

AOTEAROA

ARTIST

THE NEW ZEALAND ARTISTS MAGAZINE

Series 7 Volume 6 Issue No. 42
September October 2020
DIGITAL COPY

FOCUS ON

• Alina Gane-Hurcomb

ARTISTS FORUM

Dougie Chowns
Sketchbook, part 33

DEMONSTRATION
COLOUR IN THE 21st CENTURY

ISSN 2436-2999



FEATURED INSIDE:

- Barbara Uini • Larry Abreño • Mark Daniells •
- Melanie Corby • Natalie Gelder • Teissi Aranda •



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On the cover: 'Walkies without me' – Natalie Gelder. PG 48.



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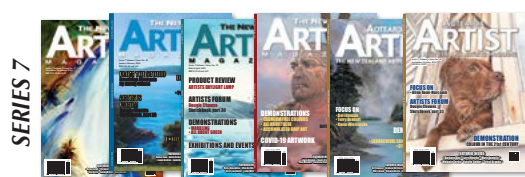
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September October 2020

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a note from the studio...

Hello dear readers

Firstly a HUGE thanks for those who have supported us through this uncertain time, and who have embraced the idea of us carrying on with digital publication until we can return to normal.

Secondly, there have been a lot of people in New Zealand who have also embraced this 'digital platform', and I encourage you to have a look at the likes of the [Auckland Art Show](#), the [Christchurch Art Show](#), the [NZ Art Show](#) in Wellington, the [Dunedin Art Show](#), the [Raglan Art Show](#) and [Embroidery NZ](#), as well as others I have inadvertently left out that are now exhibiting online. PLEASE support these online events by logging into their respective websites and having a look at the amazing talent this country bursts with.

We have more books to give away inside and also Spectrum Black Wax Crayons - five boxes of 10 up for giveaway on page [60](#). Don't miss out!

With the influx of new art materials and artists coming to the fore that we haven't heard from before, we are very excited about the long term life of this publication.

Once again, we ask for suggestions on what you would like to see, if anything different to what we are currently writing about. For instance, would you like us to incorporate one international artist in the magazine per issue or are you guys happy just to peruse New Zealand artists? Please send your ideas to meg@thenzartist.co.nz

I look forward to hearing from you,
Cheers

Meg

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NATALIE GELDER



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Dear Meg

I am writing to thank you for the excellent article about my work in Issue 41 of The New Zealand Artist magazine.

As you know, most artists work in isolation and have very little contact with others and when they do it is invariably to face criticism, ridicule or downright ignorance amongst the comments or observations made.

It is therefore doubly important to have positive feedback about the work we create even if it is not everyone's cup of tea. The article in your magazine is the sunshine during the hard slog uphill that is the journey of every artist worth their salt.

Thank you again and keep up the excellent work!

Romuald

Hi Meg

My book arrived today - it's absolutely FAAANTASTIC, thank you so much.

I emigrated from South Africa too (arriving on Christmas day 1976??!!) and was fortunate to have many visits to the Zululand game reserves and the Kruger Park - after all these years still miss the fabulous animals.

Thank you again.

Take care,

Colleen

Send your letters to:
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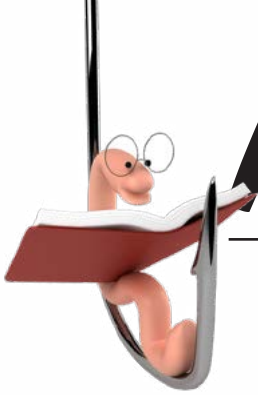
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PASTEL PAINTING Step-by-Step

By Margaret Evans, Paul Hardy and Peter Coombs

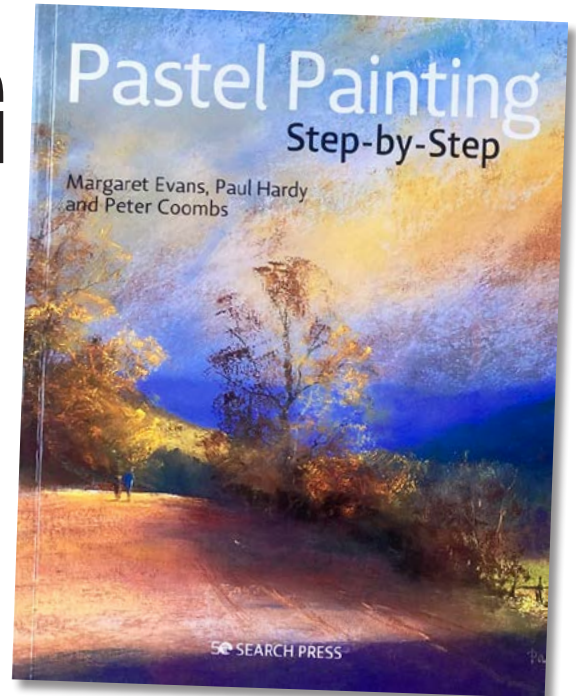
This is a practical and comprehensive guide for all soft pastel painting enthusiasts, from the beginner to the experienced artist

This book uses material from the following titles in the Step-by-Step Leisure Arts series: Painting with Pastels by Peter Coombs, Landscapes in Pastel by Paul Hardy, Flowers in Pastel by Margaret Evans and Light in Pastel by Paul Hardy.

