

THE NEW ZEALAND

ARTIST

M A G A Z I N E

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May June 2020
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ARTISTS FORUM
Dougie Chowns
Sketchbook, part 31

DEMONSTRATIONS

- CADMIUM FREE COLOURS
- ALL ABOUT BLUE
- ACCUMULATED DRIP ART

PRODUCT REVIEW
DAYLIGHT WAFER 2 LIGHT BOX

COVID-19 ARTWORK

ISSN 2436-2999

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FEATURED INSIDE:

- Gwyn Hughes • Nancy Frazer • Lorna Allan •
- Pam Mundell • Rosanne Croucher • Mila Renault •



Gwyn



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LORNA ALLEN

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MILA RENAULT

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The Team

On the cover: 'Ruamoko' cropped – Gwyn Hughes. PG 6.



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



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



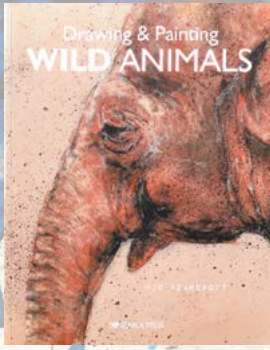
DOUGIE CHOWNS
 CONTRIBUTING WRITER
 A professional Bushey Artist for 63 years. Award-winning London sixties kid. Multi-media, drawing, painting, fabric printer, serigraphy and videographer. Artwork in museums, universities and private collections. Initiated Northtec Art Dept. Exhibited internationally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



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



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



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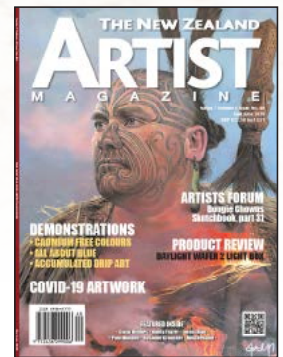
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a note from the studio...

Hello fellow quarantiners :-)

Well! What interesting times we are living in. So sad to hear about Bauer Media NZ. Fortunately we are not associated with corporate publications, merely a niche magazine which is why we have managed to publish this magazine digitally with the hopes of returning to print sometime in the future.

As a digital issue, there are many links applied in this magazine, whereby eg, if you click on Rosanne's picture (right), it'll take you to her article in the magazine. The same applies for all the featured artists.

The contents page is also interactive, in that if you click on the article you want in the contents page, it'll immediately go to that article. This has been an exciting time, discovering the power of InDesign.

All adverts in this issue have links to their web pages or facebook profiles.

There is an international drawing competition, which I would like to 'draw' your attention to, on page 37. This is the first time this competition has been opened to the world, not just UK. A very nice prize to the winner!

We asked on Facebook for COVID-19 artwork and ingenious ideas that have been implemented, and we got a nice response. See page 49.

Please encourage fellow artists and family members to subscribe to the digital edition of the magazine, this will help us immensely.

Enjoy our first interactive digital magazine! Let me know if anything goes awry with the links please? meg@thenzartist.co.nz

Stay safe and healthy!

Cheers

Meg

NANCY FRAZER



PAM MUNDELL



ROSANNE CROUCHER



THE TEAM

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

ART

Layout & Design MegaType Publishing

EDITORIAL

CONTRIBUTORS
 Megan Lavin-McIsaac Ira Mitchell
 Douglas Chowns Trish Coates
 Evan Woodruffe Anita Nossiter
 Richard Aslett Dawn Emerson
 Cherry Estcourt Derek Cookson
 Matt Mortimer

BULK ORDERS

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

WEB PAGE

CONTACTS

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

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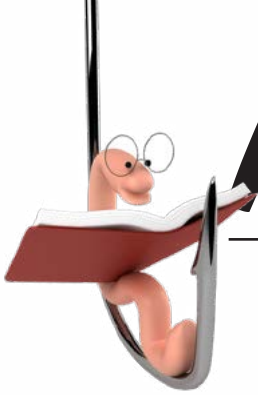
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THE ADDICTIVE SKETCHER

By Adebajji Alade

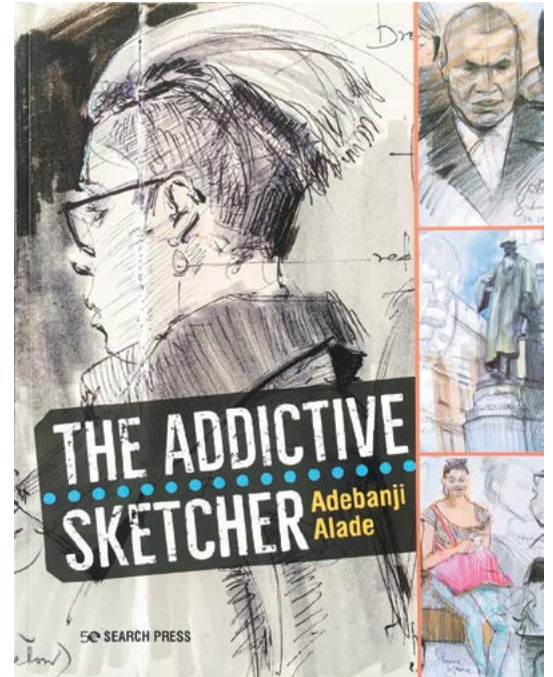
Adebajji Alade believes that everything in art begins as a sketch, and his mission is always the same - to instil his work with the power and immediacy of the sketch. This book will show you how.

Adebajji Alade believes that everything in art begins as a sketch, and his mission is always the same - to instil his work with the power and immediacy of the sketch. This book will show you how.

Giving an insight into how this inspiring and talented artist works, *The Addictive Sketcher* passes on Adebajji Alade's infectious enthusiasm and will have the reader reaching for a pencil or pen to have a go. Adebajji has a skill and a passion for speaking and motivating his audience in a fun and engaging way, and this is reflected in his writing style.

Lively, stimulating and instructive, it is packed with numerous examples of the author's sketches as well as examples of his vibrant finished paintings. Covering pencils, coloured pencils, charcoal and graphite, along with finished oil paintings, this book provides a fascinating insight into the author's techniques.

Adebajji's work covers a broad range of subjects, including landscapes, portraits, crowd scenes, urban scenes and seascapes. He's particularly well known for his portraits and scenes of London. This book includes examples from a range of subject areas.



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NATURAL PROGRESSION



Gwyn Hughes' father and grandfather used to paint and it was a natural progression for him to become an artist. Gaining a National Diploma at Wrexham College of Art, Wales between 1980-1982, he was excited to explore his creativity and find his own path and as most artists do, he took inspiration from all of the great artists he came across. Gwyn tells us his story.



'Ruamoko', 600 x 900mm. Oil on board.

I first came to New Zealand in the 70s through a joinery internship. I joined a band, secured a couple of residencies in Christchurch and stayed for five years. After moving back to Wales from New Zealand, I would pop into a gallery run by a local artist, David Williams. I started to draw birds and local landscapes, and paint watercolours, and I was encouraged to pursue the arts as a career.

I completed my four-year Illustration and Design Diploma in two years. I have never been a great one for entering exhibitions or awards but know as an artist it's how you put yourself out there. I have been very lucky throughout my art career and I have received loads of support from family and friends who have always offered encouragement and critique.

With the nature of freelance illustration work for advertising and publishing companies being fast paced and deadline driven, the demands to produce work, sometimes overnight, were intense and I never got used to pulling 'all-nighters' to complete briefs and greet the morning couriers. I did burn out for a while and much prefer the pace of fine arts, although I am still known to burn the candle when I am in the zone with a painting. I was introduced to some of the great American illustrators at art college; Robert Heindel, Bernie Fuchs, Norman Rockwell and David Grove, to mention a few. Each had their own very distinctive style.

Since being in New Zealand I've won an award at the Peter's Doig Art exhibition, donated several paintings to charity auctions and had one at a gala dinner at the Christchurch Art Gallery, Te Punao Waiwhetu, that ended up in a bidding war and sold for well above the RRP. I'm honoured to have just been selected as a finalist in the Adam Portrait Award 2020, but my greatest career successes are the feedback I get when someone is moved by my work.



'Calm before the Storm', 1225 x 600mm. Oil on board.

After working as a freelance illustrator for many years I see ideas and concepts for paintings in all kinds of subjects. I may start out with a portrait and then introduce other related facets, working the images together to try to create a balanced and pleasing design. I guess I'm compelled to put my spin on the imagery around us, and I hope it's what others take pleasure in.

I love the whole creative process, doing a lot of experimenting with media, techniques and materials, finding things that will enhance my work. I am often painting six days a week and it's never really become a chore in all the years I've been painting. One of the great things about creating art is seeing others connecting to piece with the same emotion you felt when you put the final touches to it.

Favourite tools

My preferred medium is oil paint, I just keep going until I pull it round and get it right! Great reference is gold! There are no mistakes in the creative process, just an opportunity to learn how to do something better.

My Mahl Stick is the favourite tool of trade. It gives me a steady hand for the detailed nature of my work. I've made my own in a couple of sizes. One of the mediums I use is Winsor and Newton Liquin, which helps accelerate the drying time and makes the paint more fluid.

I mostly enjoy figurative and portraiture but am compelled to paint scenery when it takes my breath away, and there's plenty of that in Wales and in New Zealand!

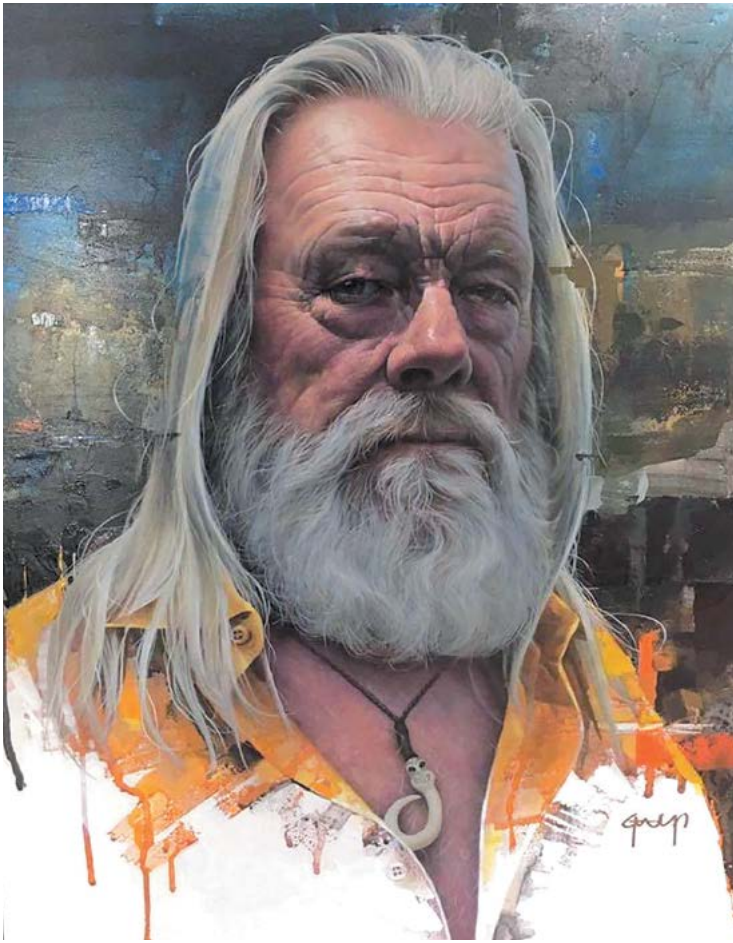
I start out with an idea, a concept and set about sourcing a model for a reference shoot or head out on a location shoot. I work mainly from photo reference as I have to wait for layers to dry so it's impractical to paint from life, in my style. I choose canvas or prep my own board. One method I use is a mid-tone grey ground and use a grid system because I work in relatively large format. I usually produce a tonal painting, a grisaille, then scumble or glaze



'Spirit of the Forest', 1210 x 1210mm. Oil on boxed canvas.



'Redshank - Pibydd Coes Coch', 310 x 520mm. Gouache and acrylic on board.



'Stig and the Taniwha', 740 x 900mm. Oil/mixed media on board. Finalist of the 2020 Adam Portraiture Award. Voting for People's Choice ends 9 August 2020.



'Hine Nui Te Po', 600 x 900mm. Oil on board.



'Iwan Lloyd - Welsh Poet', 600 x 710mm. Oil on board.

colour, building the intensity and working back and forth strengthening, highlighting or knocking back the colours to produce the desired result. I am quite methodical in my techniques and may end up using many layers to add a depth to my work. Whenever I am doing anything it's always to music, especially if I'm painting a musician. I listen to all my favourite classics, on loop! Doobie Brothers, Led Zeppelin, Steeley Dan, the Beatles ... and I whistle a lot (apparently) and have been known to sing along. I listen to documentaries if music isn't appropriate, and that can be on anything that piques my interest, UFO's, conspiracy theories and corrupt politicians. I have many ambitions; I want to continue to evolve as an artist, to meet and be inspired by more wonderful people along the way, to capture more of the stunning places I visit – in oils, to produce a large body of work for touring exhibition, and to be respected by my peers. I plan to produce a private collection of oil paintings in the region of 24 substantial themed artworks. My hope is to offer this up for national and international touring exhibition within the next two years. I am producing a series of smaller paintings which will be available to art collectors. I am still open to commissions of any nature and I am currently producing studies for the body of exhibition pieces I'm working on. I'm always enthusiastic about every step of my creative pursuits and look forward to heading to the studio every day. My leisure time is a mix of

Gwyn had an established art career when in 2014, he reconnected online with his onetime New Zealand girlfriend. They had gone their separate ways but neither had forgotten each other. As if drawn to reunite, at the same time as Gwyn's marriage ended, Karon was in Europe and found her way to a castle where she stayed, in Castell Deudrauth, just 17 short miles from Gwyn's village. Oblivious to how close they may have come to meeting up, Gwyn waited until she returned to New Zealand to track Karon down. A long-distance relationship ensued, and the pair decided they had to be together. Within 13 months Gwyn had packed up his paint brushes and his guitar and landed in Christchurch.

