to spend time looking at your painting and get involved in the subject of the painting. "I also gain a sense of immortality in the hope that some of my work will be viewed in the future."

André's favourite medium is oil on linen, although his more recent work has been in both acrylic and oil – he finds both have their particular strengths.

His work always starts with an image in his head. "For a surreal work I gather as much reference material as possible, followed by sketching to see what works best for the composition. Then the image is transferred to canvas in pencil with as much detail as possible, and painting begins.

"For a portrait, I again have the concept in my mind and then it's about finding the right model and location. I enlist the services of a professional photographer for the photo shoot and use a high-resolution print as reference. In my latest painting I used a grid system to transfer the image onto the large canvas and capture all visible details. Then I start with an under painting. After that it's all about the colours, tones and contrast. Some areas may require several glazes. Once complete the painting is varnished, which further enhances the colours."

Some viewpoints on André's Facebook page have indicated sensitivity towards his current passion, te moko, but he assures us "Each person I have painted has gone into the agreement with full disclosure about what is involved. This includes what will happen with that painting, the intellectual property and permissions for publication. There are those with whom I have contractually agreed never to publish their portrait anywhere, ever.

"Everyone has been deeply honored and humbled with the final painting. Some are thankful for what I am doing





'Rautangata', 1520 x1060mm. Acrylic and oil on linen.

for the Maori people, by recording them at a moment in time in their history, to be enjoyed for many generations to come – immortality, if you will.

“Not everybody will feel the same way, and everyone has a choice. As a person from Switzerland, never having been a part of my personal culture, I am often in awe of the moko, and that is why I wanted to start painting them. I feel the need to capture this presence.”

André’s most current work, delivered while this article was being written, is ‘Rautanga’, a piece that took 600 hours to complete. “I basically painted everything I could see. I was planning on exhibiting her and being out there for people to see but the painting sold before it was finished.”

He prefers to work with Winsor and Newton products as he finds them consistent and he is familiar with them. He likes to listen to varied music when he is working, including a lot of Chillwave and Trap music.

For new artists, André says, “Keep working on your craft. There is a wealth of information online. Find out what particular areas you want to improve on specifically. Everybody has his or her own style. Which of your favourite artists suits your style? Aim towards becoming as good as or better than them.”

There is one of André’s painting for sale at the Zimmerman Gallery in Palmerston North, and his work has found its way to England, Switzerland, USA, Brazil, and of course New Zealand. See more about André here: www.andrebronnimann.com 



‘Summer Whale’, 500 x 700mm. Acrylic on canvas.



‘Now serving’, 700 x 700mm. Acrylic on board.



‘Warning’, 1000 x 600mm. Acrylic on canvas.



‘Looking Norwest’, 750 x 1000mm. Acrylic on canvas.

Artists Forum

Sketch Club



By Dougie Chowns

VINCENT VAN GOGH STARTED MY THOUGHT YEARS AGO. NOT THE REAL PERSON, THEY ARE ALL **BACK TO FRONT!**

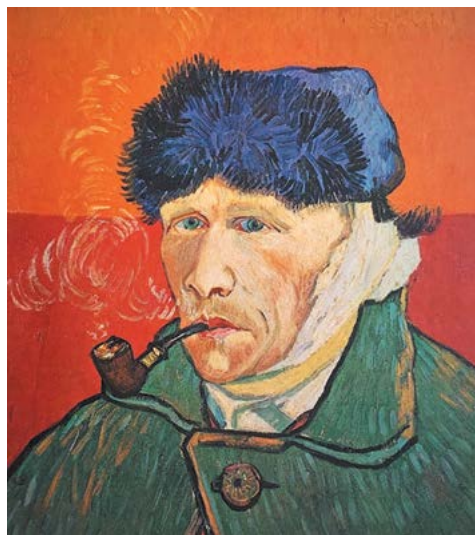
You will have gathered by now that I write only about my own ideas and experiences from my personal art world, people and places, stories and comments and opinions from the practising artists I worked with or know today.

That my father was born when Vincent Van Gogh was painting and because I am familiar over the years in work and travel with the places Vincent worked and lived both in England before his painting career, and afterwards in Southern France; that on his walk from his sister in Welwyn to Brentford, he met or was influenced – even encouraged – by Hubert Herkomer and his school in my own village that has given me so much.

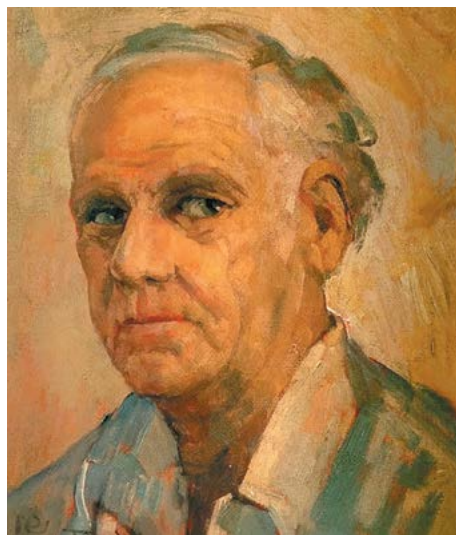
Vincent's self portrait after cutting off his ear in Arles and

presenting it to Rachel (actually Gabby and not a Prostitute but a sixteen year old cleaner) ... a likely meeting while she was having treatment in Paris for a dog bite infection. He then followed her to Arles, resulting in the self portrait. It's the image, not the reason, that has fascinated me because all these well known self portraits don't represent the artist as they actually looked – they are mirror images. Back to front and as different as my confusing headline.

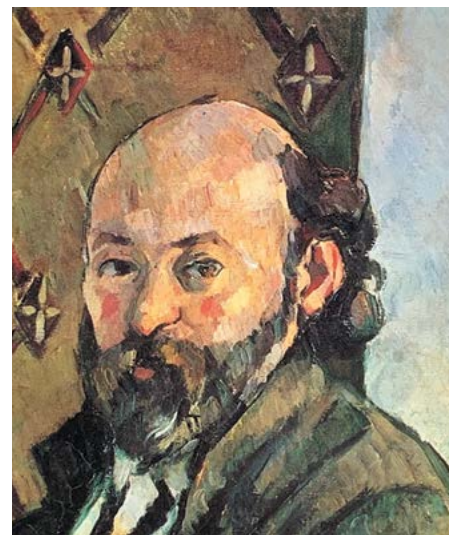
Lets take a look:



Vincent van Gogh. Reversed.



Garth Tapper. Reversed.



Paul Cézanne. Reversed.



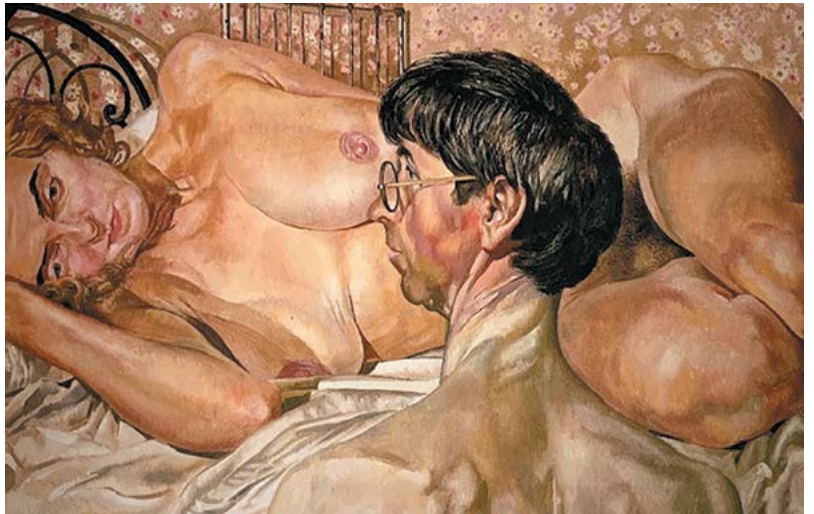
Paul Gauguin. Reversed.



Rembrandt Harmenszoon van Rijn. Reversed.



Leonardo de Vinci. Reversed.



Sir Stanley Spencer. Not reversed. Is this a mirror image or did he use a mirror looking in a mirror image?



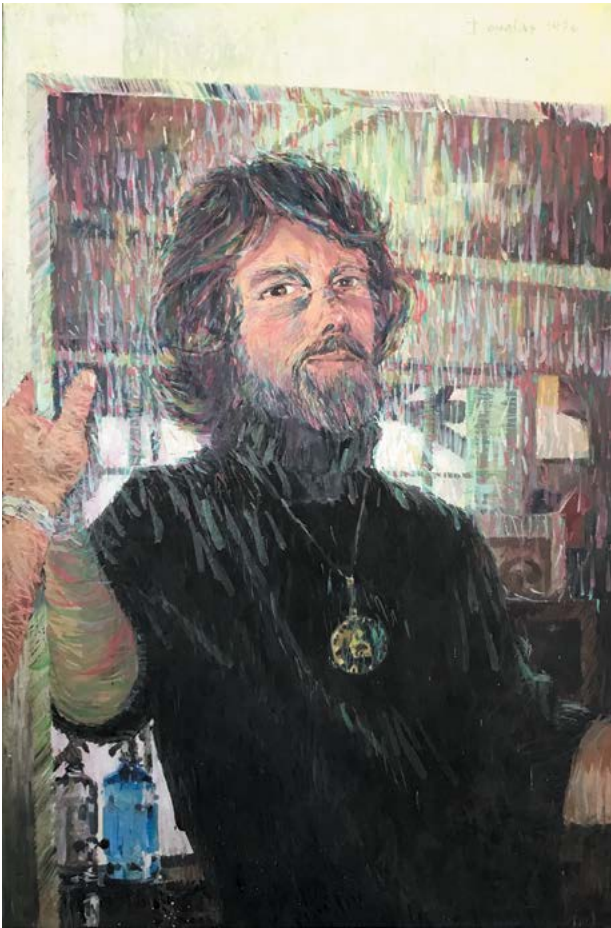
Pablo Picasso. Reversed.



Henri Matisse. Reversed.



Henri de Toulouse-Lautrec. Reversed.



Dougie Chowns. Not reversed - note left hand.



Dougie Chowns at art school. Reversed.

... and an art school self, as well as when my concern that viewers should be aware of reverse mirror portraiture, so I also drew my hand holding the mirror as I drew – my left hand not in reverse. However think about Sir Stanley – is he looking at himself in a mirror in a mirror?

Faces are not the same each side. maybe that's why many sitters are disappointed with the likeness, because they don't look the same as in the bathroom mirror? **N**

To prove to yourself :

- 1) Take a selfie.
- 2) Flip the image in your smart phone or computer.

And to prove the left and right sides of your face are not the same,

- 3) Vertically cut the image and place the mirror side next to the correct image.

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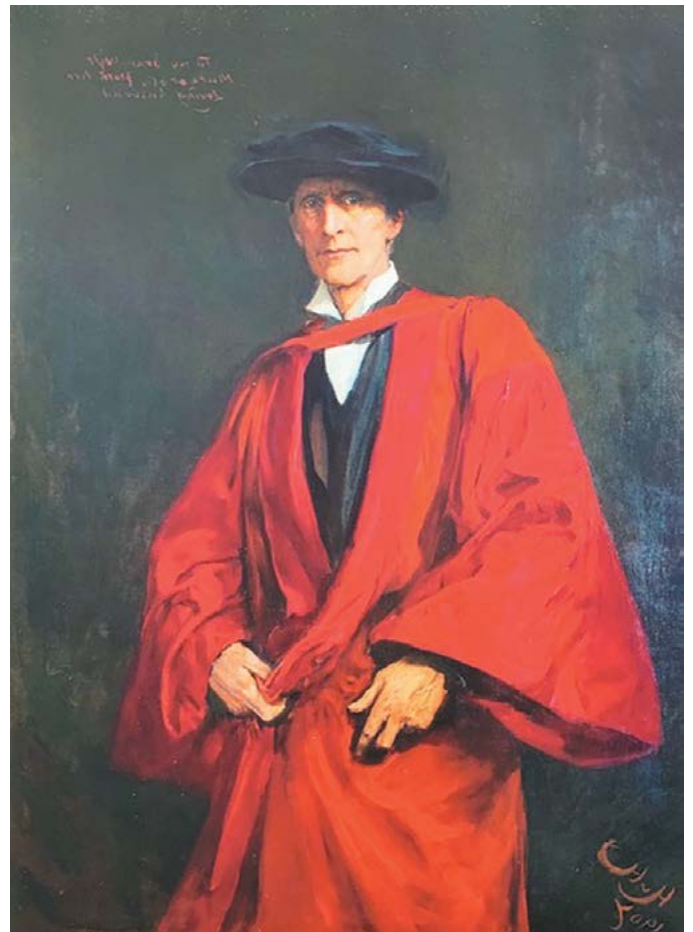


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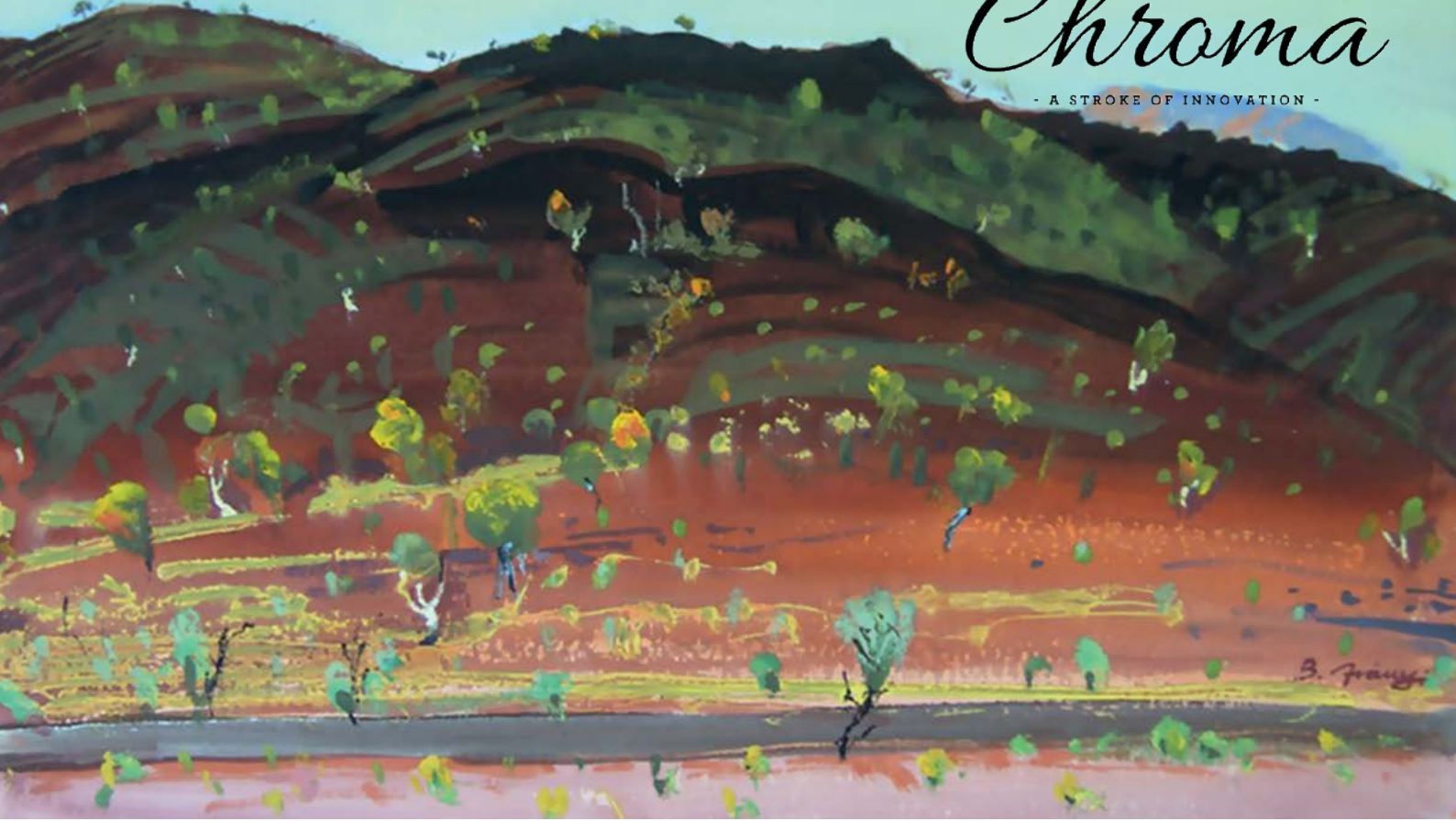
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Hubert von Herkomer – Professor of Slade, Oxford. Reversed.

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DEWSY ART

Chris Dews was born in the Isle of Wight, UK, and is the son of one of Britain's most celebrated marine artists, Steven Dews. He now lives in Auckland and is an artist in his own right. Chris tells us his story.

I briefly studied art in high school around 2010, but found it extremely difficult to meet the NCEA standard and became so frustrated that I put down the brushes for three and a half years. In 2018 I spent a week with my father, Steven Dews, who is a world class marine artist based in the Bay of Islands and he got me into oils.

My father would be my greatest inspiration as he has created a lifestyle that we all dream of out of his passion for the ocean. Also being a great mentor, he showed me artists that were completely different to him so I never became blinded by the idea of copying him. Monet would be my pick of the bunch, as I've always preferred chaos to perfection.

After studying photography and going on some cool shoots for brands such as Corona and Air New Zealand, I moved to Australia to get a better shot at making it big. Unfortunately, I fell in love with a model while on a nude shoot for the 'Mad Hueys' and followed her across the globe to Scotland where she was studying. During that cold, dark six months it was a struggle to stay happy, surfing in waters that were three degrees celsius and missing my friends and family back home. So one day, I was walking home down Princess Street and stopped into a convenience store, picked up some cheap watercolours and some



'Wedge of gold', 1524 x 889mm. Oil on canvas.



'Kerikeri Peninsula', 1524 x 889mm. Oil on canvas. Cover pic.

thick paper. I never thought anything of it at the time; I only wanted to see some warm water waves and palm trees in order to keep me sane.

Lessons learned

The most essential lesson I've learned was from walking out of my jobs in hospitality and retail. I was creating my own suffering, obsessing with the past and what the future might be, so I quit and put myself deep into the now. I also learnt that I don't like haggis and to never follow a nude model across the world!

Just believing in myself has been the biggest obstacle. I had to learn not to listen when people around me say that

I must have a job of some sort if I want to live a happy life. Don't get me wrong, life is about completing jobs or tasks along the way, but if you know what you want to do, don't waste another second working a normal job that you don't love because it's only ever going to get harder to leave!

We are all so caught up with this high-paced living of Monday to Friday that nobody has anytime to stop and appreciate the most important thing of all, Mother Nature! I really get a kick out of seeing someone stop what they are doing and become completely aware of the presence that I created, resembling the never-ending moment of internal peace – the fact that people might stop thinking when they observe my art, even for a few seconds, and then turn



'Milford Sound', 1524 x 889mm. Oil on canvas.



'Orewa North', 1143 x 889mm. Oil on canvas.



'PK (Purakaunui) Bay', 1143 x 711mm. Oil on canvas.



'Sound Temple', 1143 x 711mm. Oil on canvas.

around with a smile on their face. Being able to inspire someone without opening my mouth is fantastic!

Current projects

At the moment, I'm working on some murals for the Orewa Primary School. This excites me immensely as the blank canvas now has more power than ever before. Children that age could remember these murals forever and unknowingly, this may have a huge impact on how they look at the world.

Future aspirations

In the future, I want to create large-scale pieces that people want to come and meditate in front of, creating the illusion that if you stare at one spot in the painting for over 60 seconds it will start to change. I see myself creating art that I've never done before and making music to match the paintings.

I would be keen to become more involved with the Department of Conservation as New Zealand native flora and fauna is my favourite subject. It is what I am surrounded by and what keeps me alive and well.

The process

Oil has got to be my favourite and most frequently used medium. After getting back into art with watercolours I quickly learnt how not to paint the light, but all the shadow around the light. This is now the first half of my process with oils, as I then love to scrape around and through the shadows with the warmth of light.

I enjoy using a palette knife when working on canvas as I can really apply the movement and layers. In other instances, when painting on wood, I love getting a small flat brush to stroke the grains of wood and let the texture do the talking.

If I can, I love to go and paint the subject in plein-air first, then take it back to the studio with some photographs for a scale up. But first a monotone with warm and cool is how I will sketch out a shadow composition then scrape in the detail and light from there!

If I'm lucky I will listen to complete silence but as I'm currently flattening above a dry cleaners I need something




*'Braedon Williams at home', 1524 x 889mm.
Oil on canvas.*

to drown out the sound of the ancient washing machines. If I'm working in the evenings I love listening to Marcus Lush on Newstalk ZB, otherwise some light music during the day like Magic FM, with cricket or surfing in the background.

Free time and advice


I play the bass in a band with four of my best mates and we play meditative psychedelic rock that keeps me very busy in my spare time. At other times, I will surf at the drop of a hat or just hit the city for a big old boogie!!

New artists, pay attention, stay focused and always show people the work you are proud of, otherwise you may lose motivation.

Follow Chris on his Facebook page: <https://www.facebook.com/dewysart/> 



'Stairway to Nothing', 304 x 254mm. Oil on canvas.



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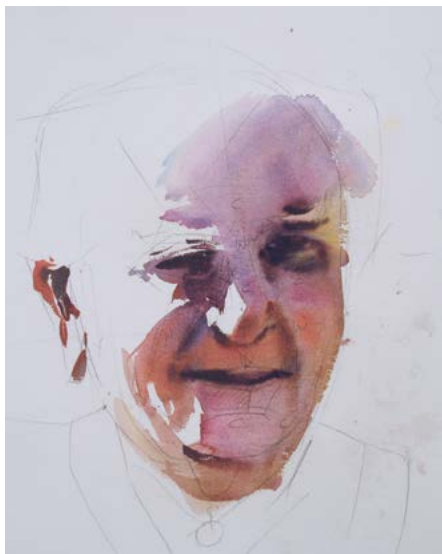
PORTRAIT of a Greek man

Jacky's method



By Jacky Pearson

The plan is not to go as dark as the photo and to get all those lovely colours in the shadows. Also to achieve a feeling of facial mobility and character. Have a good look at the face and ask what makes this man himself, what are the particular characteristics, look for shapes, such as under his mouth, a long chin, sloped eyes, distinctive eyebrows.....