After a separation of more than 40 years the couple were keen to pursue their passion of exploring the country and taking reference images. Karon has been instrumental in establishing Gwyn's audience in New Zealand, but he is currently selling more to international art collectors than he is locally.

excursions for reference photo's, with the dogs in tow, gardening, playing guitar and cooking signature dishes for friends and family. I relax by watching tutorials on painting techniques – and planning my next painting!


To new artists, I say: Patience is a virtue!

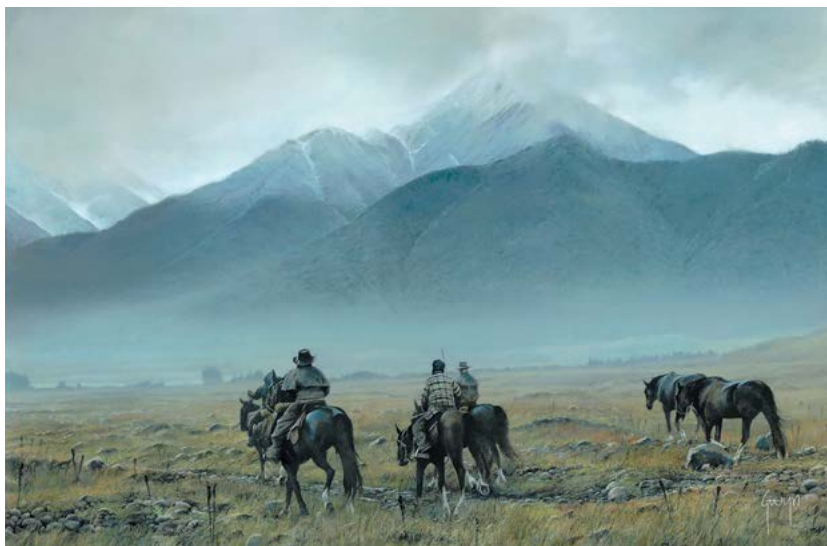
Research as much as you can about all the mediums and additives out there, keep experimenting and develop your own thing.

And always, ALWAYS seek to improve on your last piece.

I have work in the Roman Bath Museum, The University of Wales, the London Contemporary Art Company, and even had a painting stolen from an exhibition by a cat burglar coming in through a skylight! I have been commissioned to paint many 'celebrities' including Sir Bryn Terfel CBE- World renowned bass / baritone opera singer, Dan Maskell-the Voice of Wimbledon Tennis Championships; Christie O'Connor Snr-Irish International Golf Champion, Lord Cledwyn Hughes of Penrhos and was one of four illustrators to work on the relaunch of 'PUNCH' magazine, owned by Mohamed Al Fayed of Harrod's London.

I have commissioned works hanging in University Halls, a Museum, an ocean liner, as well as printed on album and cd covers, book and magazine covers throughout Europe and the UK, along with original and commissioned pieces in private collections in Hong Kong, Ireland, Australia, UK and New Zealand.

I am currently represented in Queenstown and in Auckland and have representation by an international online gallery. I also sell works through both my website www.gwyn.co and social media following, [Gwyn Hughes Art & Illustration](#). 



'Evening Muster 1', 900 x 600mm. Oil on board.



'Tua Tapu - The Hallowed Warrior', 1520 x 1010mm. Oil on boxed canvas.



'Tohunga Matangaro - The Forager', 450 x 485mm. Mixed media on board

Daylight Wafer 2 Light Box

By Megan Lavin-McIsaac. Photo reference: Sarah McIsaac

Along with the 'Daylight Techne™' artists' lamp (reviewed in Issue 39), I was also asked to review the A3 Daylight Wafer 2 Lightbox, which I used in a relatively unorthodox way. My project is an oil painting of my grandchildren at their farm school – unfortunately unfinished at time of publishing.

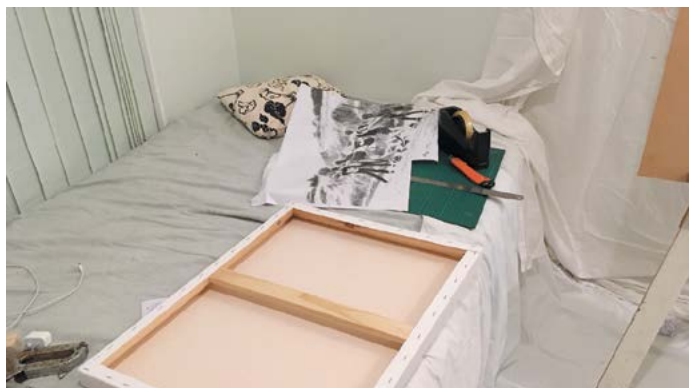


Working with the Wafer 2 Light Box was relatively easy. First I chose my pic, graciously sent to me by Sarah McIsaac, their mum. Then I got the measurement of my canvas, and sized the pic up to that measurement.

I printed the pic out in black and white, tiling the A4 sheets together to make the full size pic. I discarded pieces of the tiled image that had no information.

I placed the pic on the underside of the canvas, and put the A3 Wafer 2 Light Box over it.

Then I had to think about how I was going to get the light box to stay against the underside of the canvas, as when I turned it over, it fell away. I decided to stuff a cushion between the middle strap at the back of the

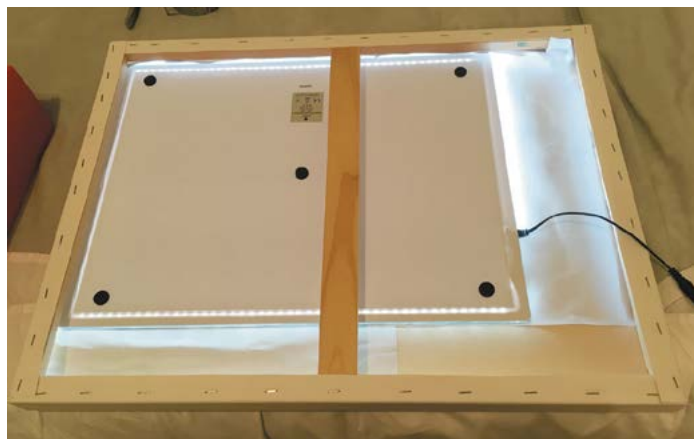


canvas, and this held the light box in place nicely. As the light box was not the same size as the canvas, I moved it around to get the entire image.

The main reason for using the light box in this particular project is I wanted to be sure of the proportions of the seven children in the pic. The lightbox is easy to manoeuvre, not heavy, and does not get hot.

I finished the trace, not really caring about the background as that's where I like to play. The image now transferred, I commenced with the oil painting.

I will post the painting on Facebook, as soon as I get a chance to finish it. In the meantime, this is as far as I have managed to get - bottom right. [N](#)



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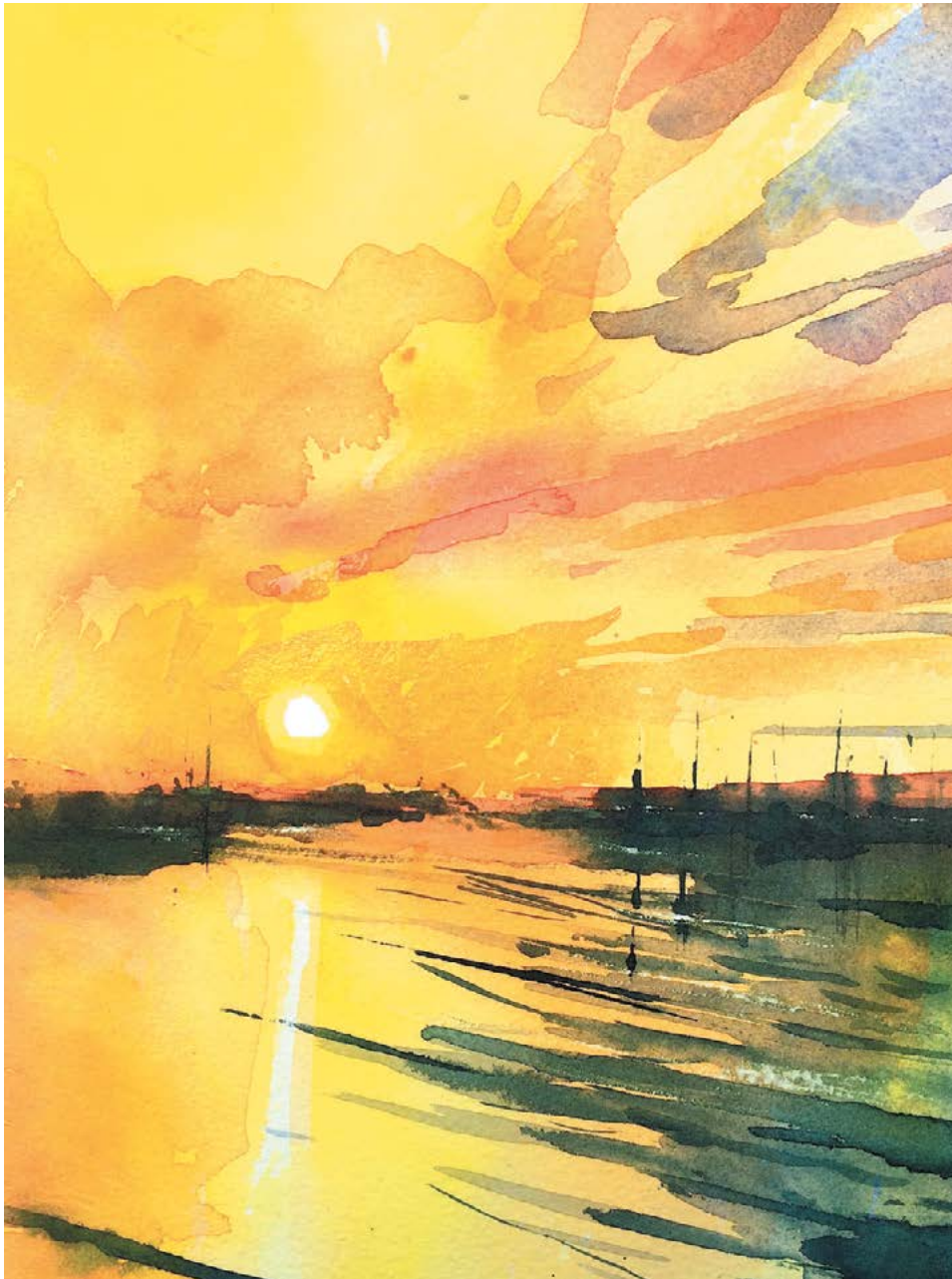
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Finished painting. Demonstration overleaf.



Step 1

Step 1

Working flat, I begin by adding a brush load of clean water to the sky area, deliberately leaving a sun shape dry around two thirds of the way down the paper towards the left hand side. I also leave a streak below the 'sun' as dry paper. Next I add a wash of Cadmium Free Yellow to the wet paper, letting the colour find its own way around the sky, sun and sea. I am looking for an overall variance of tone so I'm happy to leave some paint as the mass tone (colour from the tube) and some areas as the undertone (colour when diluted).



Step 2

Step 2

While the sky area is still wet, I add a loose wash of Cadmium Free Orange to just a couple of areas in the sky above the sun and a line below the sun creating the beginnings of a soft horizon line. Note the colours blending wet in wet, this is a key technique for soft edges.



Step 3

Step 3

Next, while the paint and paper is still wet, I add a generous streak of Cadmium Free Red Deep to the sky and another across the horizon. These red streaks will help to draw the eye to points of interest and add richness to the tonal balance.



Step 4

Step 4

I let the painting dry completely before adding a wash of Cadmium Free Lemon over most of the sky and sea. This creates a 'glaze', which adds luminosity and depth to a water colour, allowing the underlying colours and tints to glow through. At



Step 5

this stage I also bolster up the red areas with a touch more paint. The red combines with the newly applied lemon creating soft edges where it meets wet paint and a crisp edge where it meets dry paint. The combination of both soft and hard edges is key.

Step 5

Let the painting dry fully, before using the point of the round water colour brush to add a few touches of Smalt Dumont's Blue to the right hand side of the sky, sea and horizon line. Again, the blue wash will act as a glaze creating in turn a range of tones over the dry colours below. In this case, yellows and reds.



Step 6

Step 6

I use a touch of Indigo as a rich dark to ramp up the foreground ripple shadows and horizon interest. Using the point of a good quality water colour brush, it is easy to add surprisingly crisp lines.



Step 7

Step 7

Next, after letting the painting dry completely, I go back in with the Cadmium Free Red Deep. A simple tint this time to ramp up the richness and detail of a summer sunrise. Note how the newly added red areas retain their crisp outlines against the soft reds beneath.



Step 8

Step 8

The same process is used to add a tint of Cadmium Free Orange to the left side of the sky and sea. I use the brush to describe simple 'cloud' shapes to add interest and depth.

Step 9



Step 9

Using the tip of my Rigger brush I am able to add in just a few touches of rich Indigo to give the impression of the masts of ships and yachts. I carry the lines down into the sea for added reflections.



Step 10

Step 10

A dark, thin lines can be used to add depth to the sea area by describing ripple shadows. Note how the Rigger brush lines differ in size from the No 6 Round brush lines.

Step 11



Step 11

Let the painting dry completely before using the tip of a craft knife to scrape a few highlight details to the sea and boats. No need to overdo this stage, less is definitely more.



Step 12

Step 12

Finally, I decide that my sun is really too big and bright for the painting so a damp brush with a touch of Cadmium Free Lemon is used to soften the edges of the sun shape, making the sun appear smaller and slightly hazy. Perfect for a warm Summer Sunrise. N

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'Golden Harvest', 1210 x 600mm. Acrylic.



NANCY FRAZER

Nancy Frazer is a full-time self-taught artist who specialises in contemporary art, using acrylics on canvas with a strong emphasis on textures and vibrant colours. She has never had any formal training.