DRAFT

Do a quick 30 min draft and practise the important painting techniques for this particular painting.

Draw it quickly and don't worry about a likeness. Try to just go for it and get a feeling out of this stage – a great way to loosen up and practise your brush strokes and iron out some of the idiosyncrasies that will undoubtedly come up during the painting.

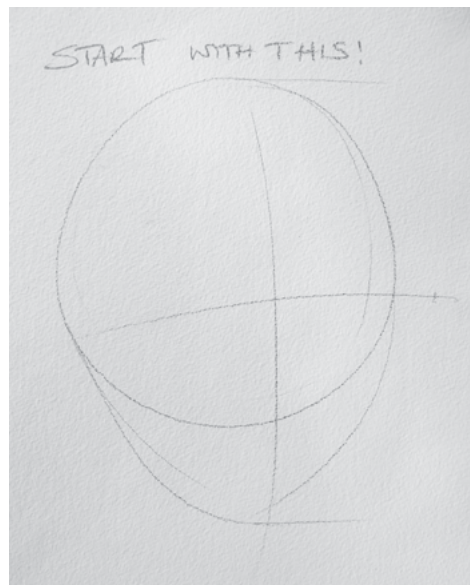
DRAWING UP

Tip: try drawing with the surface in a vertical position as much as possible so that you avoid perspective distortion from your cone of 60% vision. If you draw on the flat your cone of vision will distort the perspective and will be harder to get lines and angles in the correct place. To help keep standing back or check your work in a mirror frequently to see how you are going.

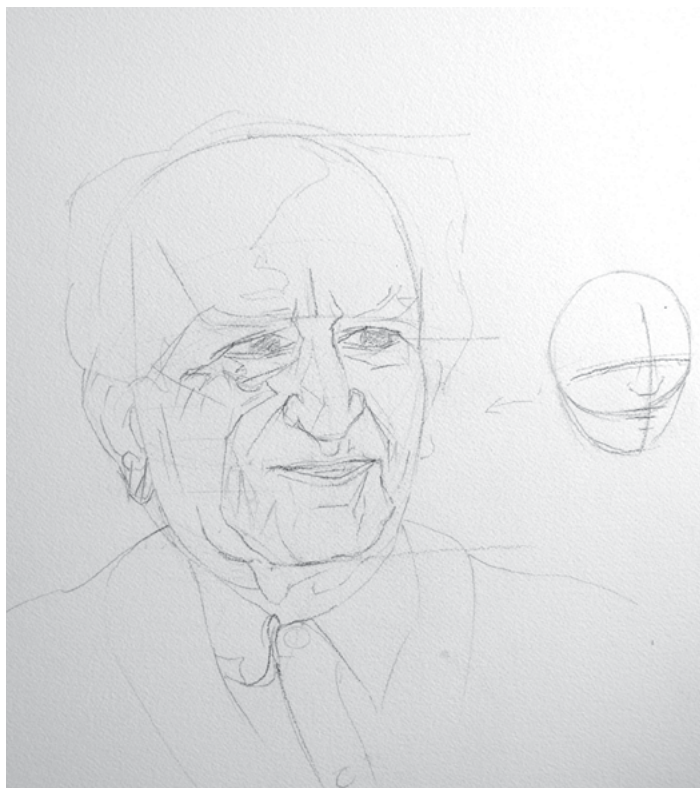
This is your check list:

- o Measurements
- o Angles (MOST IMPORTANT)
- o Negative shapes

Brow shape and the wedge shape under the nose to top lip hold the key to facial recognition, as do horizontals down the face i.e. brow to nostril, eye to lip etc. **Use sighting rather than gridding or tracing and Golden Mean calipers as a final check.**



1. Decide roughly the size of portrait, eg. just a little smaller than the usual head size. Your stretched-out hand size can be a convenient size guide.
2. Draw a circle (main skull) and wedge (lower jaw).
3. Measure width v. height.
4. Draw in the vertical axis between eyes, under nose and mid-chin.
5. Eye line – his jaw is slightly open so eye line will be slightly less than 50% at the top and more at the bottom – normally the eye line line is halfway between crown and chin. Draw the angle – it will be at 90° to the downward axis line.
6. Find each eye axis – everyone is different.
7. Now look for as many ‘planes’ as you can find and judge where they are in relation to the sides of a box.
8. Start drawing features in with as many angles, large and small, as you can find. Once you are sure of the angles (find by ‘sighting’) then add the curve required replacing the straight line.
9. Find eye socket shape and rough in the eyebrow shape.
10. Nose is a 3D triangle and spheres – tip and nostrils.
11. For a likeness – particularly look at distance from eye-brows to base of nose, mouth and chin, and all the other vertical drops. Then have a good look at the upper lip area/ triangle (the area between nose and lips) as this is a very particular area for a likeness. Get that shape exactly right.
12. Calipers – if you have them, start checking positions.
13. Go over all the positioning and stand back from your drawing or sit and relax with the drawing positioned vertically a few feet away from you. Study the drawing from the model and/or photo. Look at it in a mirror.



PAINTING

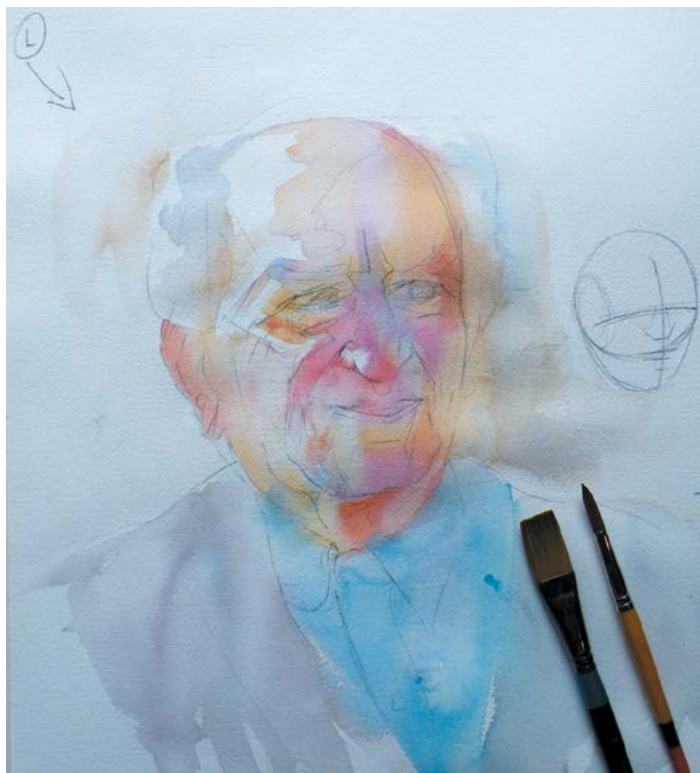
Brushes:

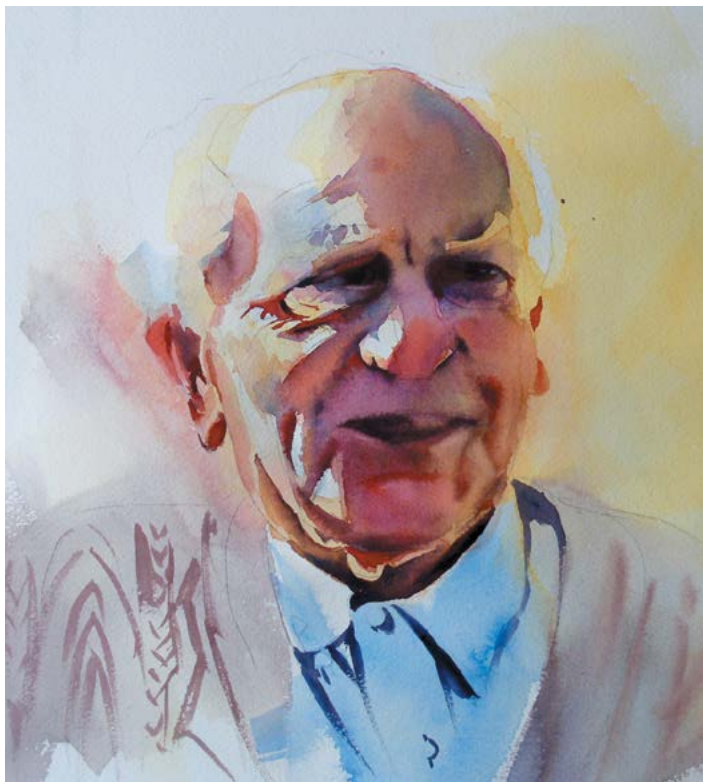
For the main part of the painting I use a No 4 Casaneo (DaVinci), a couple of flat brushes No 2, 1cm synthetic and a small pointy. Later I use a small scrubbing out flat brush for chipping away at perfect detail.

Under-painting will give a glow. Do not paint shadows or darks at this stage; it is the light and chromatically strong colours you are thinking of.

Start with large washes of raw sienna/or yellow ochre, Indian Yellow and place cools (tiny amounts of cobalt and cerulean blues) where needed wet into wet with the raw sienna and Indian Yellow. As you go, add thin washes of cool red and cadmium reds where cool or warm (respectively). I usually use a flat brush with cool reds on cheeks, forehead and chin and cadmium red for nose and ear.

1. Swamp painting with water to obtain unity – smooth transitions between colours.
2. Paint outside the lines of the head to knit the person into the background.
3. Drop colours in and let them move around
4. Leave highlights out (or you can put in with masking fluid but remember when you rub this off at the end of the painting it will have very hard edges which is not life-like so soften edges with a clean, damp small flat brush)
5. Let under-wash dry.





Build Up Features

6. Now look for the half tones, those stronger colours between shadow and light. Spend time building up the contours of the face, use more raw sienna than cadmium red in the skin in the bony areas and add more cadmium red to raise up a cheek, chin or nose. Add a little to the nostril and in the eye creases. Use a flat brush, soften edges and dry after each thin application.

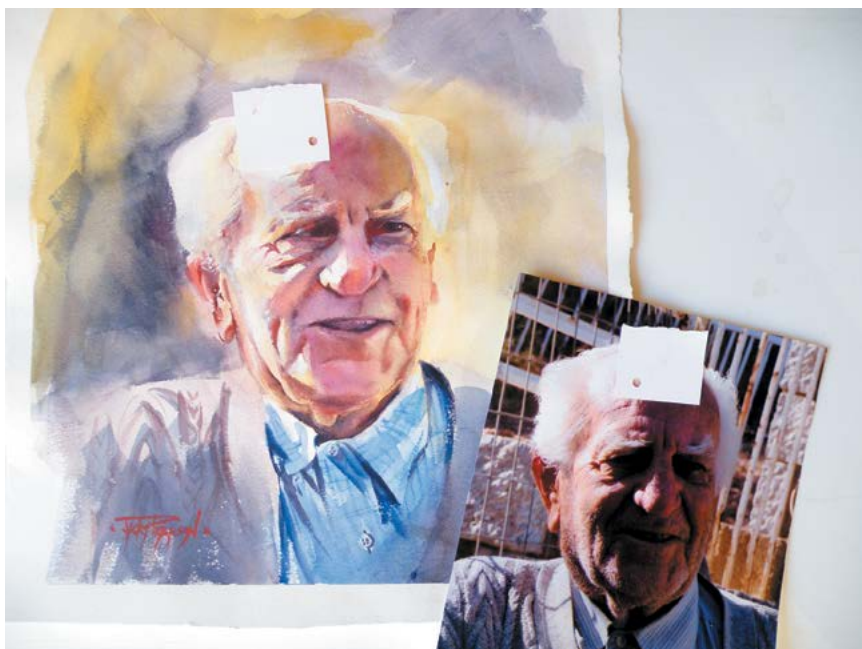
TIP: Creases are never neutral or black or grey and they aren't heavy, go softly with creases, use red.

Shadows

Shadows are either cast (from one object to another and have relatively sharp edges) or form (with soft edges where the object is turned away from the light). There are seven main components of shadows moving from light to dark on a face: the highlight, lit area, half tone (where the main colour dwells), core (crest) shadow (always a cool hue), reflected light, edge light, crevice shadow, cast shadow, soft and hard edges.

Tip: Colour gets washed out in strong light but shadows contain LOTS of varied colours.

1. Flood the whole area as you go with colours. Water and pigment needs to be moving on the paper and pooling at the low edges of your wash (this is a reservoir).
2. Then add thick paint with your detail brush to roughly paint in eyes and mouth.
3. **Then again flood the whole shadow area, at the damp stage, to gather the whole shadow as one and this will create a smooth skin effect.** This is quite tricky and requires a little nerve and practise.
4. Because of blood flow there are mainly warm colours so push the cool and warm reds. Colours for shadow and cool areas are ultramarine/cobalt, violet, cerulean and cobalt blue and burnt sienna BUT lots of red, cool and warm.
5. Study the topology of the face – depths of wrinkles are warm and contain red. The surface of the skin is cooler on the forehead facing the sky and warmer below facing the earth and clothes. In other words paint the reflected/bounced light on the various planes of the face. Reflected light depends on environment.
6. **Push the red.** The red pigmentation of haemoglobin no matter the skin colour is always visible in the cartilage of the nose and ears. Pyrrol Orange 71 or 73 are brilliant chromatic colours and they are used here to enhance some dull areas. These are placed with a flat brush in multiple wet on dry glazes, ears, nose, cheeks especially.



Tip: Use pinhole to compare values and warm and cool colours between photo/ model and painting.

It is so important to think and ask yourself, 'what tone, hue and brightness am I looking at':

- Tone (light to dark),
- Hue (colour temperature—warm or cool) and
- Chroma (dull to bright), in that order.

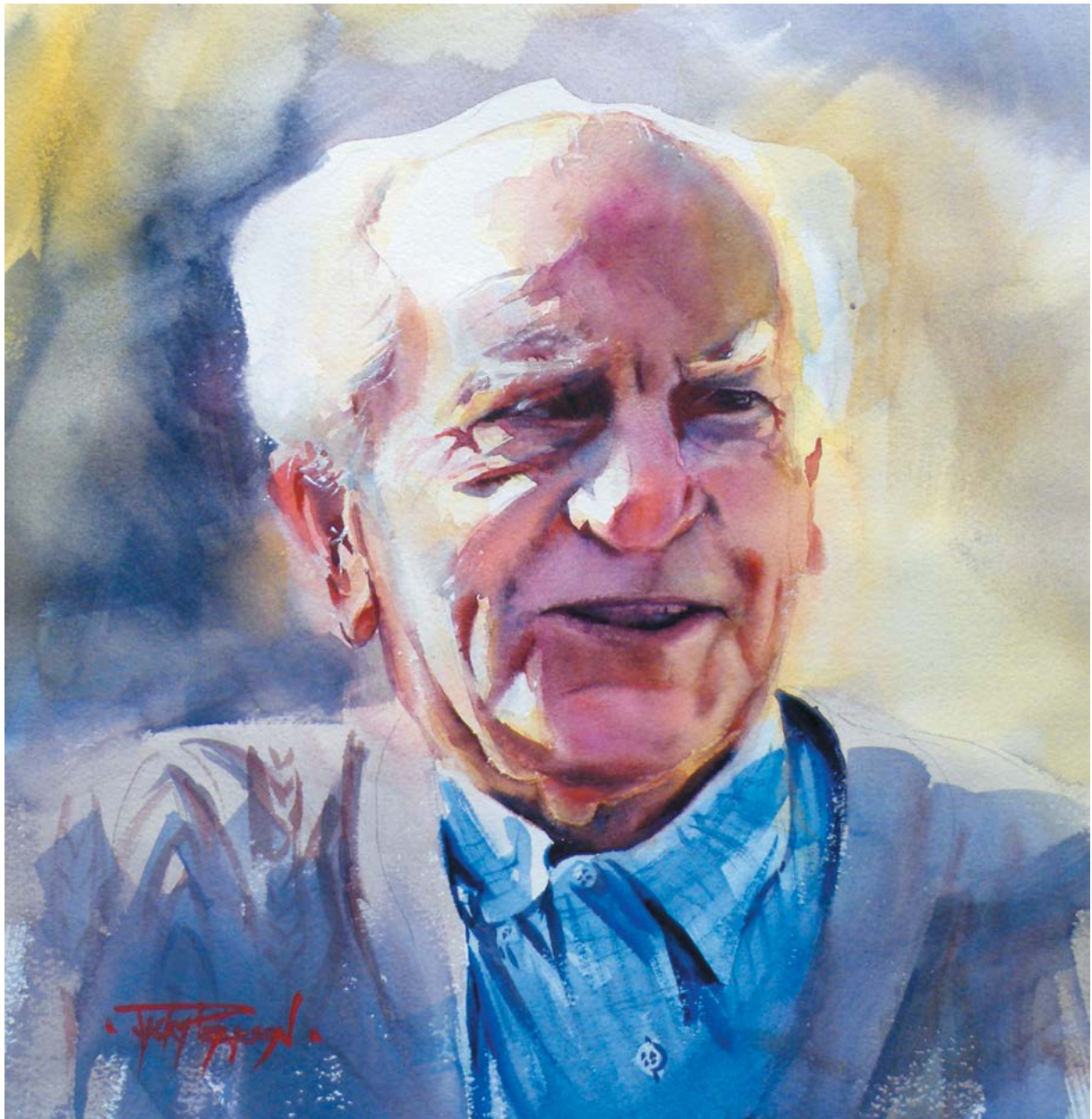
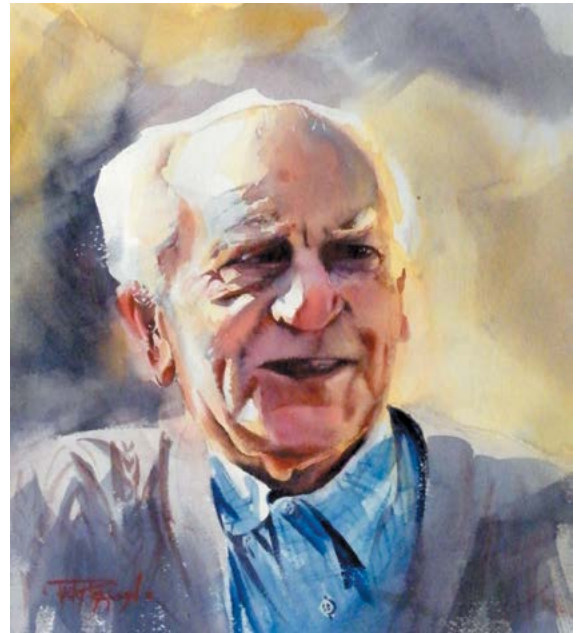
Detail Stage

For those subtle likenesses, continue facial modeling with lifting techniques and glazing wet onto dry (glazing is a thin very transparent wash so use single pigments where possible)

7. Lots and lots of very thin washes; use only warm colours eg. cool magenta, warm cadmium and pyrrol orange, over and over.
8. Lift little areas of light such as creases with a small, damp, flat brush. Remember creases are warm in hue.
9. Lift the edge of the left cheek, this will blur into the background giving a more realistic effect of roundedness.
10. I go back time and time again thinking the painting is finished but if you keep standing or sitting away from your painting you'll keep seeing little tweaks needed in shape or tone usually.
11. For the background, brush on water, I used a large flat brush. Layer darks and lights and vary around the face. N

BELOW: The Olive Grower 2019

Colours used were: Ultramarine Blue, Cobalt Blue and Cerulean Blue. Cadmium Red, Pyrrol Orange and Magenta. Raw Sienna and Indian Yellow. Burnt Umber and Burnt Sienna. Jacky Person, 2019.



THREE-DIMENSIONAL PERSPECTIVE

Have you ever seen those pictures scraped into beach sand, appearing to be three-dimensional when photographed? Have you ever wondered who does that and how? Well, wonder no more. Introducing Jamie Harkins Bma.



'Sand Piano 1': Sand art and photography.

Always wanting to be an artist, right from primary school, Jamie studied at Waikato Polytechnic 1993-1994, Toi Ohomai 2012, and Wintec in 2013. "I am proud of completing my degree as an adult student and then going on to be featured in a lot of media outlets worldwide and getting the most popular article in the *NZ Herald* in 2014. I've had a feature on '7 Sharp', been commissioned by the government, done a cover for *Stab surf magazine*, been the lead artist invited to the Arava desert in Israel for an arts festival in 2014, and I was also invited to a 3D arts festival called Dubai Canvas in 2018. I've been a part of many projects but personally I like community projects where the emphasis is the protection of nature, wellbeing of people or promotion of the arts."

Having studied the Masters at an early age, Jamie became inspired to try out all their styles. "My artistic drive though mostly comes out of a love for creativity; I'm happiest when I'm making things. The years of learning about drawing from my grandmother, who also painted, were very valuable. She would sit and draw with me."

His main inspiration comes from Van Gogh for his perseverance, sacrifice and pure devotion to capture light in a unique way; Salvador Dali for his alternative mindset, his attitude to claim himself as the best, his use of symbolism and how he successfully opened the world to the sub-conscious

mind through visual representation; and from Philip Clairmont for his colour and how he bent objects to stylise his work. "I generally love artists who devote their lives to their art form while not caring what others think and who have a clear idea of who they are artistically."

Jamie has a lot of artistic ambition. "I would love my own solo exhibition at the National Gallery (Te Papa Tongawera) one day in the future as well as to be published with a book of my work. I also have aspirations to write my own play and do all the set design, and also to create a cartoon before I die."

A big wake-up call was an unwelcome lesson in copyright. "My biggest mistake was not knowing enough about copyright and being naive enough to let someone photograph my work, only to realise later my art wasn't mine anymore. I've also had projects I didn't look into enough (e.g. reading the fine print) and found myself in a position I hated where the artwork was then forced.