"Growing up in Singapore, I always wanted to be an artist from a young age but circumstances did not allow me to pursue that dream. I married and moved to New Zealand in the early eighties, but it was not until the late nineties, after raising a family that I was able to fulfil my dream.



'Tuis in Paradise', 500mm round. Acrylic.



'Musical Paradise', 1210 x 600mm. Acrylic.



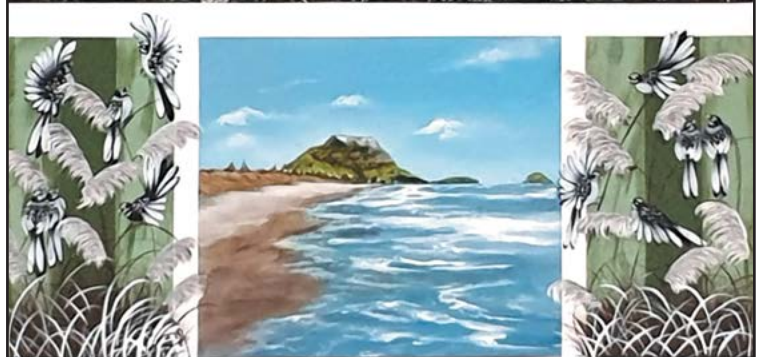
'Aroha New Zealand', 1000 x 550mm. Acrylic.

“ In 2008, I was one of eight artists selected by the NZ Art Guild to display a painting in London in aid of the NZ Shore Plover. ‘Suze’ in Mayfair, London agreed to exhibit the works in its gallery. An auction of the paintings was then held at the residence of the NZ High Commissioner to the UK.

“I was also invited by ‘Avinki Ltd’ to exhibit my artworks at the New Zealand Avant-Garde Showcase held in Hong Kong in February/March 2009. In 2012 I was selected as a finalist in the second art contest organised by ‘Artavista.com’ and sponsored by ‘World Wide Art Books’, where I received an ‘Honourable Mention’. I have also been selected as a finalist on two occasions, for the ‘Molly Morpeth Canaday’ art awards held in Whakatane.”

Nancy has always had a strong nature and has persevered through many difficult times, but her resolve is firm, she’s always been confident that she would achieve her goals. And she has. “The essential lesson that I have learned is never give up and keep striving to reach your goals. There are many hurdles to jump and mountains to climb but determination will prevail.”

The New Zealand Artist Magazine



'Coastal nature', 600 x 910mm. Acrylic.



'Garden of Eden', 1000 x 1000mm. Acrylic.



'Girls Band', 1000 x 1000mm. Acrylic.

Currently a member of Tauranga Art Society, Nancy thoroughly enjoys meeting with her fellow artists, sharing and discussing a wide range of topics which she finds gives her the confidence and drive she needs.

"The creative process is addictive and there is always the desire to come up with something newer and better. The icing on the cake, is the ability to connect with people and share those new discoveries.

"Making art is stimulating and consuming. It can be difficult, challenging and frustrating but it brings great satisfaction to me, and hopefully to many others. When my work is completed and the public engages with it, there is a great sense of achievement."

When discussing which artists, past or present have influenced her, Nancy says, "I admire the work of all artists as I understand the huge effort they have put into their work. What is 'not my cup of tea' will always be 'another's cup of tea.'"

The best thing for Nancy about being an artist is the ability to work at home and be her own boss. "It gives me the opportunity to enjoy my other interests like looking after the grandchildren and spending time with the family."

As far as artistic ambitions go, Nancy says, "My artistic ambitions are to continue developing new styles of artworks as well as displaying those works at individual and joint exhibitions throughout New Zealand. In five years time I would love to be travelling the world, displaying my work for all to see and still creating new styles.

"At the moment I am busy creating more paintings for the various exhibitions which will be held over the six months. I will be displaying my works at Christchurch, Dunedin, Nelson and Carterton during this period."

Nancy's preferred subjects are music and dance. "It gives me a driving connection to create my art and share the result with so many people throughout the world. Music and dance are universal. Acrylic is my preferred medium. It

is easy to work with and dries very quickly, thus enabling me to be so much more productive.

I also enjoy ink and modelling compound."

How does she work with these products?

"I normally prepare the canvas background first and then I just start painting. I do not pre plan my work, I just go where the subject takes me. This makes the experience exciting because at the beginning I have no idea where I am going. The creative juices just take over." While she is creating, Nancy likes to listen to Chinese vocalists on her mobile phone. She spends her spare time looking after her grandchildren, ranging from one to 11 years old. For new artists, Nancy says, "Be patient! Think outside the square. Strive to be different!"

Nancy mainly prefers to sell through exhibitions where she can personally meet and interact with potential clients. Her work has travelled to Singapore, Hong Kong, Great Britain, Sweden China, USA, China and Germany.

See more about Nancy here:

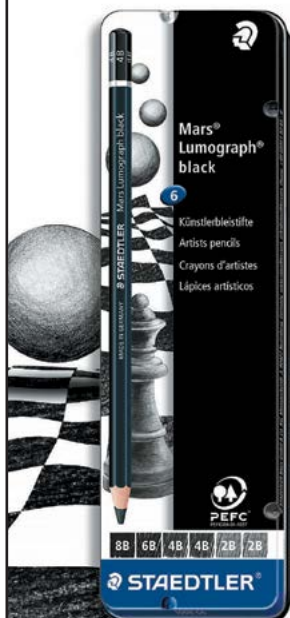
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'Fantails With Toi Toi', 500mm round. Acrylic.

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Artists Forum

Sketch Club

By Dougie Chowns



Hello hello! Is anybody there?

... is anybody reading me? Titian or Giotto?

THIS EDITION OF THE NZ ART MAGAZINE HAS BECOME MASSIVE!!!!
With Covid-19 and the distribution to be via internet, you now have unlimited ongoing references at a <“click”> This is the start of a much better and fuller art and artists experience. ENJOY! . . . continued from March/April issue.



Marc Chagall litho 'Les belles filles' Naomi and her daughters-in-law.

One of my students remembered recently that when she was a student, I pinned on the wall in large letters – “I am not a teacher I try to intrigue and interest you – you teach yourselves” Did any of you pick up that I deliberately misquoted that [Giotto's Circle](#) – was drawn by Titian?

In 1973 when I first came to Whangarei I shared an exhibition with a well know New Zealand Jeweller. I had been resident guest artist in Obidos Portugal. To recover costs, I featured watercolours made Plein-air close to our home of years before, when resident working as a well shod creative director for New York and London. Sintra, a picturesque hill town Lord Byron was fond of, is inspiring and I enjoyed painting daily – borrowing a friends daughters' bicycle and being for the first time a tourist. On return to New Zealand, and disappointed by lacking sales in Whangarei after a well attended first week, and not knowing or understanding 1973 Northland art interest, I cheekily hung a much treasured original Marc Chagall litho 'Les belles filles' Naomi and her daughters-in-law, amongst my own works to test the locals – nobody recognised Chagall! Nobody commented, and nobody asked how much! – of course it was not for sale. I felt better! Last edition I cheekily did a similar thing – what I call a '1950s BBC Ronnie Waldron deliberate mistake' because after publishing 30 editorials I have little idea who reads, if anything, what I write. I always invite comment, hoping you reference my 'start of

your thought'. It is important to me to encourage the development of your art as part of this amazing nation and community I have chosen to live among. Also, to know if my attempted Alistair Cooke style is lightly amusing, interesting, easy reading and helpful. I identify merely as a Celt living in New Zealand for almost half a century.

A long way from the worlds Art Museums, this magazine hopes to help, to share your artwork, give visibility and encourage New Zealand artists and amateurs at all levels. As makers of art, I encourage you to 'teach yourself'. Creatives and artists, unlike bean counters, are all about entering the unknown, constantly making choices, decisions, a shade or depth of colour, the shape of a drawn line, a brush stroke, the placing of an image, the style, the size do I plonk it here?.... NO! A brush stroke there! NO! Not there, or there ... but YES .. there! Finding ones way by decision after decision. A white




empty canvas or sheet of paper is scary to the non creative. Children just love to destroy an empty space ... and so should you. Watch a child and experience their joy.

Making Art is exciting stuff – you know when its right, worse you know even better when its wrong. Lost to the world maybe for hours your intuition goes into overdrive. Like driving a car, your journey is helped if you can forget about the driving part and revel in the passing scene and journey. That happens

when your art skills are based on a firm understanding and knowledge of what others once did, how they approached similar problems in their time. So what was different about Titian and Giotto and why should I wish you to bother to know about them?

Their technical vertuosio ability? Yes, but thats only a part of it. Let's remember unlike most of you, they were apprenticed to a masters studio learning on the job, maybe years before they were commissioned or made their own work. Their times and available materials were quite different to you going to an art supplier even. But what about them as people? Shy, mad, overbearing certainly few were 'ordinary'. Serious in life but frequently extrovert, what of their personalities? Some were awful people. And what about their humour? Interestingly one of them painted a fly on a nose that the client tried to flick off - (not telling you who ... <“click”> to find out!

Making art may be your profession, or as an amateur or

as merely a hobby – or just the need to lose yourself for a while. The Remedial involvement of art is also massive, but sadly not seriously financed, always in local society – in my opinion. And that may possibly be enough for you. But this magazine is only published because we hope our readers wish to know more about art. Who is doing what and generally lift New Zealand art appreciation at both an amateur and professional level. It is the only catalogue frequently featuring artists of all ages and promise. Maybe art history is not your interest, maybe you are too polite to complain and write in that I quoted Titian when it was actually Giotto? Do serious professional artists even subscribe or read these pages? Please forgive my being a bit cheeky, still a UK sixties influenced kid working with some of the best, my life has been good in its own way. Creativity and art has kept me and my family well, but as an ex professional I have a need to know I am not talking to myself. Now in my twilight I have valuable pages to express my ideas and thoughts that come from being artist, creative and a senior tutor. Hence I say things I feel I need to say. Always only my view of course, but for me a way to 'Pay back' for my own good fortune with an Art Bursary in 1953. These pages allow me to speak. Academics write papers – life is about saying what we believe, ourselves – not what a later writer thinks we were about when we can no longer answer back. But that's the success of the art 'money Industry' and another story in itself. After five weeks self isolation and lockdown your art may be blossoming – going good places I hope so – get the BUZZZZZZ! 




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A passionate process



Otautau Gallery in Southland and The Artists Room Fine Art Gallery in Dunedin are a far cry from Alaska, such is the range of locations and distance the artwork of [Lorna Allan](#) has travelled. “I have paintings in Alaska, other parts of the US, Australia and the UK.”

From simple beginnings of chalk on a blackboard, to what you see today highlights years of experience and expression.

“I have had no formal training as in art school. In those days education for girls was considered a waste of time and money as we would only get married and have children. I recall clearly the first day I started school at High Street School, Dunedin. The teacher gave me

a piece of chalk and I was allowed to draw on a board with my name on it while she got the other children onto their work. When I had finished, I took the chalk to the teacher to give it back to her. She said, “Oh no dear. That’s yours for always as long as it lasts”. I was overwhelmed with her kindness as I had been told I was to learn reading, writing and numbers and not to play around with “that rubbish” at school.”

Rubbish or not, that clearly paved the way for Lorna to take in the various forms of beauty around the globe - the things we see right in front of us. Taking advantage of this and letting it capture her imagination brings the emotion through the brush and onto canvas.

“My inspiration is mostly from the land, sea and sky, the amazing world around us, sometimes though I also do birds, animals and other things. Driving along a road and around a corner and suddenly there is an amazing view before me that can literally take my breath away, these are the times when I am most inspired. It’s very much an emotional thing.”

Examples certainly are not in short supply for Lorna, with this driving her inspiration, and the subsequent outpouring of passion creating her works. “It might be



‘A Summer Stream’, 500 x 800mm. Acrylic on canvas.



‘Beyond Paradise’, 450 x 610mm. Acrylic on canvas.



‘Meeting of the Waters’, 500 x 750mm. Acrylic on canvas.



'This Wild Southern Land', 400 x 1000mm. Acrylic on canvas.

just the general scene before me for instance, where the road I am on goes on seemingly forever, the way the light plays on a river or cuts across a field, the majesty of a mountain view that is so magnificent that I feel small and insignificant and yet still welcome.

These are the things that feed my soul and very often I know in that moment that is something I really have to paint. There is no choice. I need to share that moment, that feeling with the world.

I believe that with all the sad and bad in the world today there is also infinite beauty."

Lorna is painting with a purpose for some as she is capturing history in across our agriculture industry. Farming communities are starting to realise that there are memories to be had of simpler times, of smaller blocks from rural New Zealand and a heritage to be recorded and keeping rural memories alive. This has been one focus for her over the last four years.

"I have spent a considerable amount of time on landscape commissions much of which has been from farming families who's wishes are to have permanent records through the paintings of their family farms that are being gradually swallowed up by the large conglomerates or having to be sold, as these days younger members of the farms wish to follow their own paths and dreams and



'The Tupuna Tane Tree', 500 x 750mm. Acrylic on canvas.



'Splendid Solitude', 600 x 1200mm. Acrylic on canvas.



'Sublime Solitude', 500 x 750mm. Acrylic on canvas.



'Southern Secrets', 500 x 800mm. Acrylic on canvas.



'The Long Road Home', 750 x 1000mm. Acrylic on canvas.



'Southern Fields', 500 x 800mm. Acrylic on canvas.



'Southern Dreaming', 500 x 900mm. Acrylic on canvas.

rightly so. The paintings are heritage works commissioned to be handed down through the generations of the families to retain that heritage via the visual record of the paintings. It's such a privilege and an honour to work with the families in this way and some have become genuine friends for all time."

Capturing images aside, Lorna has a steady application process for each work, but variation is still on the table – or canvas – if the desire is there to do so.

"This varies somewhat from one to another though more often, after preparing the canvas I begin with an overall layer of a soft warm colour to create uniformity over the whole work. Often, I will work from top to bottom while also working back and forth to keep the aerial and colour perspective correct. Occasionally I will take a different path, perhaps blocking in the large shapes to begin with, other times I may even work in various areas around the painting so that I don't get too pedantic with one area."