"I love the places art takes me, I always find myself in the weirdest places. I could never dream of doing things that sometimes seem very silly. Through art I always tend to meet great like-minded people too but I really like how 'the artist' seems to be able to float between different class systems and seemingly fit in everywhere (well if the artwork has any merit.)"

Like most artists, Jamie has had his share of financial woes, but reflects that he is very lucky to have so many good friends and family. "I've spent many nights in the past hungry, with no rent money etc, but the hardship has made me need little and provided me with the skills to thrive.

"At this time I am working on landscapes in chalk pastels of the sunrise and sunsets on the beach at Mt Maunganui. I'm also formulating a children's book on how to make their own 3D beach drawings. Also I draw on the beach regularly to expand on my own art form and cover as many themes and ideas as I can before anyone else can figure out how I'm doing it."

Jamie enjoys working with different organisations, as they often come up with different ideas and



'Sundial'. Sand art and photography.



'Sea Window'. Sand art and photography.

projects, while it's up to him to provide an idea for the best result for all involved. "I'm not really affiliated with any organisations but tend to have groups approach me with different projects. For example Save the Wild organisation, the Rotary Club, the Great Race, Extinction Rebellion, mental awareness advocates, British Paints, Stab magazine, the NZ government, art talks at Tudor house in Rotorua, and birds of prey."

When he is not making sand art, he likes to work with chalk pastel and acrylics. His trusty ball of string is still his favourite instrument as it is great for drawing perfect circles, dividing measurements and finding



'Throne': Sand art and photography.



'Dancing Faeries': Sand art and photography.

angles. "As time goes by I am still adding to the uses it has in my work."

Asking Jamie how he goes about creating his sand art, he explains: "My art form starts from lying in bed at night and thinking 'what would look cool on the beach in 3D?' I then mentally draw the object in my head and figure out the steps to completing the piece. The next day I draw a series of thumbnail-size pictures to really get a feel for the object. I then check the tides and time of day as certain times work better depending on which way the location I'm working on faces. All aspects of nature and its elements can affect my work success so over time I have become finely tuned to wind direction and strength (as sometimes this might blow dry sand into the drawing and fade it or even dry the sand and again fade it away). Other times it's the sun – too hot and any shading may disappear as well. The right weather is hugely important – too much rain will wash the work away. For me, the perfect weather is a grey cold day where the sand stays wet and I can draw my own shadows and not compete with the real ones that the sun may provide.

"The first step to construction is mapping out the area I will work in and visualising the work within the space. I consider where the general public might walk and ruin it and keep in mind that the end photo is paramount, so pick a good vantage point on an elevated mound. From that point on I am focused on creating a work that looks best from that point.

"I then go to work mapping out key points in the drawing and then fill those areas with geometric shapes much like a figurative drawer might do mapping out the shapes within a human figure. Sometimes my work requires some measuring and nice straight lines and this is done using a piece of string laid out along the ground and held tight between two meter long sticks of bamboo. I draw along the string with another sharpened piece of bamboo. If the line needs to be halved, I halve the string and so on and so forth.

"Once I have mapped out the main blueprint of the artwork I then cut deeply into the sand with my sharpened stick and clean up all the lines. Shading come after that, using fingers, a rake and sometimes my toes. The final process to the drawing part is adding highlights by scattering dry white sand from a bucket through my fingers. This is the drawing completed but the overall process isn't completed until I have taken the photo. Sometimes this requires putting people in to sell the illusion of 3D. So I am

usually yelling on a hill down to people to move their hand or foot a little to make sure their shadows aren't crossing a vital line to ruin the 3D effect or ask them to fall forward to add a sense of gravity to the environment.


"I take hundreds of photos and then painstakingly go through finding the best shot and then I am done. (This is generalised explanation as there are many different techniques to this art form.)"

When Jamie works, he's usually talking to himself as to where and how the piece will work. "I tend to think more methodically if I talk myself through the steps, otherwise I listen to the beach and the sea, which sounds great."

When he is not creating sand art, he plays his guitar, skates or socializes with friends. "I guess my favourite place is on my couch, watching every movie ever made."

To new artists, Jamie says: "Take everything in, listen to your inner creative, don't be afraid to look silly; finding your focus and discipline is of paramount importance."

He sells prints of his creations privately, and has had his work featured in science and maths books in Germany and Holland.

Find Jamie on Facebook.
com:jamieharkinsartist. 



'Sri Yantra': Sand art and photography.



'Fetus': Sand art and photography.



'Korero': Sand art and photography.



'Giant': Sand art and photography.



'Mermaid': Sand art and photography.

WATERCOLOUR TUTORIAL

Creating Shapes & Layers

Creating shapes and layers is an important aspect of creating an interesting image. In this tutorial, we will look at:

1. **Creating shapes**
 - a. Controlled shapes
 - b. Washed shapes
2. **Creating a layered composition**



Try these watercolour techniques with Winsor & Newton Professional Watercolour primaries: Winsor Lemon, Winsor Blue (Red Shade), Permanent Rose

1A: CONTROLLED SHAPES

When creating a watercolour, you can use dry or wet paper. If using the wet in wet technique, the paint will flow freely and there is little control. In order to create shapes in a more controlled manner, we will be working with dry paper.

Shapes can be created by:

1. Drawing a shape which will then be coloured in.
2. Directly drawing a shape with watercolour paint.
3. Creating a shape using a stroke of paint, e.g. the shape of the brush determines the shape. The use of a wet or dry brush makes a big difference.



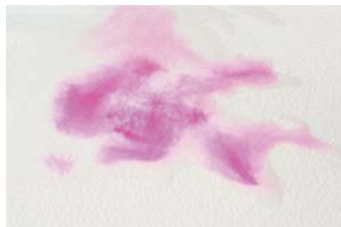
1B: WASHED SHAPES



To create washed shapes, we first add a little water to the paper with a brush and then 'guide' the shape by using the brush. We then dip colours into the 'water shapes' using our brush. These colours can blend freely on the paper, but will always stay within the wet areas. After this is dry, the washed shape will remain. If required, a new colour or detail may be applied once the paint is dry.



1. Create a shape of water on the paper and dip a colour in it using a brush.



2. The paint will flow but can be adjusted with the brush if required.



3. Add another colour and wash wherever you want.



4. The colours will blend but will always remain within the wet areas.

2: CREATING A LAYERED COMPOSITION

By dividing shapes and lines across the paper's surface, you can create a composition.

A combination of various shapes can be an interesting technique to apply. By applying multiple layers, which overlap one another (layering), the intensity of a watercolour will increase. By adding transparent colours over one another, you can realise rich colour effects.

Come up with your own colour effects and shapes to create a personalised, layered composition.



1. Use very well thinned and light shades for the first layer.



2. Use brighter colours in the next layer, that are less thinned.



3. Subsequent layers, intensify with darker, more powerful shades, creating a contrast.



1. Very thinned colours are used on wet paper to paint light, gentle shapes.



2. After drying, the same colours are applied to this layer, but on a dry background and less thinned. The result is a layered effect with a sense of dimension. [N](#)



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LYNDA BELL

“Being an artist was all I ever wanted to do. I felt discouraged in high school and did not feel ‘good enough’ and also thought that perhaps art was a lonely career. I wanted to help others, so I went to teachers college with the intent of one day being an art therapist. Teaching however was not creative enough for me. Stress made me ill, but whenever I was at home sick I would create stories and illustrate them. One time I was off work for a week and I created a whole children’s book.”

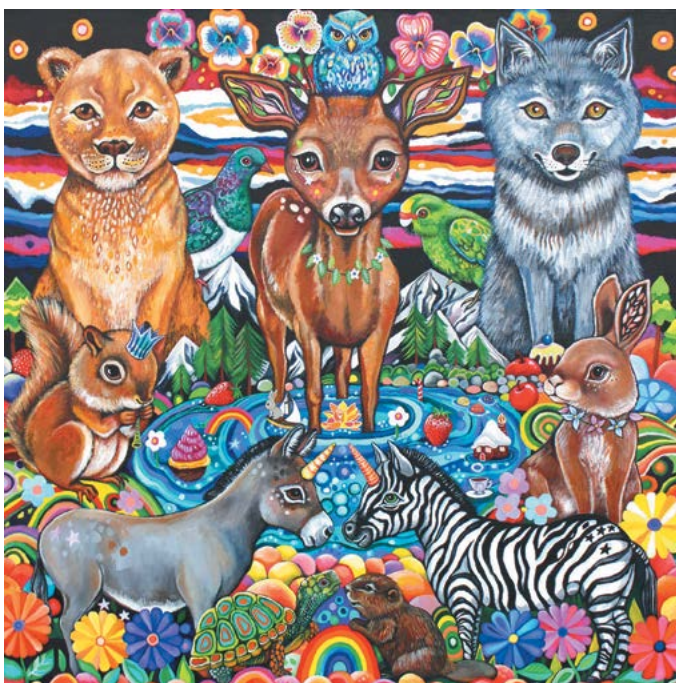


When I saw an ad for The Learning Connexion that said ‘turn your life into a work of art’ I knew that was what I wanted to do so I took a leap and moved to Wellington. Being around other people who loved art encouraged me to believe that I could actually be an artist.

“In 2003 I completed an honours diploma in Art and Creativity at The Learning Connexion. I began my Masters in Art Therapy through Whitecliffe School of Art and Design in 2007 and graduated with first class honours in 2009. My hunger for visual art training was still there however and in 2010 I began a Bachelor of Design at CPIT (now ARA) in Christchurch. That was the year of the first earthquake, and when the second quake hit in early 2011, we had not yet started back at art school. Our family moved to Timaru and I transferred to Aoraki Polytechnic and did a Diploma of Painting at level 6. In 2012 I completed a diploma of Arts and Media at Aoraki. We moved to Dunedin and I

completed a Bachelor of Visual Art at Dunedin School of Art in 2013. At the end of that year I was awarded The Feldspar Scholarship, which gave me a large studio for a year and a solo exhibition – and since, then I have been a full-time artist.

“There are many paths that brought me to this career but possibly the most influential, were the earthquakes in Christchurch. I was worried about lack of income, and many people around me did not support my decision to study art and considered it a hobby. The February quake in 2011 was a stressful experience as I, like many, was in the centre of the city when it happened but worse still, my children were also and I was not with them. They were aged six and seven and went to a primary school in the middle of town. Access into the school was affected and for a while I did not know if they were alive, hurt or trapped. They were all thankfully OK and we got through the experience but what it taught me was that life is full



‘The Protectors’; 800 x 800mm. Acrylic on canvas.



‘Garden Gathering’; 600 x 600mm. Acrylic on canvas.



'Oceanic Chorus', 800 x 800mm. Acrylic on canvas.

of unexpected happenings – you never know when something or someone is going to be taken from you.

“My car was stopped at a red light when the shaking started. Bricks rained on the car in front of me which had already crossed the intersection where I was headed. That could have been me if I was a few seconds earlier. We moved to Timaru five weeks after that earthquake and I became almost obsessed with painting. On one hand, it was my therapy – but also I had this huge need to do what makes me the happiest and that was painting. I was 36 then and I already felt like I had wasted too much time on things that weren't right for me. I had a big scare that day in February, so I needed to make the most of the life I had and role model that for my children.

“My inspiration to create comes from an amalgamation of stories, animals and my imagination. As part of my study in both arts therapy and visual art, I researched the symbolism and metaphor within fairy tales and legends and how it can be related to modern life. This in turn became naturally woven into my paintings.

“Not every painting is related to a known story however – many are also stories that come directly from my imagination. When I paint, anything can come out and sometimes I don't even know what the story is. I enjoy that whoever sees my paintings can create their own meaning from it and begin to form a story that relates to them.

“Animals inspire me greatly. I grew up knowing that animals all have unique personalities and souls just like we humans do. They think, they love, they fear and feel emotions and physical pain. I want to inspire kindness and compassion as I feel that every human being has that inside them, in abundance – and it is exactly what this world is greatly in need of.

“I know that creating art helps me but I also want it to help others. My big ambition is to create (write and illustrate) books for children and teens to help with



'Puppy Party', 800 x 800mm. Acrylic on canvas.



'Charlotte the Wavy Godmother', 800 x 600mm. Acrylic on canvas.

self-esteem, identity as well as promoting kindness and happiness. I have dreams of being published and of creating illustrated stories as part of my art career. My other big dream is to be able to travel internationally while creating books and paintings, which would be my ultimate goal.

“One of my mistakes has been trying to create something



'Ashia the Hopeful Godmother', 800 x 600mm. Acrylic on canvas.



'Happily Ever After', 1000 x 900mm. Acrylic on canvas.

solely based on making something 'sellable'. It seldom works because it doesn't come from my heart. I find that when putting my art 'out there' – whether it is in a gallery, a market or on Facebook, you open yourself up to people's opinions and criticisms. I find that most comments are positive, but sometimes a comment will make me feel small or unworthy. I have found usually it is other artists that can be the most condescending and my mistake is to let that affect me and become part of my reality.

"Since August 2018 I have been an artist member of the Quarry Arts Centre in Whangarei. My studio is there and I work from it full-time during school hours and as much as possible during school holidays and weekends.

"For a few years now I have been a member of an international art group called 'The Art of Compassion Project'. We are a large group of artists from all around the world who create art for animal rights. We take part in many exhibitions, expos and fairs in countries including the UK, USA, Italy, France, China, and Germany.

"I am also a member of an international art collective called GoGA (Gallery of Good Artists Collective). We have regular online group art exhibitions, based around a theme.

"It is very important to me that the materials I use are not tested on animals and have no animal products in them. There are many products out there – paints, pencils, inks and even paper that have something derived from an animal in it and many also still use animal testing. When I learnt this I was relieved to find that the acrylic paints I was already using are free from animal products and testing and I have since made sure I only buy illustration products that have the same standards. My paints are Chroma Atelier artist paints, and the pencils I use are Derwent. I also use Copic markers a lot for illustration and mixed media paintings.

"Most of my time is divided between studio and family time, but I do try to keep fit and love to go on bush walks. I also enjoy reading and writing stories.

"To new artists, don't give up! There will be times when it will seem too hard but those hard times won't last. Remember why you are an artist and always take some time to create something that is just for you without worrying what anyone thinks. Try to connect with other people who create art and who will be positive people in your life. Look at the artists who are doing well and happy in their art careers and discover their journey and process. Most importantly – remember we are all on a different path and try not to compare your art with others. You can learn from other artists but try to develop your own style and process that is special and unique to you."

Lynda has work in the following galleries: Mc Atamney Gallery (Geraldine), The Inverarity Gallery (Scotland, UK), Sweet Release café in Wellington, and her studio gallery at The Quarry Arts Centre in Whangarei. There is also a giant print of hers in Rudy's



'The Mother', 1000 x 900mm. Acrylic on canvas.



'Raina the Tropical Godmother', 800 x 600mm. Acrylic on canvas.



'Forest Picnic', 600 x 800mm. Acrylic on canvas.

Dirty Vegan Diner in London and another large print on the walls of Sweet Paradise restaurant in Spain.

Lynda won first prize in the 2019 Northland Arts Society Calendar Competition, with her painting 'Forest picnic'. This painting has inspired a series, which will be created in the coming months for her first Whangarei (solo) exhibition at Reyburn House in September 2020.

Her original artwork has been sold to people from USA, Scotland, England, Wales, Portugal, Belgium, Sweden, Dubai, The Netherlands, Israel, Australia and of course, New Zealand.

Find Lynda here: www.artbylyndabell.com/. 

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Art in the Outdoors

By Evan Woodruffe



Drawing & painting in the environment 'en plein air' is the best exercise for your eyes. It makes us see our surrounds more keenly than others who merely look. It's an experience akin to the immediacy of life-drawing, and summer is the perfect time to indulge in it.

Working directly from nature enables you to collapse a 3D vista into a 2D image with your own translation. This achieves a very different result than working from a photograph. A photograph offers the scene at a remove from reality, and as a reference point always carries a

distance and detachment. Furthermore, a photograph doesn't allow you to observe true colour, space, and detail. A painting made from direct observation has a unique freshness and spontaneity.



Painting outdoors, you have to be quick – look for the essentials of what you want to record. It's great for some alone time, but if you're shy about painting in public, get together with others and make a fun expedition of it.

Another reason the work contains a freshness is the time limit. Just as a life drawing session is limited by the time

a model can hold a pose, painting in the environment is bounded by changing light. Mornings and afternoons are best, as the light is oblique, casting shadows, and there are two hours of similar light to work with. Keep it fresh and your hand free!

Surreptitious sketching or publically painting?

Working outdoors can be done in a covert manner or with a totally carefree attitude towards rubber-neckers! A small journal and pencil can easily fit in one's pocket, and be used without the slightest hint that there's some art going on. This method is handy when making quick visual notes,



A sketchbook with a Cretacolor 5.6mm lead holder offers many different drawing options with the minimum of fuss, and saves the hassle of sharpening pencils. It's a quick way to change between charcoal, graphite, Nero and drawing chalks, all used down to the last nub. More varied drawing materials,

such as water-soluble pencils or watercolour markers are an excellent portable and inexpensive way to render the landscape in colour; and pastels provide paint-like qualities without the need for brushes, water jars, etc.



Watercolours provide an effective, manageable medium for painting in the environment. European watercolours developed as a portable drawing material for landscape studies. A small metal box set, brush, pad and small jar of water are almost as easy to carry as a pencil and notebook, and offer a quick, fun way to paint the view. Schmincke watercolour pans (the moist briquettes of colour) are especially

portable, and deliver vibrant colour down to the last speck. You can also squeeze Schmincke Watercolour from tubes into a palette to make your own set.

Loose paper tends to blow around – take a watercolour block or heavyweight paper journal with you to paint on. Da Vinci makes travel brushes and handy brush sleeves for painting on the go.



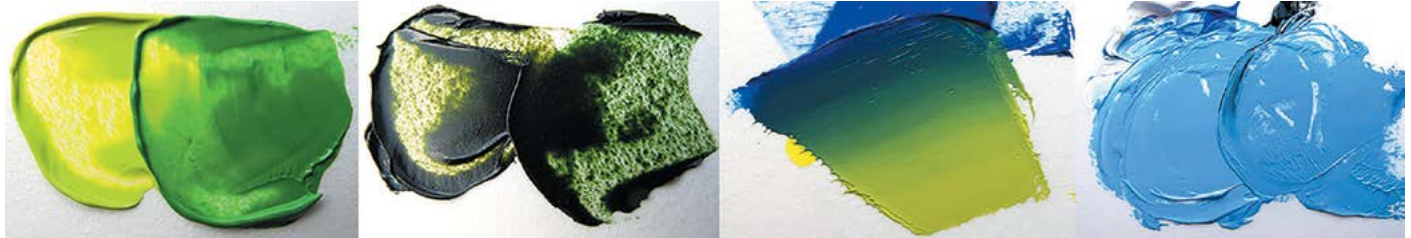
Acrylics can be used outdoors, but to stop them from drying almost as soon as they're on the palette, mix a generous amount of Golden Acrylic Glazing Liquid into the paint. This will keep it wet for up to a couple of hours, in the shade Golden OPEN acrylics are even better for outdoor painting, giving you plenty of time to paint, without drying on your palette. OPEN dries in about 60 minutes, as long as it's not thick, and so can be easily transported home.

Oil colour is great to paint with outdoors, using soft brushes for layering wet-in-wet. It's a little trickier transporting wet oil paintings. If you paint on panels or primed paper, get some pizza boxes so you can transport a painting per box safely.

You can also use your easel to carry wet paintings back, though usually just one at a time. While drawing and painting with watercolour are easily done without one, acrylic and oil painting is best done with a portable easel unless you're working small.

Helpful colour suggestions

"When you go out to paint, try to forget what objects you have before you, a tree, a house, a field or whatever", said the great Impressionist Claude Monet. "Merely think here is a little



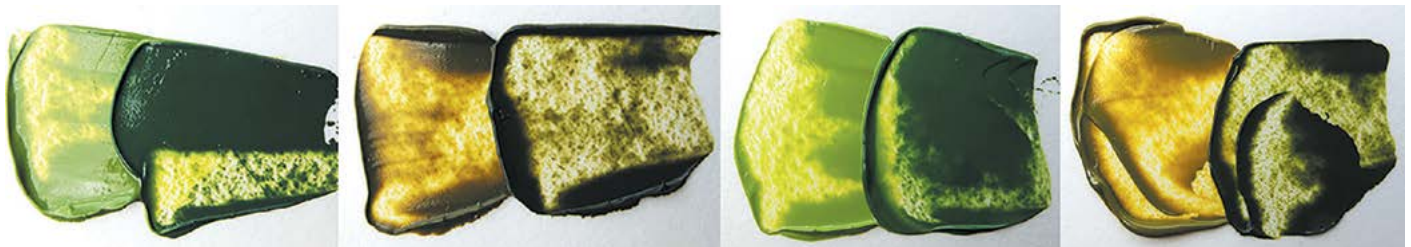
Experiment with mixing greens from Phthalo Green and a variety of yellows. Phthalo colours affect whatever they're mixed with very quickly, so you only need a small amount.

square of blue, here an oblong of pink, here a streak of yellow, and paint it just as it looks to you, the exact colour and shape, until it gives your own naïve impression of the scene before you."

Atmospheric perspective is the use of colour, texture, and tone to achieve an illusion of space in a painting. Cool colours tend to recede, warm colours come forward. Try mixing background greens with Lemon Yellow and foreground ones with Indian or Cadmium Yellow. Broad marks with less definition sit back in the picture plane, while detail comes forward.

Boucher, the 18th Century Rococo painter, declared nature "too green and badly lit", but he could've just been frustrated with the very few colours he had to play with! The main building blocks for today's greens are Phthalo Green blue shade and yellow shade (sometimes called Helio), in combination with yellows. Useful landscape greens can also be made from blues, such as Ultramarine and Phthalo, mixed with Lemon Yellow (Yellow Light Hansa) for cool colours, and Indian or Cadmium Yellow for warm. When mixing, add just a small amount of the darker colour to the lighter colour at first, as the change in hue happens very quickly.