In the same way the approach may differ, the aural background carries different options too, whether it is just listening to birdsong, Jack Johnson, Donovan Frankenreiter, or in some cases – even her next-door neighbours' music!

A flexible approach needs flexible product too.

"I use mainly Golden Acrylics and some Schminke. Their high pigment load and longevity is excellent and back up from the creators of these paints is excellent if you have questions. Schminke are a lovely creamy paint and wonderful to use.

Golden has a variety of paint types from Heavy Body to Golden Open, fluid and others, all of which are all intermixable and along with the gels and glazing medium I can control the drying time well and achieve different processes that complete my work."

Lorna's passion and process recreate some stunning scenes and bring them to life. The inspiration doesn't fall short of the final product. Her art drives her, and this is apparent, with the final word best left to her...

See more about Lorna here:

www.lornaallanfineart.com 



'Homage to the Hinterland', 600 x 900mm. Acrylic on canvas.



'Beyond the Sublime', 500 x 800mm. Acrylic on canvas.

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ACCUMULATED DRIP ART

By Morag Stokes

Right before lockdown, Morag Stokes was running workshops in pouring and dripping acrylic paint from her Wellington studio. Since Covid-19 axed the workshops, Morag has made a few short videos showing some of the techniques she has developed for her black and white works. The process, which she calls Accumulated Drip Art, is like a visual meditation - slow, deliberate, and centering. Here she talks about the art she's been making, with links to YouTube instructions for making some of her basic patterns.



I started pouring with acrylics last year with the aim of introducing some of the tried, tested, and well documented techniques into my studio workshop programme. With experimentation, I became particularly interested in slowing the pours right down to drips and watching what happens when the drips are allowed to pile on top of each other and move slowly on a smooth surface. For some people, watching paint drip may seem deathly boring, but for me it was a source of fascination (I know, I

don't get out much!) and something which always left me feeling very centred, mellow and focused, as though I had just spent a long session meditating. The slow development of this drip art is very different from the fast pours and rapid gratification that has been partly responsible for the huge popularity of poured painting in recent years. It has also been ideal for a long period of lockdown, as it doesn't gobble up lots of art materials - a little goes a long way.



Dripped from 'dirty pour' bottle of black and white.

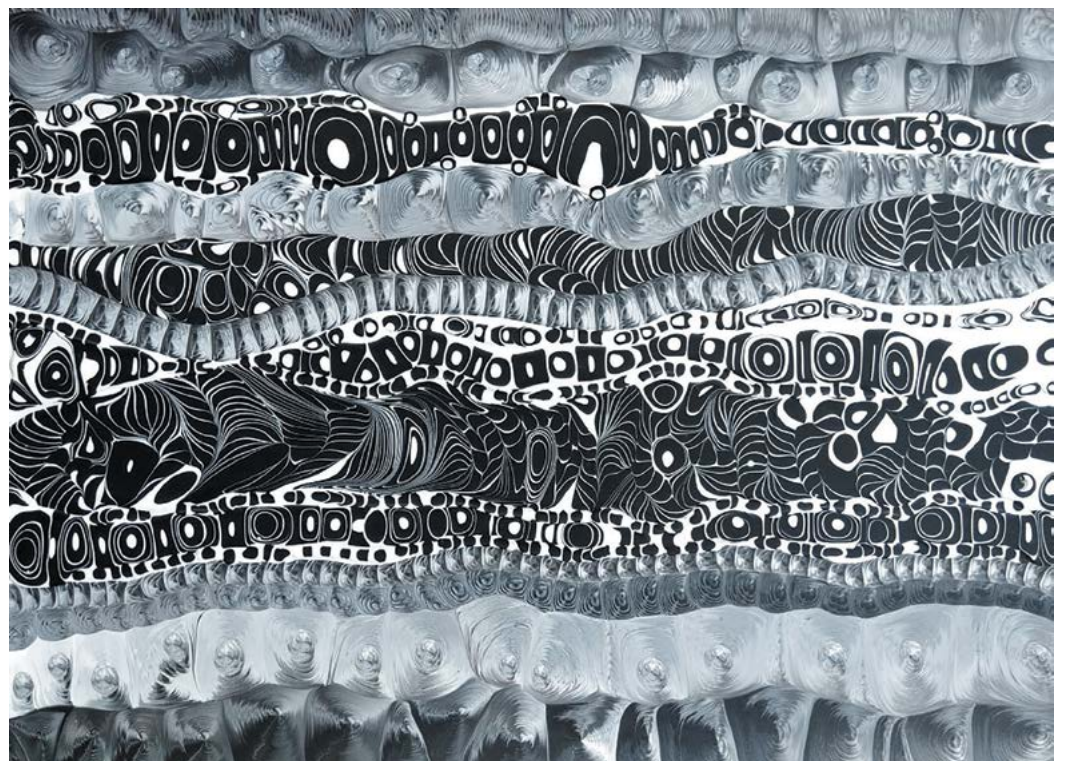


Dripped using two bottles, black in one hand and white in the other.

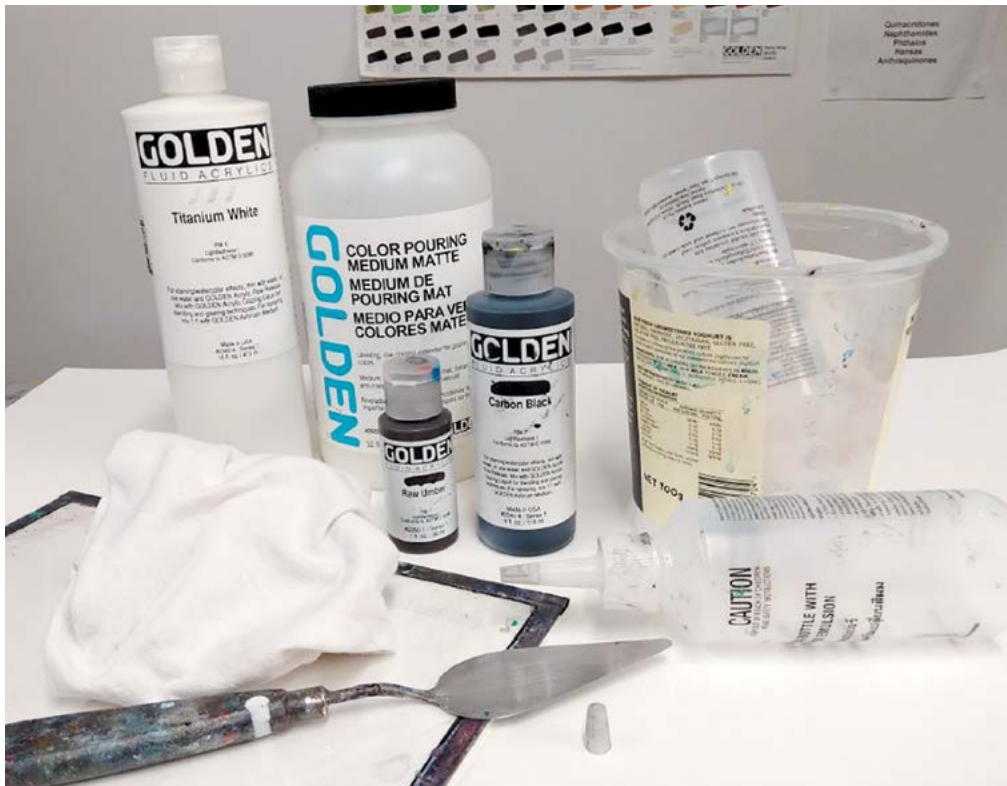
The Process

I make the black and white paintings with two different dripping methods. The first one shown here involves making a 'dirty pour' (see instructions below) of black and white which ensures that each drip coming from the bottle's nozzle has a little black and white in it, but is not mixed to grey. I sometimes soften the black with a little raw umber to give it the warm undertones you can see in the image above.

The second method involves working with two bottles of paint - one black and one white. Black and white drips are laid down, one on top of the other, sometimes using a bottle in each hand and getting into a rhythm with the drips.



Both methods can be brought together in a developed work as in this example:



I have made five demonstration videos in which I have attempted to break down my process into its main component patterns. If you would like to try my Accumulated Drip Art, start by getting the feel of making the simple patterns shown in the videos. The set-up instructions given here are much more detailed than in the short videos, so you should refer to both to get going. As you become more fluent with the methods, you will be able to branch out and get creative with your own combinations and adaptations.

To set up you will need:

- **A wipeable surface to work on.** I have used a large, laminated poster over my table-top
- **A sheet of Yupo paper.** I find Yupo paper works very well for drip paintings because it is smooth and shiny and allows the drip piles to move and spread easily. It also allows for easy wiping up of odd stray, unwanted drips.
- **Plastic bottles (at least 2) with 2mm nozzles and tops. Chop the bottoms off.** Mine are repurposed hair dye bottles given to me by a lovely purple haired lady who used to attend my workshops. I'm sure similar bottles are available in many plastic container stores. The chopped off bottoms have pros and cons. Pros - the drip rate is steady and requires no squeezing. It's easy to top up the bottles while working and they are really easy to clean. Cons – when you are working with two bottles at the same time, spillages from the open end do happen and have to be guarded against. It may be a good idea to have some bottles with half the bottoms remaining to minimise spillages.
- **Empty clean pots with lids** for mixing paint and medium and **a stick for stirring.**
- **Flexible disposable plastic or paper cups** for making 'dirty pours'. A dirty pour is when one colour is poured into the cup followed by another and so on. The idea is to bring the colours together but avoid mixing them, so that the component colours are still there after the mix has been poured or dripped.
- **Paint and Pouring Medium.** Pouring medium mixed with fluid paint will hugely reduce the kind of fissures and crazing which can happen to puddles of dried paint. A wide variety of paints are used in the pouring arts and it would be interesting to get experimental with Accumulated Dripping too. I have chosen GOLDEN's Color Pouring Medium (Matte) and GOLDEN's Fluid Acrylics – Titanium White, Carbon Black and Raw Umber (optional). The Matte Pouring Medium forms a good bond with Yupo's glossy surface, contrary to what you might expect. It is also thicker than Gloss Medium when wet and gives a good drip rate in these bottles – not too fast. When it dries, it loses more volume than Gloss Medium so is less likely to behave like an acrylic skin and peel off the surface.
- **The mix.** Mix one part Fluid Acrylics to ten parts Color Pouring Medium (Matte). This is a perfect consistency to give a manageable drip rate from a 2mm diameter nozzle. Use a clean pot with a tight lid for this and stir the paint well into the medium. Do this the night before you intend to paint as the bubbles which result from stirring need time to disappear.
- **A standing pot.** You will also need a pot to keep the bottles standing in their nozzle down position when not in use. I use old yogurt pots for this purpose.
- **A cloth and palette knife** to scrape up and wipe up unwanted drips or spillages.

The patterns demonstrated in the videos are as follows, 1 to 5:

1. LIESEGANG RINGS

Named after concentric or ring-like patterns that can be seen in some sedimentary rock formations

<https://www.youtube.com/watch?v=OPI6Cd8M0AA>



2. OUROBOROS

So called after an ancient Egyptian symbol depicting a serpent or dragon eating its own tail. Thanks to Diane Moffatt for the name.

https://www.youtube.com/watch?v=G-yc7tU_8w8&t=14s



3. JOVIAN CLOUDS

Named after the distinctive cloud like formations seen in the atmosphere of the planet Jupiter. Thanks to Veronica Young for the name.

<https://www.youtube.com/watch?v=GyEm9N3dl8c&t=2s>



4. BUTTERKAKA

Named after a delicious Swedish cake that has a similar appearance. Thanks to Jane Harvey for the pattern name.

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




5. CATERPILLAR JUNCTION

A fine hangout for caterpillars! Thanks to Peggy Nunn for the name.

<https://www.youtube.com/watch?v=Cc09sMD3bH4&t=70s>



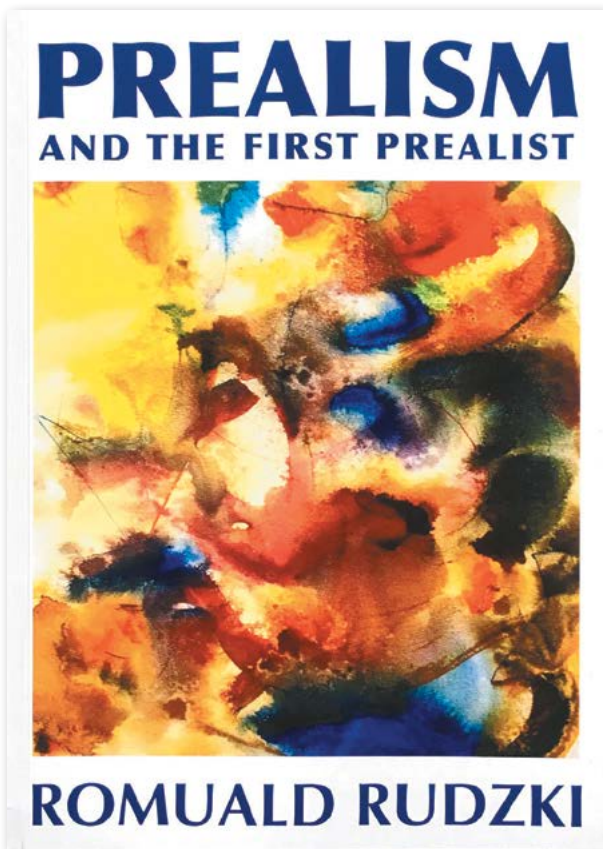
Watch the videos in order. To make the Caterpillar Junction pattern, you will need to have practised both Liesegang Rings and Ouroboros. When you have a feel for the rhythm of dripping, you will be able to allow paintings to develop organically, combining and adapting patterns and experimenting with tonal variations. Have fun! 