You can easily deepen the greens with a translucent red or mute it with an opaque red.



Of course, you can also mix green from a blue and yellow. Ultramarine Blue creates warm, muted greens, while clearer, brighter greens result from using Phthalo Blue.

Other helpful colours for mixing landscape hues include Raw Sienna (see if you can get a genuine earth one – Golden & Schmincke both do them), Anthraquinone or Indanthrene Blue (also called Delft) which is a lovely muted warm blue, Translucent Red Oxide, Transparent Orange (Poppy Red), Cobalt and Cobalt Cerulean Blue for skies (a touch of black with your white will mute and lighten them nicely).

Special Kiwi Colours!

Gordon Harris presents the Horadam Hello Summer Kiwi Edition, nine Schmincke Horadam Watercolours selected by artist Evan Woodruffe to provide the unique New Zealand summer palette in a handy travel tin, with space for three supplementary colours of your choice. This unique watercolour set allows you to colour your summer from the beach to the bush! Limited stock. [N](#)



Tut Blumental



Born in Israel, Tut Blumental has been passionate about art from a very early age, exploring and working with different methods and mediums. After graduating from Avni Institute of Art and Design, Tel Aviv, Israel, in 1994 she started work as a graphic designer in advertising agencies but continued painting in her spare time. In 2006, after immigrating to New Zealand with her family, she decided to follow her dreams and be a full-time artist.



'A Fairy Tale', 1500 x 1000mm. Acrylic on canvas.

Tut's overwhelming pleasure comes from the joy of expressing her feelings through painting and the ability to share it with different audiences and lighting up their day.

Over the years, she has learned to listen to her inner voice as well as different ideas and opinions. "I open my mind and keep believing in myself even when the road doesn't always go as planned. As I live in Auckland, I often explore different beaches and locations, at different times of the day, feeling the fresh air, taking pictures and admiring the amazing beaches and landscapes that we have around us. I feel very lucky and privileged to live in such beauty and I love to express it in my paintings. In my creations I like to show a moment, keeping it alive and making it timeless"

The New Zealand Artist Magazine

Reflecting on the challenges she has encountered during those years, she explains: "The first challenge was to believe in myself. Next came improving my skills and finding the right materials as well as finding and focusing on painting style and size. I learned that I love painting on a large canvas, which gives me more room to express myself. It is hard for me to let go of my paintings when I'm selling them. I understand now that selling them gives me more space for new creations and I appreciate the help and support I get from some art gallery owners."

Tut receives inspiration from reading art books and searching the internet, learning about artists with different styles, and art history. "I enjoy exploring art galleries and exhibitions, looking for many other artists and learning different methods. I love the brush strokes of Vincent



'Winter's Light', 1500 x 1000mm. Acrylic on canvas.



'Soothing Night', 1500 x 1000mm. Acrylic on canvas.



'Far, far away', 1000 x 1000mm. Acrylic on canvas.



'Delightful Day', 1000 x 1000mm. Acrylic on canvas.

Van Gogh, the use of light, color and movement in the landscapes of Claude Monet.

“My most admired artists are contemporary artist Elaine Jones, Ken Bushe and Chris Bushe for their abstract feeling, choice and mixture of colors.”

Moving through her methods, Tut explains: “At first I like to go to beaches around me, take a lot of photos, go out at different times of the day and during different weather to see how the colors of the clouds change all the time, appearing in different shapes. Sometimes I’ll do a small draft but mostly I just start to paint by creating layer on layer, creating a new atmosphere. I start first by preparing with Golden Gesso, then slowly sketch my ideas and start to develop the painting.

“When I am painting I love stepping forward and backward to see how the painting looks from the distance. I keep adding and changing constantly until at one point the painting looks finished and I force myself to leave it alone, otherwise it will never feel finished to me.

“When I first started painting, my subject was more realistic – people and birds – but the more I painted,

the more I was drawn towards abstract style, because I could express myself better through the colors and brush strokes. Today my art is abstract expressionism. I paint mostly landscape from New Zealand but it can resemble many similar places as well and that is what I love about it. Each observer can connect to my painting because of its individual abstract feeling.

“At the beginning of my journey I painted with oils, however during that time, I found that, even though it has great qualities, I didn’t like the strong smell and the time it takes to dry. When I started painting with acrylic it felt great; the colors flow and it’s enabled me to paint with layers without waiting a long time for the paint to dry.”

Since becoming a professional artist, Tut says she uses the best products she can find, preferring Golden gesso, paints and mediums. “Golden Gel mediums are useful to build texture, giving the painting more depth. I finish the painting with a varnish spray when it is completed.” She mainly paints on hand stretched canvas but also enjoys the round wood panels made by Frames by Daniel. She has a large easel in her studio, which helps her manage



'Somewhere in time,' 1000 x 1000mm. Acrylic on canvas.



'Valley Views,' 1500 x 1000mm. Acrylic on canvas.

large and long canvasses. Tut is proud of herself for following her dream to create new paintings every day, to exhibit in solo and group exhibitions and sell her art all over New Zealand. "It always gives me a great feeling to talk about my art and the emotion brought to light in my work. I get a lot of joy when I see my creations come to life."

Sharing her ideas with others and going to art exhibitions, Tut would love to have more solo and group exhibitions, become an inspiring artist and exhibit her

artworks in galleries all over New Zealand and overseas. "In the last few years I have traveled to the South Island a few times, admiring the mountains and scenery. After painting mainly landscape inspired by the North Island, I'm currently working on new creations, expressing my impressions from my travels. I would like to exhibit my work in galleries on the South Island as well."

Random music on the radio and birdsong from the garden is her accompaniment whilst creating, as well as silence, allowing concentration and focus. "I love taking

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'Autumn Glory', 1500 x 1000mm. Acrylic on canvas.

a long stroll on the beach, riding a bike, camping and spending quality time with my family."

To new artists, Tut's advice is: "Keep painting and chasing your creative dream even if the road isn't always clear. Learn new methods and connect with other artists. Take

part in as many group exhibitions and solo exhibitions as you can and keep developing yourself. Open your mind to new ideas." Currently Tut's work can be seen at Mobile Art Gallery, Art Matakana Gallery, Soul Gallery, Kanuka Design Gallery and The Mandarin Tree Gallery. [N](#)



'A little bit of Heaven', 1200 x 600mm. Acrylic on canvas.

RESOLVING ABSTRACT PAINTINGS

By Morag Stokes

How do you resolve an abstract painting and bring it to a satisfactory completion? This was the key question addressed during a collaborative project facilitated by Morag Stokes at one of her Artist Sessions groups in Wellington. The group of six artists also explored the balance between intuitive art making and a more considered, thoughtful approach.

This project came about because several of the Artist Sessions participants had been exploring work created by intuitive mark making which feels natural, joyful, and is powered by feeling more than thinking. The results can be exciting and liberating for artists, especially those who have developed practices which involve technically skilful and thoughtful rendering and enjoy a break from that once in a while. Those same results can also appear to be mishmash of form and colour which doesn't sit comfortably with those who like to deliberate over the traditional elements of art such as line, space, value, colour shape, and texture.

Six artists took part in this project, all with many years of experience in art making and exhibiting. They were Karen Hamilton-Smith, Veronica Young, Ali Middleton, Joanne Kreyll, Debbie Anderson and Clare Matthews. The aim was for the group to work collaboratively and intuitively to make six small abstract paintings. The paintings were then randomly given to each artist and their next job was to bring that allocated painting to resolution however they thought best. They all set about resolving the works in very diverse ways. Here are the steps of the project.

Step 1. They started with a 76cm by 56cm sheet of Fabriano Hot Press Watercolour Paper 300gms (Studio Range) which was divided into 6 sections with low tack masking tape. It was pre-primed with GOLDEN's Gloss Medium to seal the surface and ensure the tapes came off easily at the end.

Step 2. Only three colours plus black and white were allowed. Morag chose the palette of GOLDEN's Heavy Body colours – Phthalo Blue, Naples Yellow and Quinacridone Burnt Orange – and did some preliminary colour mixing before the group started. They had a pot of GOLDEN's Regular Gel (Semi-Gloss) on hand for extending the colours which is much more economical than using full strength paint.

Step 3. Each artist had five minutes to paint a layer of feel-good mark making, responding intuitively to the marks that came before. This time did not include any colour mixing before starting or use of a hair dryer during the process. A variety of tools were

used, including brushes, palette knives, Catalyst Wedge tools, stamps, and stencils. Paint was applied with varying consistency according to artists' choices, from thick to watery. Background music included JJ Cale and the Buena Vista Social Club and dancing while painting was encouraged!

Step 4. When the six layers were dry, the tapes were removed and the sectioned off areas of the work were cut into six small paintings. Each artist was randomly allocated a painting and asked to bring it to resolution. They could remain with the intuitive approach or shift to a more thoughtful and considered process. This could include deciding that nothing more was required and that the piece already worked well. However, this decision would have to be justified in the final group discussion. All artists chose to develop their painting according to their own established aesthetic and methods, and the six responses to this could hardly have been more different.

Step 5. The follow-up group discussion was around how we use the art making elements of line, space, value, colour shape, and texture to resolve abstract paintings; about how final decisions can be strongly influenced by what imagery we 'sublimate' into the work; and the whys and wherefores of moving from intuitive mark making to conscious and purposeful decision making.



Collaborative work with tapes removed.

Here are the before and after works:

Karen was first up in the collaborative layering process. Her initial mark making set the scene for everyone else. They were big, broad strokes, made in time with her dance moves, the rest of us egging her on.

Her resolution of the allocated work took a similar playful approach which started with loose drawn marks to define and connect the dominant elements. She then created a solid focal feature which caused great debate in the group as to the best orientation for the work. This orientation is Karen's choice and it is how she painted it.



Karen's allocated painting.



Karen's resolved painting.

Next came Veronica. For her collaborative layer, she strengthened the colour and added some texture using Catalyst Wedge tools.

Her approach to resolving the allocated piece was to sand back some of the final layer of white to expose the colour beneath. She chose to retain a lot of the layering and put a strong focus on finding a pleasing balance in the work through colour and value. Much of her colour application has involved glazing – changing the colour in places but keeping some forms from the original painting. She chose to develop them in a very loose way, retaining much of the character of the original work.



Veronica's allocated painting.



Veronica's resolved painting.

Ali's contribution to the collaborative painting was a layer of scraping, scratching and rubbing paint, typical of how she likes to work. She also added the first pure white textural elements.

Her resolved painting moved into figuration, inspired by the white passages on the surface of her allocated piece which suggested a waving figure. In keeping with her own painting style, she set about it with a palette knife, scraping and dragging the paint over the space surrounding the figure impression, darkening it to allow a mysterious figure to pop out. Her scraping involved both covering and exposing the under layers, giving a lot of depth to the surface. There is a delightful ambiguity as to where this figure is looking – very subtle markings suggest he/she is looking over their shoulder to the right – but maybe not?



Ali's allocated painting.



Ali's resolved painting.