Morag Stokes is a Wellington based painter and Artist Educator with GOLDEN Artist Colors. In a normal world, she runs a variety of workshops and classes from her home-based studio.

www.stokes.net.nz

www.facebook.com/morag.stokes.artist

www.instagram.com/moragstokesartstudio



Dr Romuald Rudzki is a writer of art books and is a practising artist member of the New Zealand Academy of Fine Arts (NZAFA). He is also the founder of two art movements - Farbism and Prealism. Rom has had a previous career in academic writing of books, journal articles and sundry other specialist publications. He founded the New Zealand School of Export in 2007. In 1996 he won the international David Thomas Award by the Financial Times newspaper for his pioneering work in education for entrepreneurship.

“Prealism is a completely new way of painting, in which the will of the artist is deliberately removed from the act of painting, in an act of what the Greeks called ‘*kenosis*.’ Taken from the second chapter of the book above.

I found this book to be revealing and exciting, covering new ideas and new ways of expression.

There are many examples of Rom’s discoveries into this new area of artwork, and it’s clear to understand where he is coming from.

I think the most valuable lesson from Rom’s book is the need for faith. Not in any particular God, but simply in allowing that creative power/energy to take over, and remove your desires from the artwork you are creating, instead discovering shapes and forms that just happened. Then taking and working on those shapes, the bits that talk to you and inspire you to go further.

The key to Prealism, is working very quickly. There are basic techniques explained in the book in chapter seven, as well as questions and answers.

There is also a list of the 10 basic principles of Prealism.

“What Prealism is not: *Automatic Painting* known as ‘Surrealist Automation’, where the artist allows the unconscious to express itself by stopping consciously doing things. *Just splashing paint on a canvas*. This is because YOU decide how to splash and what colours to splash. *Give it a go and see what happens*, as inevitably you will fall into your habitual way of doing things, which Prealism attempts to lift you out of.”

This beautifully illustrated book includes major Prealist artworks, as an inspiration for others to try out new ways of creating artworks for themselves in a completely new way.

We are giving away three copies of this lovely book.

Send an email to comp@thenzartist.co.nz telling us the key to Prealism.

The draw will take place on the 20th June 2020.

Judges decision is final and no correspondence will be entered into.

“It is my hope that Prealism will release the potential that exists in others who do not believe that they are capable of achieving great things.”

Dr Romuald Rudzki

VIKKI JANE

By Ira Mitchell

So often in life, there are events which change your life's trajectory; forever deviating from the path you thought you were bound to travel. It was one such moment for Vikki Jane which brought about a journey she had never imagined, much to her surprise and delight.

The birth of her first child impacted Vikki's mental health like a punch to the gut, her happiness was blown out of her body and she was left emotionally empty. Post natal depression is a double edged sword, as you can feel your lowest at a time you are expected to be the happiest; causing guilt to pile onto the depression. Without caring and support it's a dangerous spiral. The way through for Vikki was her art, literally drawing a new line towards the light and a better life for herself and her growing family. She discovered in herself a burning desire to create, draw and paint. As her whanua expended over the years, to include five wonderful children; so her dreams grew bigger. With this has come challenges, managing her newly single status, parenting, day to day life, her art and the limitation of both time and funds for each.

Two years ago she moved into a shared creative space, The Exchange; in Christchurch. What was once an abandoned pickle factory is now a flourishing hot-bed of creativity, with numerous artists sharing the stripped back, industrial style space. Here she found kindred spirits, driven by the purpose of creating and sharing. In this nourishing environment Vikki began to bloom, find confidence in her vocation and stoic persistence to continue in her field. Pushing against the mainstream expectations of a Mother of five children can be a battle, where even those closest to you can cast doubts on your abilities and ambitions. It was the joy of connectivity which has developed into a series of large scale portraits, of people of significant and influence in her life. Each subject is captured in loving detail, oil paints used to capture the spirit of her muse. As if hiding from their new found enlarged public persona, each wears shades, putting the viewer in the position of being watched by the subject. Behind shaded eyes, we are being looked over; the reverse of traditional view where the female in art is there for the viewer to examine at their leisure. This gives the women an advantage over the viewer, a feminist statement in dominance and permission to see. Recently, facing a career anxiety; she realised it was these moments in time which make or break you. When an artist either throws in the towel, as many of us would do; or push through with gritted teeth. With the support of her peers and the undying hunger to continue with her beautiful, creative life; forging a legacy her children will be proud of. Vikki's work is for sale online, commissions also welcome

and her breakout show opens 6pm, June 8th at the Exchange, 376 Wilsons Road, Christchurch. [N](#)



'Pucker up!'



'Belle Journee!'

BETTER BY THE DOZEN

By Matt Mortimer

An evening with friends, a little wine and some chat. Sounds like a typical night, anywhere across New Zealand. What started as one such evening for artist [Pam Mundell](#), triggered a journey into the world of art, starting her down a road that hasn't reached a destination yet. In her case, this was an evening with friends that changed everything. Follow Pam on her [Facebook page](#) or [website](#).



“I began painting 12 years ago, purely by chance, so having formal training never occurred to me. Maggie Cross, a Whangarei artist, invited a few friends round to try out painting. She put a wineglass in my left hand (and kept it topped up), and a paintbrush in my right. It was so much fun I haven't stopped yet, although the wine had to go!”
After being caught by the irresistible pull of creating works herself, her inspiration is all around and conveniently for Pam, mostly close to home. From the wonderful scenic spots she's resided in, or places she's visited, there is no shortage of things to paint or creations to come to life on

her canvas. Like a lot of travellers, Pam has a camera in tow to capture locations and scenes for later works. “For much of my life, we have lived in beautiful parts of New Zealand – Pauatahanui, Kapiti Coast, Whangarei Heads, and Whitianga. Since I am mainly a landscape artist, there is inspiration everywhere. From time to time we revisit places we enjoyed in the past, and I take a new lot of photos to add to my collection. We've also travelled to other places (Antarctica last year) and although I take plenty of photos, it's the New Zealand scenery I keep going back to. Sometimes I paint directly from my own photos, altering and adding different elements. Sometimes my



'Sentinel', 1016 x 762mm. Oils on canvas.



'Tide', 889 x 1016mm. Acrylics on canvas.



'Reflections', 1143 x 2336. Acrylics on canvas.

work is completely imaginary; often it is my memory of a place that I am painting."

Painting is more than the creating and the learning curve for Pam. It has been described to be able to positively aid ones mental state – to release endorphins that relax the mind, to help one drift into the painting once underway – but for her, it brings more than a mental therapeutic touch.

"Painting is so consuming – finding ways to achieve the effects I want, trying different media and techniques and palettes. That's what I enjoy so much. I have a chronic pain condition, and the endorphins released while

painting make my days so much better!"

Method

So once the initial concept is captured, either by a snapshot in her mind or through the viewfinder of her camera, the process begins. Interestingly, with a few questions first. "What is it about that subject that appeals? What effects/mood do I want to achieve? How will I do that? Composition, focal point, palette?" From there on in, it can vary however!

"Then I'll make thumbnails to check composition, greyscale, colour. Well that's what I do for a commission..."



'Regeneration', 762 x 1524mm. Acrylics on canvas.

the reality, though, is that I'm just not that disciplined! I usually skip the thumbnails and start sketching on the canvas, using very thinned paint, check how it looks, and begin working in layers.

With a landscape that means from top to bottom, so - block in sky, far hills, middle ground, foreground. Then I begin to build it up, adding variations of colour and shading, again in the same order. Usually the detail would only be in the focal point, and that comes last. Even though I often use oils, I began with acrylics, and I rarely work wet in wet.

When I think I'm finished, I leave it for a few days in case I change my mind. Or sometimes a few months."

Alongside drawing inspiration from the flora and fauna around our beautiful country, Pam also has artists she looks up to. Initially, she noticed a painting in Wellington, painted by Rita Angus, who she credits as 'awakening her interest in art.' Others have followed Rita – Edward Hopper, Georgia O'Keeffe, and Peter



'Harrier, Central Otago', 1143 x 1524mm. Acrylics on canvas.



'Messenger', 1574 x 1143mm. Oils on canvas.

Siddell.

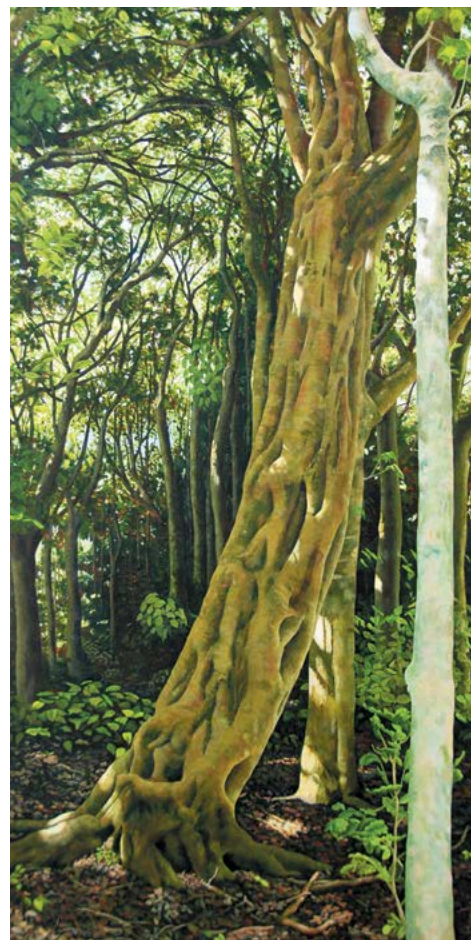
"Geoffrey Smart is another one. I'd seen copies of some of his work, but until I went to a retrospective, I'd had no idea of the scale of his pieces. Strong, simplified forms, often with tiny figures, overwhelmed by the landscape or structures – they are almost surreal."

All of this culminates into some beautiful works across the dozen years she's been working at it that draw the casual to the discerning eye in. As Kiwi's, it's fair to say we love our land of the long white cloud and Pam really brings it to life.

The equation is one of all of this inspiration, plus the right tools of the trade.

"I mainly use acrylics and oils. I use acrylics if I am doing fine, detailed work, and I prefer oils for sweeping, blended areas of colour. Sometimes I use both in the same painting – so in a portrait, the background and hair may be in acrylics, and the skin in oils. They work together perfectly well. I also use fluids and mixed media. Which one, or which ones, I use depends on the effects I want to achieve."

Pam's reproductions and vision of our



'Rangi's Bush', 1930 x 965mm. Acrylics on canvas.

country isn't rubbing off on just us blessed enough to live here, but others around the globe too.

"I've had direct sales to people from Australia, UK, Spain, USA, Japan, and here at home in New Zealand. I've got no way of knowing where work sold through galleries goes."

The learning aspect of putting these wonderful pieces together is one that will continue as long as she can get in front of her easel and do so. This quintessential kiwi battler's landscapes and scenes she brings to life on canvas are testament to that. "I see art as being a process of learning and changing, and that's what I want – to go on learning, changing, enjoying it. And hopefully, producing work that becomes better and better."

And after 12 years of artistic outpouring, it is indeed better by the dozen. **N**



'Guardians', 2336 x 1549mm. Oils on canvas.



'Lightfall', 2286 x 1143mm. Acrylics on canvas.



'Strata', 1295 x 1016mm. Oils on canvas.

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TRINITY BUOY WHARF DRAWING PRIZE

The Trinity Buoy Wharf Drawing Prize 2020 Now calling for entries – closing 24 June 2020

The Trinity Buoy Wharf Drawing Prize is launching a milestone edition. 2020 will be the 3rd year of support for the Trinity Buoy Wharf Drawing Prize by the Trinity Buoy Wharf Trust and the 25th consecutive annual exhibition since 1994. To mark this special year, the call for entries is going [international](#), and is now open for artists from the UK and [around the world](#).

Other new addition: the Working Drawing Award, which focuses on the role of working drawings in architecture, design, engineering, science and more, will have a dedicated selection panel and its own display within the exhibition.

The Trinity Buoy Wharf Drawing Prize has an established reputation as the UK's most important annual exhibition of drawing. Led since its creation by Professor Anita Taylor, Dean of Duncan of Jordanstone College of Art and Design at the University of Dundee, the Prize is known for promoting artists and drawing practitioners, celebrating excellence in contemporary drawing, and championing the art form's role and value.

2018 First Prize winner Caroline Burraway told us "The Trinity Buoy Wharf Drawing Prize is a highly prestigious prize and it is hugely important for me to have won. The Prize allows the work to reach a wide audience as it travels around the UK."

Penny McCarthy, last year's Evelyn Williams Drawing Award winner, also described the Trinity Buoy Wharf Drawing Prize as "a career highlight", adding that "Taking part in the shows is a fantastic professional opportunity – for anyone at any stage. The prize money and increased exposure are something that all artists need to make work."

The following prizes will be awarded in September 2020 at Trinity Buoy Wharf:

- **First Prize of £8,000**
- **Second Prize of £5,000**
- **Student Award of £2,000**
- **Working Drawing Award of £2,000**

The Trinity Buoy Wharf Drawing Prize 2020 will be selected by:

- Ian McKeever RA, Artist
- Frances Morris, Director of Tate Modern
- Sophia Yadong Hao, Curator & Writer, Cooper Gallery, University of Dundee

The Working Drawing Award 2020 will be selected by:

- Alan Baxter CBE, Engineer & Urban Design
- Sir Ian Blatchford, Director of the Science Museum
- Piers Gough CBE RA, Architect
- Sophie McKinlay, Director of Programme at V&A Dundee

The Trinity Buoy Wharf Drawing Prize 2020 exhibition will include around 65 drawings shortlisted for the awards and will tour nationally in 2020 - 2021.

To enter, artists can submit their work online before 24 June 2020.





Chris Fussell, Murrurundi Sunrise, Atelier Interactive Acrylic on board, 2008
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Brazilian Beauty



Born in Sao Paulo, Brazil, [Mila Renault](#) grew up sketching and painting landscapes. Her maternal great grandparents (amateur painters) arrived in Brazil, from France and Sweden, in the late 1800s. Mila's favourite place in her childhood was at her grand-aunties art studio. "I grew up with art supplies around and quickly learned to admire watercolour."