Jo took some time to thin paint down to dribbling consistency for her collaborative contribution and moved the work from the easel to the table to splatter and blow paint around with a drinking straw and a hair drier. She also added some large sweeping marks in white and light blue.

Her approach to resolving the allocated work was very different from the others. She opted for macro photography and a little digital manipulation, zooming in on tiny details of the painting (areas of maybe 3cm square) and photographing paint layering at the macro level. The cropping decisions defined the composition, which is rich in visual (as opposed to real) texture. Jo created several versions of her images in Photoshop by flipping the values and colour of the image into their opposites, creating embossed looks which could be scenes from another world. She had some of them printed on high quality photographic paper.



Jo's allocated painting.



Jo's resolved painting.

Debbie added smears, smudges and scribbles to the collaborative layering work.

She then turned her allocated piece into a self portrait while working roughly within the given structure. She retained a lot of the original mark making which gave the work a wonderful patina with great energy and character. For example, she made the decision to allow a long turquoise mark from the layering to feature on the jaw, giving an intriguing history to the face. She doesn't normally work her portraits like this and was pleasantly surprised with the result.



Debbie's allocated painting.



Debbie's resolved painting.

Last up for the layering process, Clare responded to the very busy work in front of her by blocking out large areas of it with glazes of white, simplifying the piece with the help of a window squeegee.

To bring her allocated piece to resolution she painted over more of the original layers than any of the other artists, making a decision to allow a strong focal point to come through from the under layers. The forms she defined here are significantly influenced by the under-paintings, but she has chosen to make them much stronger. She has also structured the composition with strong value contrast in both form and line. Some elements have been added using collage and oil pastel.



Clare's allocated painting.



Clare's resolved painting.

This was a fun, stimulating and illuminating project for everyone involved and clearly demonstrates that the

way to resolve an abstract painting is limited only by our imaginations. Why not get together with a small group of artist friends and see what you can come up with?

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Morag Stokes is a painter and artist educator with GOLDEN Artist Colors. The Artist Sessions run on Monday and Thursday mornings from her Wellington studio.

See www.stokes.net.nz or www.facebook.com/morag.stokes.artist for more information. [N](#)



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A creative New Year for wildlife and nature artists



Would you like to kick-start your creativity in 2020? Join us for a weekly wildlife and nature photography challenge, designed with creatives in mind. The challenges are achievable with any skill level and any camera.

by Judi Lapsley Miller

Five reasons to join the challenge as an artist:

- 1. It's an ideal way to get your own reference images**
It is satisfying to use your own images for your art. Not only do you hold copyright, but you get a story to tell. Perhaps a chance encounter with a rare bird, an adventure exploring a new wilderness area, or the realization that your garden holds many treasures.
- 2. Explore composition for a new view on the world**
When creating a photographic image, just like drawing or painting, the composition of each element needs consideration. The more intention that is brought to the composition, the better the results. Photography helps you see natural compositions and enables you to quickly reposition your vantage point and experiment without having to commit paint to canvas.
- 3. Mixing your media to get new inspiration**
To get out of a creative slump and to start the New Year fresh, try a new medium. Photography can be a good choice as most of us have at least a camera phone, so there is no expensive outlay of new materials needed (not that I want to deprive anyone of an inspiring trip to the art supply store!). A change of scene and a change of pace might be all you need.
- 4. Creative respite in nature**
Creating art can be quite an isolating experience, with long hours of intense focus. It can be good to get out for a walk in nature, camera in hand, with a chance to not only shoot the weekly photo but to also shoot

the breeze with a friend. I encourage people to do the challenges with friends; to explore ideas and to encourage one another. And the power of nature to heal and rejuvenate should not be underestimated.

5. Photography as art

As your confidence builds, you may find yourself keen to pursue photography as an art form. This can range from pure photography, to digital photo-artistry, to incorporating photographs in mixed-media works - the sky (and your imagination) is the limit!

What's involved in the challenge?

My aim is to encourage people to use their photography and art to advocate for the wildlife and wildspaces that they care about. You are free to interpret each challenge to suit your aims and ideals, and to do as many or as few as you like. Some challenges encourage storytelling, some creativity and composition, and some focus on advocacy. We have participants from all around the world with a wide range of ages, skills, and interests.

Each week there is a new challenge and you'll be encouraged to share your images online, and to find other ways to get them out into the world. In the last two years, participants have had their images published in national and international magazines, picked up by national media, and used for advocacy by wildlife groups. We even held a photo-essay exhibition in collaboration with Zealandia EcoSanctuary. Many participants have been inspired to go on to create wonderful art.

EXHIBITIONS & EVENTS



I was standing next to Wellington artist Hannah Shand when she photographed this gorgeous kākā. She used it as the reference image for “Kākā Revival,” which celebrates the return of kākā to Wellington. I still remember the delight on her face!



*Reflecting on reflection
On the surface of the world
The natural light and water
A mirror of my soul*

C-T 21042019

Catherine Thompson, an artist and photographer from the Manawātū, was inspired by a beach walk with friends. “I stopped mid walk and reflected on the astonishing colours and reflections the sky and light were creating on the wet surface of the sand. My companions walked further on and then stopped to reflect on the beautiful landscape and scene they were a part of. I watched and reflected on the image of my friends standing on the surface of the world.” [N](#)



‘Nightlife’ – a photo-artistic composited image by Judi, imagines what nightlife in Wellington might look like in the not-so-distant future if the neighbourhood ‘Predator Free’ groups reduce pest levels enough for kiwi to thrive.

Judi is a photo-artist from Wellington.. She creates art with a wildlife advocacy message. She created the Art of Birding Wildlife & Nature Photography Challenge two years ago to push her own amateur photography skills and to further her advocacy for her beloved native birds. Through the challenge she hopes to empower others to also use their photography and art to make a difference.

To join, sign up at www.artbyjlm.com/aobart

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2020 Art Hawke's Bay Exhibition 'Artfully Yours'



'The Snake and the Three Unknowns', by John Brown.

Artfully Yours, the 14th Art Hawke's Bay Exhibition, is being held in a new venue – the Community Arts Centre in Russell Street, Hastings. This allows for a much longer exhibition, from opening night on Monday 30 March until Saturday 11 April.

The annual event brings together works by members of art groups throughout Hawke's Bay in one combined selected exhibition, during which the entries are for sale.

There are two selectors this year. John Brown will select the art works and Susan Mabin is the sculpture selector.

John Brown is currently living in Hawke's Bay, after relocating from Auckland in 2013. He has been exhibiting since 1996, both internationally and nationally. In 2012 John won the Kaipara Wallace Arts Trust Award and in 2019 won the Molly Morpeth Canaday Art Award. Currently John is exhibiting at Spa_ace gallery in Napier. He will hold a free workshop at the Hastings Art Gallery during the exhibition. Numbers will be limited.

Susan Mabin lives in Napier and is a multimedia artist working in installation, sculpture, painting and photography. Susan graduated from Ideaschool, Eastern Institute of Technology in 2018 with a Master of Professional Creative Practice, having completed a post graduate diploma in 2016 and her degree in 2014. Susan has been a finalist in the NZ National Contemporary Art Award in 2016 and 2017, the Molly Morpeth 3D Canaday Award, the Adam Portraiture Award in 2018, and the Molly Morpeth Canaday Painting and Drawing award in 2019. She has work in private collections, including the Wallace Arts Trust.

The committee decided not to have a Hawke's Bay theme as in the past. Artist still have to be members of a Hawke's Bay art group or special members of Art Hawke's Bay.

The art categories are: Land, Water, People, Abstract and Art Unlimited. There is a separate category for Sculpture. The winners of all these categories will be announced on opening night and receive prizes of \$300 each. The Schools category is well supported, with up to 12 Hawke's Bay secondary schools entering works by one of their students. The entries have been of a high standard in previous years. This year the category winner will receive a prize of \$250. Additional prizes will be awarded for Best in Exhibition (\$400), People's Choice Award, a Special Prize and a Best of the Backroom Prize.

The exhibition is a non-profit event, funded mainly from local grant providers and sponsors. Art Hawke's Bay is very appreciative of their generous support.

More information will be on www.arthawkesbay.co.nz and on Facebook @arthawkesbaynz



Marion Griffiths with her painting 'Who's There'. Winner of Best in Competition and People's Choice Award in the 2019 Art Hawke's Bay Exhibition.



John Brown is art selector for the 2020 Exhibition.



Susan Mabin is sculpture selector for the 2020 Exhibition.

ART IS A HIT IN MAPUA TASMAN NATIONAL ART AWARDS

By Sue England

WOW! *This might not be an original expression but WOW is definitely applicable to the Tasman National Art Awards and Exhibition held in Mapua for two weeks last October.*

There were some stunning artworks in all the various media on display and the Community Hall was truly transformed into an art gallery of some repute. The three judges Caroline Jones, David Ryan and Derek Ball deliberated long and hard to select the winners but they came to a consensus without any squabbling or flying fists!

Overall winner, Impressions Supreme Award

- Rhonye McIlroy: 'The Plight of Betty Guard'



Rhonye McIlroy – 'The Plight of Betty Guard': The Supreme Winner

The New Zealand Artist Magazine

Daler Rowney Merit Award

- Karen Rankin Neal: 'Back From the Brink – NZ Takahe'

Golden Products Merit Award

- Jill Seeney: 'Playground'

Liquitex Merit Award

- Shane Skehan: 'Weeping Song'

Winsor and Newton Merit Award

- Emma Welsford: 'Flight SQ0308'

Jill Vollmer - Best Pastel Award

- Anne Bannock: 'Pool With Glass Wall'

Janet Marshall – (Focus Award) – Animal & Wildlife

- Julie Freeman: 'Serenity'

Images of all of the paintings along with the judges' comments can be found on the awards website www.tasmanationalartawards.nz

The committee is indebted to all the sponsors, artists who supported the event, volunteers who helped in so many



Karen Rankin Neal – 'Back from the Brink (NZ Takahe)': Daler Rowney Merit Award.

TASMAN ART AWARDS CONTINUE

ways throughout the exhibition and the purchasers of ten paintings – the artists are delighted!

It is always interesting to see if the 'People' agree with the judges. Plenty of votes were cast over the fortnight and



Jill Seeney – 'Playground'. Golden Products Award.



Shane Skelton – 'Weeping Song'. Liquitex Merit Award.



Anne Bannock – 'Pool With Glass Wall'. Jill Vollmer – Best Pastel Award.



Emma Welsford – 'Flight SQ0308'. Winsor & Newton Merit Award.

EXHIBITION'S & EVENTS

as usual, it came down to a few paintings in the running. And on this occasion, the 'People' did not agree with the judges.

Nelson Building Society People's Choice Award

• Jana Branca: 'Adam'



Julie Freeman – 'Serenity': Janet Marshall – (Focus Award) – Animal and Wildlife.

This exhibition was bigger and better than the previous one with 238 applications and 127 selected paintings by 93 artists. Many of the comments in the guest book support the quality of 2019 but who knows what 2020 will bring? We look forward to finding out! [N](#)



Jana Branca – 'Adam': Nelson Building Society People's Choice Award.

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