'Unforgettable Day', 240 x 350mm. Watercolour.



'Speechless 1', 375mm x 255. Watercolour.

When Mila was eight, she began art classes with a local artist in her studio. For the next four years, Saturday mornings were her preferred part of the week. When she was 13, she began a classical drawing education lasting two years at Lyceum of Arts & Crafts in Sao Paulo, which she followed up with a further year in a watercolour course at the same school. At such a young age, Mila loved to dedicate her time to her learning even after school. "The course was structured over two years and in the beginning that was too much for a teenager that of course was the 'puppy' of the classroom. In the first semester we studied observation drawing and perspective covering exercises in activating the right side of the brain. Second semester was focused in light and dark and understanding volumetric shapes as well as exploring different materials like pastels and coloured pencils. The third semester was colour and composition theory, exploring basic techniques with gouache and coloured pencils. When I came to the fourth semester I stopped and instead did one semester of instruction in watercolour and then finally finished both courses in 1995, completing the fourth semester which was Human Figures. At that time my eye, brain and drawing coordination had matured". Mila went on to study architecture, where she enhanced her training with formal perspective lessons, more figurative drawing and lots of theory, including two years of art history. While she was studying architecture, she taught fellow students how to use watercolour.

"Although I have always dreamed of



'Serving'; 420 x 290mm. Watercolour.



'Speechless 2'; 380 x 560mm. Watercolour.

being an artist and had all the skills after a good formal education, that was not an option in Brazil, so I am also an architect and urban designer. However, after graduating, I stopped painting and my creativity and design was redirected to designing interiors, buildings or even urban master plans."

Adult life like a job, and later a marriage and two children kept her away from her passion for art. "I still would sketch some of the fascinating places we used to go throughout South America whilst travelling. I worked in Brazil until 2017, when we decided to come to New Zealand to start again with more balance between work and life and of course a safer place to raise our children." Giving up a whole life in Sao Paulo and arriving in New Zealand with just a few suitcases and the desire to start from scratch allowed her to start drawing and painting again. For the next three years she worked at her art and now she has put herself in a routine of painting almost daily and her skills have been evolving to a point where she can express her emotions. She is currently working as an architecture draughtsperson, designing affordable housing. "I consider this a huge contribution to the development of the country that has received and welcomed my family."

Mila is fascinated by the unpredictability of watercolour. "It translates my belief of a universe with endless possibilities." For her watercolour is a constant reminder to flow like water and allow possibilities to emerge. "I like to keep the disciplines of drawing and watercolour toe to toe – the contradiction between unpredictability and control is what moves me."

Inspiration comes to Mila through the power of nature and its abundance. "There is a great sense of pleasure when you can eternize the changing weather, the colours and shapes of nature, and foremost to be in accordance of the creative power of life."

One of her deepest desires is to depict daily surroundings as a memory of an environment that is constantly under profound transformation; landscape, natural or constructed. "New Zealand has a stunning immaculate natural environment that fascinates me. Here I have learned about the sacred volcanos, rivers and land, and I have been absorbed by the intriguing cliffs of the west



'Mana'; 380 x 560mm. Watercolour.



'Morning Glow'; 240 x 350mm. Watercolour.



'Flow', 56 x 380mm. Watercolour.



'Wynyard the red boat', 300 x 200mm. Watercolour.

coast and the colour of the sea on the east coast. So much to soak up and paint!"

Realism isn't a large concern for Mila, rather she is trying to capture her feelings about what she is seeing and trying to find a beauty in the unexceptionally ugly things in our landscapes. "I believe having a career is a consequence of a life-long necessity and not the way round. I trust that this is not a job but more like a gifted passion that drives my desire to pursue excellence."

Henri Toulouse-Lautrec is her favourite master painter. "As a post-impressionist his drawings, watercolours, oils and prints have always impressed me because of the expressiveness. His painterly style is highly linear with defined brushstrokes, leaving a lot of empty space. Often his work is better described as drawing in paint. Although he had a short life and career his work are very expressive and certainly represent some simplification on the depiction of realistic scene, that opens ways to modern art together with Cezanne and Van Gogh. "Many of them were made entirely from memory and show people in their working environment with movement and colour in a particular way, especially the glamour of the night life and the daily life and sorrows of the forbidden. Furthermore his differentiated way of painting the female nude was very important to me and during my studies, I had to make many copies of his work."

Another two artists who have inspired Mila are: Aldemir Martins, a Brazilian artist whose work represents the colourful life in Brazil as well as local animals and landscapes and Alvaro Castagnet, an Uruguayan watercolourist that masters mood and atmosphere with a passionate expressiveness. "His work is contemporary with a complete domain of value and light even in his darkest paints that really intrigues. His paintings are powerful and always tell a story with drama. Being in a workshop with him in 2019 has been very influential in my work."

For Mila, art is a way of learning about the world and people around her. "I am in a constant learning process, searching for my own style, skill control or expressiveness. That keeps me alive. I enjoy the simple fact of being able to sit outdoors and connect with nature, feel the breeze the chilly air or smell the sea air while I observe and perceive a way of rendering and eternizing that feeling. I am passionate to be at my studio at night and look back at memories and paint about places I have been, people I have seen."

Having many plans for this year with exhibitions, two in Italy and two in New Zealand, 2020 has delivered a cruel blow, and these events have of course been postponed until the world recovers from COVID-19. Of these two exhibitions in New Zealand, one has been postponed and the other is on hold. One exhibition in Italy, Fabriano in Acquarelo, is going to happen as an [on-line conference and virtual catalogue](#). "My main obstacle is self-doubt. Constant practice is the only way to release the pressure of creating a good artwork that is not only commercial. Allowing yourself to create raw and ugly paintings is the only way of achieving new skills and expressiveness.

"Through an amazing artist from Canada, Angela Fehr, I have learned about being my own teacher and allowing myself to produce as many versions of a painting, simply for the joy of painting. She is a good teacher but mainly she has been

a mentor for this pep talk that we have inside of our minds about being good in composition or skills that are mainly rational rather than allowing ourselves to be expressive and passionate.

"I also have been reading and studying a book called the 'Artist Journey' by Nancy Hillis who is an abstract artist and psychiatrist from Stanford that I highly recommend. I remember last year while I was working on a series for my first solo exhibition, the anxiety and stress was high and the most interesting paintings came



'Pink Explosion'; 270 x 120mm. Watercolour.

out of a state of 'flow and let go'."

Currently Mila is a member of Watercolour New Zealand, Hamilton Plein-air Painters and New Zealand Plein-air Painters as well as the Brazilian Watercolour Society. She has work in New Zealand, Australia, Brazil, United States, Portugal and The Netherlands.

Working in different ways depending on the subject for her landscape specially the plein-air and smaller pieces, she doesn't normally sketch anything before, allowing the flow of watercolour. "For more elaborate and larger pieces, I do lots of conceptual sketches or small paintings exploring different possibilities using different colour approaches or different schematic compositions. This planning part of the painting is important even if there is no drawing. I like to plan the painting in my head before applying any paint. A big point of course is deciding the main focus position and the position of the horizon line. I normally work with a first layer using wet on wet technique to define the sky and foreground. I like to add some of the darkest pigment with the paper still damp to avoid the darker areas to contaminate the light areas. For me this control is the most intriguing point and paramount for this medium. Then I work in the focal point starting to add volume and detail trying to give more definition and harder edges to this area and allowing the not so important areas to be blurred in the previous washes. Finally, with the paper very dry I add the linework with thinner brushes adding contrast and



'Never Forgotten'; 560 x 380mm. Watercolour.

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“In my first solo exhibition, the anxiety and stress was high and the most interesting paintings came out of a state of ‘flow and let go’ philosophy.”

volume.”

Doing a lot of plein-air painting, Mila prefers the consistency and moisture of M. Graham paints, which are made with Northwest blackberry honey that keeps the moisture and allows for stronger, truer colours. She also enjoys working with Daniel Smith paints which she finds especially good when working with granulation.

“I consider it essential to invest in professional grade watercolours. I made the transition from Winsor & Newton Cotman student grade paints to M. Graham professional watercolours at the end of 2017. My initial pallet was Prussian Blue, Ultramarine Blue, Indian Yellow, Quinacridone Rose, Transparent Iron Oxide, Sepia and I have added something new that was having a dark neutral, Payne’s Grey and my first green, now essential, Azo Green. Lately, I have added Cobalt Teal and Veridian green that I use a lot for my seascapes. Neutral Tint from Daniel Smith is my new passion as I worked, this first term, on monochrome studies for a group exhibition at the gallery, The Mandarin Tree.”

She loves being outside with her family and is truly passionate about cooking. “The best option for me is combining being in nature or beautiful cities with my family and of course in the best places to eat.”

Currently Mila has work in ‘Deciduous – Fine Art and Plant Boutique’, ‘The Mandarin Tree’ and ‘Art Posts’. 

Graham Christensen
New Zealand Artist

The Last of the Run

Graham's current exhibition **Rural Recollections** will be open to view post-lockdown at **The Yellow Church Gallery, SH1, Mangaweka** or anytime online at www.grahamchristensen.co.nz



‘Fish and Chips #1’, 260 x 290mm. Watercolour.

COLLABORATIONS



BLUNT



Lizzie Snow works under her artist name 'fortyonehundred'. Inspired by fractals in nature, her work characterised by contemporary explorations of the mandala and bold, spiralling, free-flowing works.



As her first large 2020 project, Lizzie has just launched a new collaboration with Blunt Umbrellas. "Creating an umbrella with Blunt has been a dream of mine for a while now. So, when I woke up to an out-of-the-blue email from Blunt you can imagine how thrilled I was".

Lizzie creates original artworks, is commissioned for murals internationally, releases limited edition prints & products and collaborates with brands and artists across the world. Some of her collaborations include working with Lululemon, Converse, Peugeot, Whittaker's, Garage Project, 3WiseMen, Youthline, AllBirds and now Blunt Umbrellas.

At Victoria University of Wellington, Lizzie attained a Master of Fine Arts degree and a Bachelor of Design. Although she has had successful solo and group exhibitions, she mostly embraces the internet to interact directly with her collectors.

There are over 100,000 people following her artwork across social media, her biggest platform being Instagram. After studying, Lizzie moved to Canada to further her career. Since having moved she has continued to have many New Zealand commissions, so she is now based between the two countries. Lizzie grew up in Auckland, while also spending a lot of time both in the Coromandel and the South Island.

As a multidisciplinary artist, Lizzie mainly uses ink and paint, while exploring different mediums such as wood burning and paper cutting. "It's fascinating having the

The New Zealand Artist Magazine



balance between small artworks and large-scale murals; it's the manifestation of fractals themselves". Her design background has served her career well - having in-depth knowledge in photography, graphics, web design and creative marketing. The collaborations Lizzie works on enables her to combine many different skills and mediums.

If you aren't already familiar with the brand in the newest fortyonehundred collaboration, Blunt Umbrellas is a NZ born and now globally recognized company, known for its ground-breaking designs, standout brand and select artist collaborations. Blunt's previous limited-edition top New Zealand artists and designers have included Karen Walker, Dick Frizzell and Hayley King aka Flox. Working with Lizzie was a natural next collaborator; "I designed the Blunt X fortyonehundred umbrella as a reminder of connection; between the rain falling, with the soul in the middle, grounded to the earth below. Fractal patterning allows us to visualise the unbreakable and immense interconnection between humans and nature. A beautiful fusion of art, science, mathematics and people."


Fractals are the shape of randomness – chaotic patterns that are characterised by scaling and self-similarity.



Fractals are the very essence of our DNA, nature, time and space. Think of the patterns in our nerves and lungs, our brain's neurons, of snowflakes, leaf veins, branching trees, flowing rivers, coastal edges, lightning bolts, galaxy formations, everything natural in our universe. "Once you start noticing these patterns, they start showing up everywhere, reminding us of the connection between the pattern of our skin to that of tree bark, to the make-up of our social systems and so forth".

As well as being inspired by fractals; Lizzie is also moved and motivated by architecture, yoga and music. Artists whose work she admires include Yayoi Kusama, Ernst Haeckel, Alex Grey, Frances Hodgkins and most recently CJ Hendry.

On the process of working with Blunt, Lizzie created several artworks, then once the iterative process was rolling, they chose this free-flowing design that was inverted, rotated, mirrored and arranged on the panels.

The Blunt x fortyonehundred collaboration is a limited-edition umbrella, launching next week for NZ & Australia. You can buy the umbrella on Lizzie's website www.fortyonehundred.co.nz 



GENEROUS GIFT

From a young age, [Rosanne Croucher](#) loved to make things. She won a few colouring in competitions as a child, which was very encouraging. “During high school I took art subjects, but I wasn’t sure how that would translate into a career, so I ended up moving to Auckland and beginning a Health Science degree.”



'Daylight Yield'; 508 x 762mm. Oil on canvas.

Two years on, she experienced some health issues and felt a deep need to re-establish creativity in her life. “The following year I did Bible college through my Church Equippers and it was there that I began to develop a vision for a career as an artist. I started up an art group at church and enrolled at Unitec to study a Bachelor of Design and Visual Arts. Looking back, I cringe at some of the work I made during my degree and Masters, but I made some great work as well and learnt so much. “Completing my Masters was a great achievement that taught me a lot about painting and my specific strengths (and weaknesses) as an artist. I’ve also won a few awards which has been amazing,



'Slight Murmurs'; 254 x 508mm. Oil on canvas.

most notably the International Cliftons Art Award in 2011 and the People's Choice Award at the NZ Painting and Printmaking Awards in 2016."

One of her tutors at Unitec introduced her to the idea of art being rooted in generosity, and this notion of sharing her ideas, gifts and vision with others is what motivated her and still does.

"During my time at Unitec and for a couple of years afterwards it took me a while to find my artistic niche. I bounced around a few different themes before settling into landscapes. Personally, the biggest obstacle has been self-doubt – it has been hard at times to believe in my art and my ability to create it, when there are so many other talented artists out there. But I have this internal drive and vision to keep creating, so I do!"

Primarily, Rosanne gets her inspiration from being outdoors, "Seeing a view that moves me is like a spiritual experience, bringing joy and wonder. I want to share that feeling with others by bringing a representation of the outdoor, indoors."

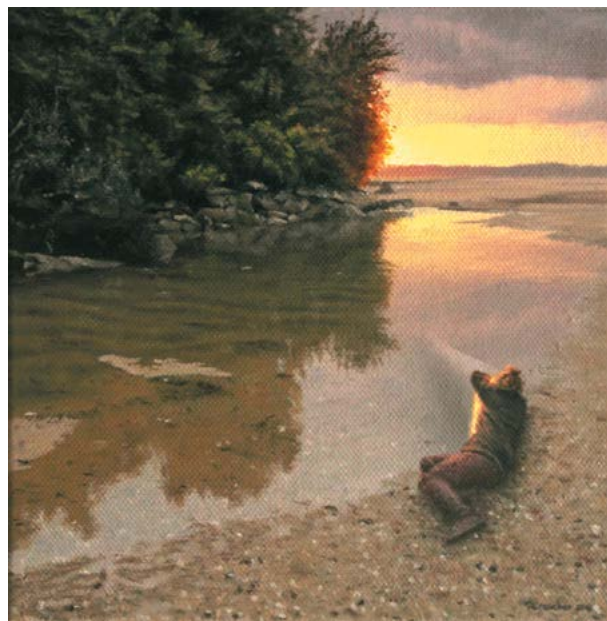
"A second source of inspiration is my vivid imagination! I'm known among my friends for my crazy dreams which are often movie-like in their visual quality and storylines. Works with more surreal aspects have been made using these subconscious ideas, paired with photos."

Her favourite historical artists lived and worked in the 19th century; Caspar David Friedrich, Camille Corot and George Inness. "I also admire the surrealist works of Max Ernst. Contemporary artists that most inspire me produce moody, emotive works; Richard Schmid, Renato Muccillo, Nathan Fowkes, Jeremy Lipking, Casey Baugh, Naomi Tydeman, Meredith Marson, Garry Currin are just a few!

At the moment, Rosanne is focussing on using the time she has to make work and exhibit when she can. "I'm constantly growing and challenging myself as an artist. I would love to have the opportunity to do an artist residency and work on a community art project at some point. I sold most of my recent work in 2018 and have been on maternity leave for 2019 so it's exciting to be building up a base of works again to exhibit and sell".



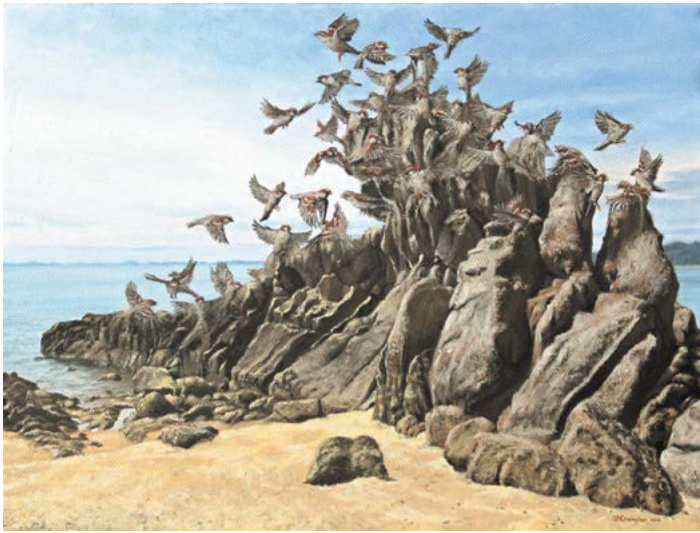
'Within Suns Reach', 203 x 254mm. Oil on canvas.



'Seeker', 203 x 203mm. Oil on canvas.



'Up in the Air', 610 x 1219mm. Oil on canvas.



'Gathering Departure', 229 x 305mm. Oil on canvas.



'Light Steps', 406 x 406mm. Oil on canvas.



'I Am Highest', 813 x 1016mm. Oil on canvas.

In the near future, Rosanne would like to be exhibiting more often and in more locations around NZ or overseas. "I was teaching a beginner painting class for adults in Auckland before moving down to Hamilton in September 2018, so picking up a similar role again might be something I do in the next few years as well."

Loving the project-based nature of being an artist and finding much satisfaction in finishing a painting, she loves that it gives her more excuses to get out and about outdoors. "It fits well with my current main occupation at the moment – full time Mum to my active boys aged 1 and 2!"

Her old wooden trolley is her favourite piece of equipment, she claims. "It has enough room to store mediums and primer down the bottom and all my paints, brushes and palette on top. It has wheels and sides that can be dropped down so it's really versatile for my small studio."

We asked Rosanne to explain how she works: "I use photos I've taken to come up with the painting design, and then lightly sketch or block this onto the canvas in paint. The next layer is getting all the forms and colours fleshed out. I tend to work from the sky/background moving forwards to the foreground. Following layers are for refining and adding smaller details. Occasionally I will glaze areas after this to add extra colour as needed."

Favouring Norma Professional and Williamsburg oils she finds they are great quality for a reasonable price and have a wide range of colours. "I use Gamblin products for varnishing and canvas preparation, for their ease of use and quality finish. I make my own medium using damar, stand oil and pure gum turpentine. This is a cost-effective method and can be made in different strengths so that each successive paint layer has a little more oil in it."

Lack of patience is a big mistake to make, she says, "Rushing can contribute to many mistakes. I spend the first part of every painting session now, just looking and thinking about how I'm going to apply the paint. I only get about two hours painting time a day, so this strategy enables me to paint with greater accuracy and intention instead of rushing in and having to fix things later."

Most of her spare time is spent with her two boys and husband. "I'm involved with the following organisations, Arise church, Mainly Music for the kids, and No Excuse Mom which is a free exercise group for Mums with young kids. These organisations contribute to my spiritual, emotional and physical wellbeing. Making art is a solitary activity for me and I enjoy spending time with people, so I need these organisations for the community and non-art related activities to be involved in. When time allows, I also enjoy baking, reading, hiking and jogging."

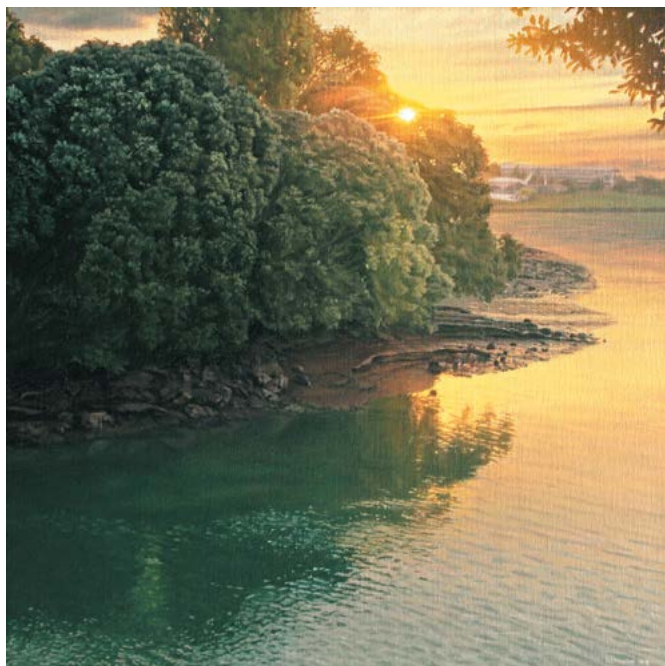
Rosanne listens to a wide variety of music, but most often singer/songwriter and worship music as this fits her painting style. She also enjoys listening to non-fiction audiobooks on creativity, business, and psychology.

To new artists, Rosanne says: "Make more art! Problems are solved, skills are improved, and ideas are formed through making. If you want to become good at something you need to put the time in."

Currently Rosanne's work is in the Warwick Henderson

Gallery in Auckland, and has ended up in the USA, UK, Samoa and Australia. [N](#)

See more about Rosanne here: <http://www.rosanecroucher.com/>



ABOVE: 'Luminous Hour'; 406 x 406mm. Oil on canvas.

RIGHT: 'Quiet Waters'; 406 x 305mm. Oil on canvas.



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COVID-19

LOCKDOWN ARTWORK

In this issue we focus on what our readers have been doing during the level four lockdown. Some of these are links to other pages or YouTube videos. Enjoy!

Art in the time of COVID-19

By Romuald Rudzki

With New Zealand going into lockdown at 11.59 pm on Wednesday 25th March 2020 in an attempt to slow down the spread of the COVID-19 coronavirus, artists have been faced with new and unprecedented challenges.

Apart from the closure of galleries and auctions, there is also the cancellation of exhibitions where artists sell their wares with sources of potential income therefore dried up. So here are six ideas to help you through these troubled times:

- 1. Online sales** – this is a good time to improve your website if you have one or to create one if you don't. If you are looking to create a website, check out a few of the artists you like and see what design appeal to you, then let a website designer create one for you along those lines or have a go at designing your own.
- 2. Running out of materials?** Then use this as an opportunity to work with a limited palette: start with two colours (any blue is good) and create different tints with white. The earth colours (the Raw and Burnt Umbers and ochres) are also a good place to start. Redo old canvasses by covering them with gesso and starting again.
- 3. Clean out your studio and get things organised!** Now is the best possible time to clear up the mess in your studio



and put things in order - this includes your admin especially your studio log, archive of works and finances.

- 4. Imitation** – have a look through those art magazines and books you have on the shelf. Pick some works you like and have a go at doing some copies or works in the same style. This will help to extend your range of working.
- 5. Virtual art tours** – many galleries and museums around the world have virtual tours so go on a day trip and time exploring a famous gallery.
- 6. A time of reflection** – now is also an excellent time to reflect on what your art means to you and to plan for the future. Remember the old saying “If you fail to plan, you plan to fail.” Define what success means to you - a solo exhibition, a piece in an art magazine, sales or anything else you can think of such as creating works you will never sell as you like them too much. Finally, stay strong, believe in yourself and remember that most artists in the past have gone through enforced periods of a sort of lockdown in poverty and obscurity, so you're not alone!

EZRA BELLAMORE

Ezra is a young mum of three boisterous boys, who sent us through a demonstration of her acrylic pouring.



AILENE CUTHBERTSON

My lockdown project was a virtual tour of my studio. The Raglan Arts Weekend was postponed, so I created a series of videos for people to watch online instead.



COVID-19 LOCKDOWN ARTWORK

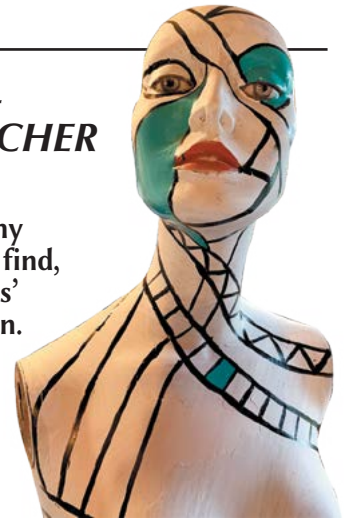
HEENA HALDANKAR

I am a teacher by profession but painting is my hobby. Here is an acrylic canvas artwork 'Mastermind'. The name depicts the thoughts that come in one human mind during this difficult time and how we cope up with the situation.



CAROL LAUBSCHER

I started painting my junk shop find, an 'armless' mannequin.



By Elise De Silva

I don't know how genius this idea is, but as I am the president of the Howick Art Group, I felt it was really important to keep our sense of community and our members motivated. A large majority of our membership falls into the 'most vulnerable' category, so I feel a bit protective of them.

Many of the members have said how much it has helped them to stay motivated and to try new things. Some people have even been inspired to get painting again after a long illness.

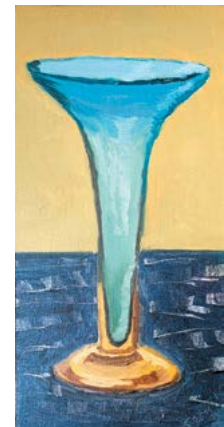
We keep in touch through email, phone calls, and social media, and share art tutorials and funny memes. I actually feel closer to my art group than before lockdown. Each week of lockdown I have set a different art challenge.

Week 1 was to paint a still life that reflects being in lockdown.

1



Still Life - John Heywood.



Still Life - Jennie Henry.



Still Life - Neville Rider.



Still Life - Lindy Priest.



Still Life - Neville Rider 2.



Still Life - Elise De Silva.

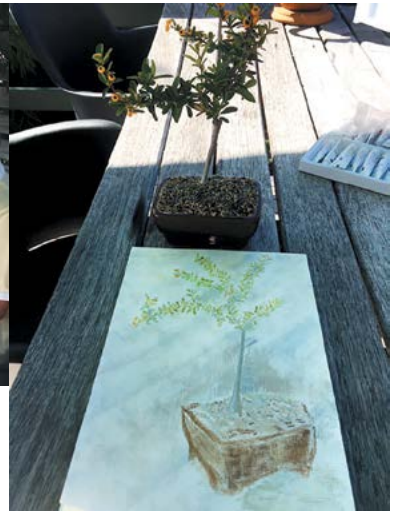
COVID-19 LOCKDOWN ARTWORK

Week 2 was
Backyard Plein
Air.

2



*Backyard Plein-air -
Patricia Aley.*



Backyard Plein-air - Mary Maxwell.



*Backyard
Plein-air -
Margaret
Routen.*



*Backyard
Plein-air -
Neville Rider.*



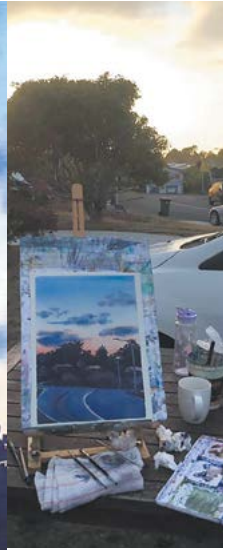
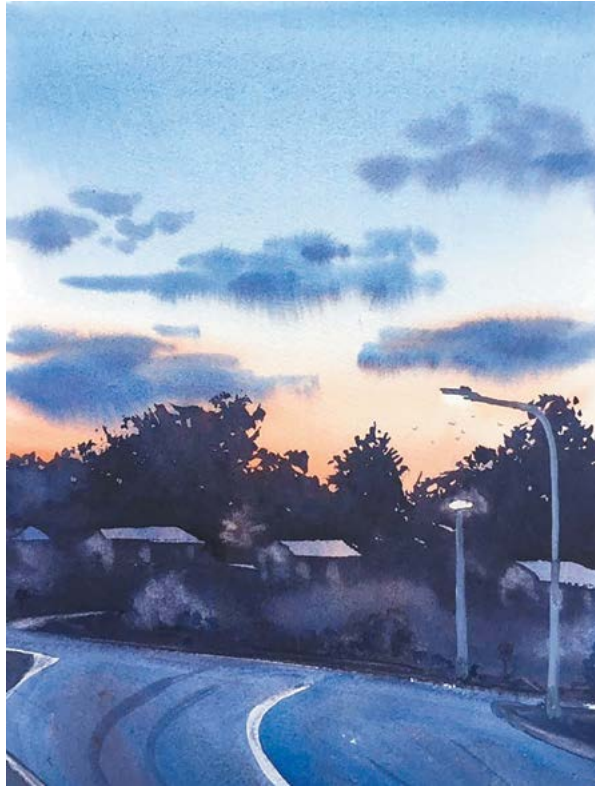
*Backyard Plein-air -
Amanda Gleason.*



COVID-19 LOCKDOWN ARTWORK

Week 2 was Backyard Plein Air,
continued . . .

2



*Backyard Plein-air
- Elise De Silva.*



*Backyard Plein-air -
Lindy Priest.*



*Backyard Plein-air - John
Heywood.*



COVID-19 LOCKDOWN ARTWORK

Week 3 was to paint a tonal painting using only one colour.

3



RIGHT: Tonal
- Margaret Routen.



TOP RIGHT: Tonal
- Paula Davis.

RIGHT: Tonal
- Neville Rider.

LEFT: Tonal
- Jan Hill.



Tonal - John Heywood.



Tonal - Elise De Silva.

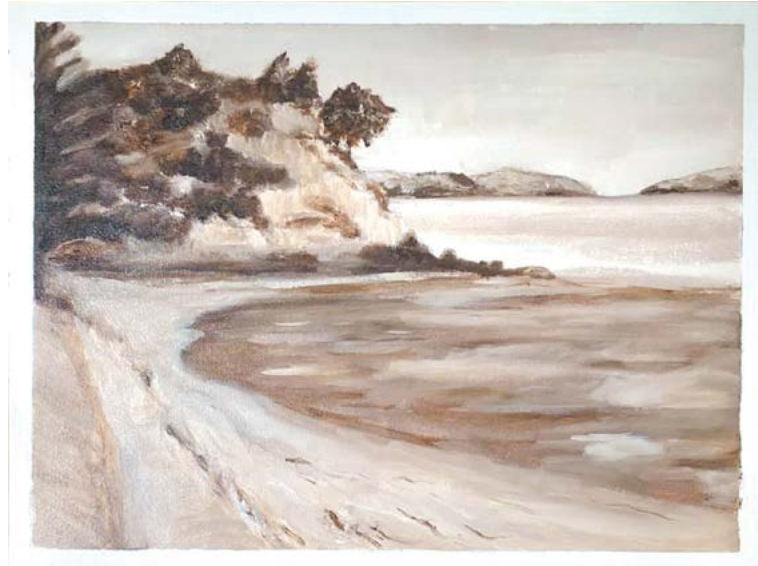


Tonal - Patricia Aley.

COVID-19 LOCKDOWN ARTWORK

Week 3 was to paint a tonal painting using only one colour, continued . . .

3



TOP RIGHT: Tonal - Ken Tanner.

ABOVE: Tonal - John Heywood 2.

RIGHT: Tonal - Amanda Gleason.

BOTTOM RIGHT: Tonal - Mary Maxwell.



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GRINTER GLASS



COVID-19 LOCKDOWN ARTWORK

Week 4 was to
to paint or draw
fabric.

4

TOP TO BOTTOM,
LEFT TO RIGHT:

Fabric - Jan Hill.

Fabric - Mary Maxwell.

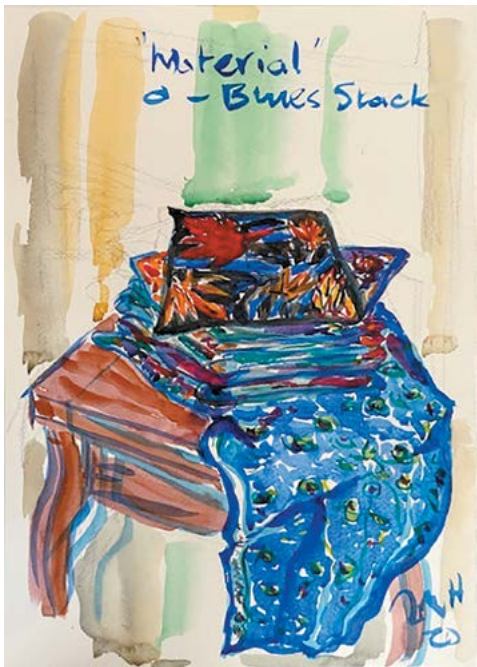
Fabric - John Heywood.

Fabric - Margaret Routen.

Fabric - Ken Tanner.

Fabric - Elise De Silva.

Fabric - Amanda Gleason. 





KINDA BLUE



By Evan Woodruffe

Blue is unique in its ability to denote space and distance. Blue is the coolest, most recessive hue, evoking the limitless sky and the void. Blue is full of symbolism and occupies the most dreamy of emotional states.

Blue is perhaps the colour most strongly linked to the historical development of pigments. The first artificial pigment was a blue made in Bronze Age Egypt from an exact mixture of copper and silica compounds, the recipe for which was lost with the Romans until rediscovered in the 1880s.

The only really lightfast and practical blue in use in Europe from the late Middle Ages through to the 18th Century was Ultramarine. Although there were a couple of other blues around – azurite and smalt (both imitated in modern mixtures available in Golden Historical Colours), these were both difficult to handle and tended to blacken or fade.



This is Golden Heavy Body Ultramarine Blue, which is a traditional Deep or French shade.

Ultramarine Blue

Ultramarine is the oldest blue still used in artist colours. It used to be made from the precious mineral lapis lazuli and became as expensive as gold but since the colour was synthesized at the beginning of the 19th Century it's now one of the cheapest.

Ultramarine is a warm, translucent, highly lightfast blue. Different versions of ultramarine are available, sometimes called Light and Deep, which is also called French. Ultramarine's translucent nature means light travels through the colour, like coloured glass, so that deeper and richer

tones can be made by layering – in the left two sections, we can see the difference between one layer of paint and two. As with all translucent colours, Titanium White not only lightens ultramarine, but makes it opaque, so instead of travelling through the colour, light now scatters over the surface. This creates the warm pastel tones in the middle-right section. In the far right section, Zinc White lightens the blue while retaining a lot of the translucency. Because light is still able to penetrate the colour, the colour maintains a vibrancy.

Prussian Blue

Everything changed in European painting with the arrival of Prussian Blue, a striking new synthetic pigment discovered at the beginning of the 18th Century. Up until then, there was Ultramarine, a warm and prohibitively expensive blue, and a couple of weak

blues prone to fading. Prussian Blue provided a strong, cheap cool blue that dramatically changed the colour of paintings, creating a distinctly different colour palette between paintings prior to its discovery and those made afterwards.



Prussian Blue is a dark, cool, translucent, lightfast blue.

This is Golden Heavy Body Prussian Blue Hue. Notice the appendage ‘hue’? When you see the word ‘hue’, it tells you the genuine or original pigment has been replaced, in this case because the original pigment, which works well in watercolour and oilcolour, does not work in an acrylic binder. Prussian Blue Hue is part of Golden’s Historic Colours, closely imitating colours no longer available. You can see on the front of the tube that this colour is a mixture and on the back Golden tell us what pigments they’ve used.

Prussian Blue is a dark, blackish blue. Like ultramarine, it is translucent, so that deeper tones can be made by layering, as is done in the two lefthand sections above. Adding Titanium White in the middle-right section not only lightens the colour, but makes it opaque, creating these cool, slightly dull stormy tones. Zinc White lightens the blue while keeping the translucency, so is ideal for a lighter glaze.



This is Golden Heavy Body Cobalt Blue, which uses the more popular Light pigment variety.

Cobalt Blue

Cobalt was developed in the 18th Century from a crystal that yields a range of colours from green to blue. It is especially prized for its soft colour strength, especially in tints with white.

Cobalt Blue is a warm, semi-opaque highly lightfast blue. Two different versions of this colour are available: Light and Deep. The Deep is similar in hue to Ultramarine, but less vibrant and more opaque.

Cobalt Blue is a warm blue but not as close to the red side of the colour wheel as ultramarine. It is a rich blue, especially when layered, but soft as well – not a “demanding” blue, if you like. Be aware that there’s a big

difference between genuine Cobalt and Cobalt Hue, which is a mixture of different pigments (usually ultramarine, Phthalo blue and white). Cobalt Hue offers a cheaper alternative to the genuine article but will give totally different results.

Cobalt Blue’s softness becomes most apparent when mixed with white. This is not a strident blue like Phthalo, but a calm, yielding hue. Titanium White in the middle-right section above increases the opacity for “powder blue”, while Zinc White keeps the richness of the colour, turning it into Royal Blue, the choice of Rococo painters in the courts of France and Prussia.

Cerulean Blue, Chromium

While most tubes of Cerulean Blue are a mixture of Phthalo pigments with white, Cerulean Blue Chromium and Cobalt Cerulean use pure, single pigments made from oxides of cobalt and chromium.

This is Golden Heavy Body Cerulean Blue Chromium, reading left to right with one layer, two layers, then mixed with Titanium and Zinc whites. Like all Golden colours, we can see the single pigment denomination on the front of the tube - if the colour is a mixture, that's where it will tell you too.

Cerulean Blue Chromium was prized in the 19th Century for use in skies in landscape painting, often

tinted with a speck of Ivory Black. Like other cobalt-based colours, it has a beautiful softness that is impossible to achieve with modern pigments. This mute, yielding nature of the blue pushes it back into the picture plane, ideal for features that recede from mid- and foreground elements in your painting.

You can see in the right two sections above how Cerulean Blue Chromium withdraws into the distance, almost pulls us into it. Cerulean is from the Latin for "sky blue" and we can certainly see this in the mixtures with Titanium White. Zinc White opens it up into a wispy blue veil.



Cerulean Blue Chromium and Cobalt Cerulean are cool, semi-opaque, highly lightfast blues.

Anthraquinone Blue

Anthraquinone Blue is one of the more recently discovered blues, made in the 1930s from a synthetic pigment called Indanthrene. It's often overlooked by painters, but has unique qualities that make it very handy to have in the paint box.

This is Golden Fluid Acrylic Anthraquinone Blue. Fluid Acrylic is a concentrated colour with the consistency of heavy cream.

This blue is very deep and almost sombre. It's not as red and majestic as Ultramarine, instead providing a more thoughtful hue, and it's Anthraquinone's unique position on the colour wheel that makes it such an interesting colour to mix with.

We can see in the above two left hand sections

how in undertone (a thin layer of translucent colour), Anthraquinone is almost the tone of blue jeans, turning to a dark navy blue in its masstone (a thick layer of translucent colour).

Titanium White lightens and makes it opaque, and while most blues mixed with Titanium White become pastel, Anthraquinone Blue takes on a muted tone, subtle and greyish. Zinc White creates an airy feel by retaining a rich translucency.

While these five blue hues represent some important pigment discoveries for artists, there are many more for you to explore, whether you're going through your Blue Period, feeling the blues, doing some blue-sky thinking or inspiration strikes you like a bolt from the blue. **N**



Anthraquinone Blue is a warm, translucent, highly lightfast blue. It is also commonly known as Indanthrene or Delft Blue.

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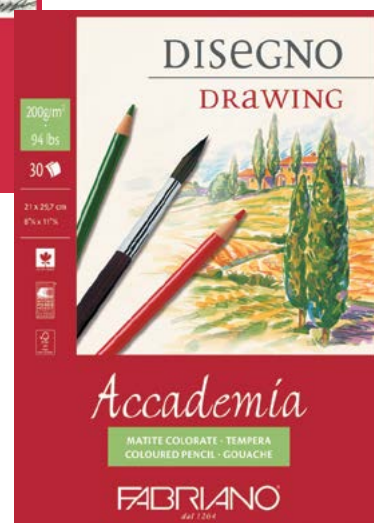
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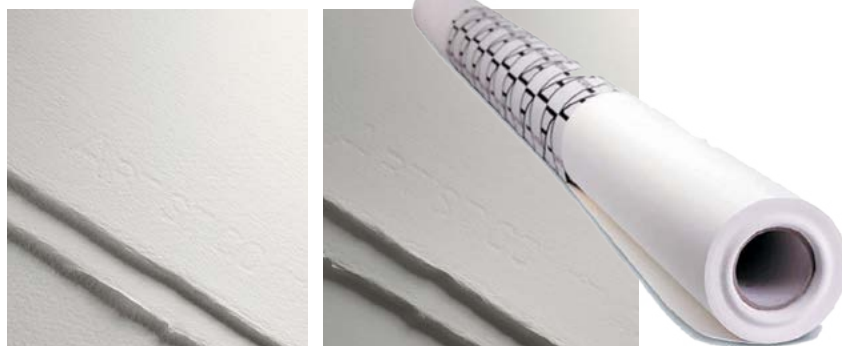
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