Starting with advice on materials, it moves on to pastel basics such as blending, adding tone and using a limited palette. There are sections on landscape painting featuring advice on composition and painting trees and water, capturing light in pastels with tips on colour mixing, and finally flower painting, with additional information on adding water to pastels. Throughout the book, the art of painting in pastels is taught through 13 beautiful, easy to follow step-by-step projects, and each section is accompanied by a selection of inspirational paintings by the three featured artists, in a rich variety of styles and soul in its eyes.

"The book brings together the work of Margaret Evans, Paul Hardy and Peter Coombs to help you to master the pastel medium. The three artists bring a good balance of work to the book, with Peter Coombs and Paul Hardy covering landscapes and townscapes, while Margaret Evans concentrates on flowers. Sections on using a limited palette, composition, colour mixing and colours for painting flowers, are interspersed with 13 demonstrations accompanied by good, clear step-by-step photographs." - Leisure Painter

We are giving away a copy of this lovely book!
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Barbara Uini



Mostly a self-taught artist, [Barbara Uini](#) also studied illustration for a year at the Chisholm Institute in Melbourne, Australia. Serendipitously she happened to find an old tin of watercolour paints at the back of a dusty cupboard where she lived and at about the same time, was gifted a subscription to a monthly art instruction magazine. Barbara began to fill up any snatched moments by teaching herself to paint. The magazine had lessons for a range of media, but she focused on the watercolour tutorials at that point, because that was the art material that she had access to. And that is how she became primarily a watercolour artist. Barbara expands . . .

Becoming an artist has really been a lifelong process for me, and I love the fact that you are never finished learning and challenging yourself in art. I have always loved to draw, but I really began to take my art seriously about 25 years ago when I was a stay-at-home mother with pre-schoolers. I was enchanted by some of the illustrations in the books that I read to my

children, and the realisation that I really wanted to be an illustrator is what set me off on my artistic journey.

I was attracted to illustration because I love books and storytelling and the idea of telling a story visually really appealed. I also love the idea of working to a brief whilst still having licence to add nuances to a children's story that are not contained in the writing. I had the opportunity to study illustration when our family was living in Melbourne and I absolutely loved it, even though I was a 'mature student' in a class of mostly much younger students who all left me in the dust when it came to digital art. While they were creating amazing work, I was crying (sometimes literally, lol) over my computer because I was struggling just to figure out how to turn the thing off or on. Since then, my computer skills have greatly improved and I now enjoy playing around with digital art, proving I suppose that you really are never too old to learn new things. I still prefer to work traditionally though.

My focus has shifted from illustration to fine art over the years and I now have a fledgling pet portraiture business as well as creating fine art pieces that I sell as originals and giclée prints. I like to think that my work still holds an element of storytelling.

My dream has always been to make a career out of my twin passions of art and writing. Over the years I have been plodding along towards this goal even though it has not been my official career. This year, with the support of my lovely family, I made the decision to leave the security of my paid job to focus entirely on art and writing.

What motivates me is the joy and satisfaction that creativity brings, and that desire that I guess we all feel, to spend your precious hours doing something that you truly love. Realising that creativity is a gift and wanting to be able to use that gift meaningfully and to be able to share it in a way that is hopefully enriching for others, is also a large part of what motivates me.

Much of what informs my work is a fascination with



texture and detail. I am a very tactile person – I can't drive past a beach without wanting to stop to feel the sand and the water on my feet, and I find it almost impossible to walk past a fluffy dressing gown in a shop and not pat it. Recently, when I was doing a drawing of a sheep in a paddock, I realised that I was really striving to make the viewer feel as if they could step into the painting and actually experience the crunch of dried leaves and the sting of cold, wet grass beneath their feet. In a kind of lightbulb moment, I realised that all my paintings share this motivation: to create art that is almost a tactile experience for the viewer.

I am drawn towards realism in art, and I also really appreciate the work of the Impressionist painters. My work is always very detailed, so I am in awe of the free and loose style of impressionist art. A favourite artist for me has always been Mary Cassat, and perhaps it is her choice of subject matter (domestic scenes and portraits) that really speaks to me as much as the beautiful loose style of her work.

When I first started out in watercolour, I was greatly influenced by the NZ painter, Nancy Tichborne. I admire her work very much and learnt a lot from studying her paintings.

My all-time favourite artist is Suellen Ross who combines watercolour, ink and coloured pencil in her work which often features cats and dogs. Again, it is the subject matter as well as the beautiful rendering of her work that really captivates me.

I love the moments when I lose myself in my work, when I am so focused that I don't notice the hours are slipping past. I love the happy creative buzz that I feel when I'm engrossed in my art. I love the challenge of approaching a new work and wondering if I have the skill to achieve what I am hoping to create. I love the feeling of satisfaction when I complete a work that I am pleased with, and I am learning to love the frustration of a painting that I just can't get right because it is true, that you really do learn more from your failures than your successes.

I plan to continue to grow my business and keep on learning and developing as an artist. I also have a few writing projects waiting to come to life.

The dream is to be making a decent living from my art and my writing.

This year I am really focused on building my body of work, and although I love experimenting with a range of media, I have narrowed my focus to coloured pencil realism, and mixed media with coloured pencil and watercolour, to really consolidate my style. I am super excited about beginning to incorporate more watercolour into my work again and I can't wait to experiment with some new techniques and products. There are some exciting new products in the coloured pencil world that I cannot wait to try out, including the coloured pencil powder blender and some different surfaces, including the Ampersand Museum Series Panel Pastelboard.

I recently completed a BA in English/History and Māori Studies and a Master's in Creative Writing. I



'The Mouse Boat', 210 x 300mm. Watercolour, ink.

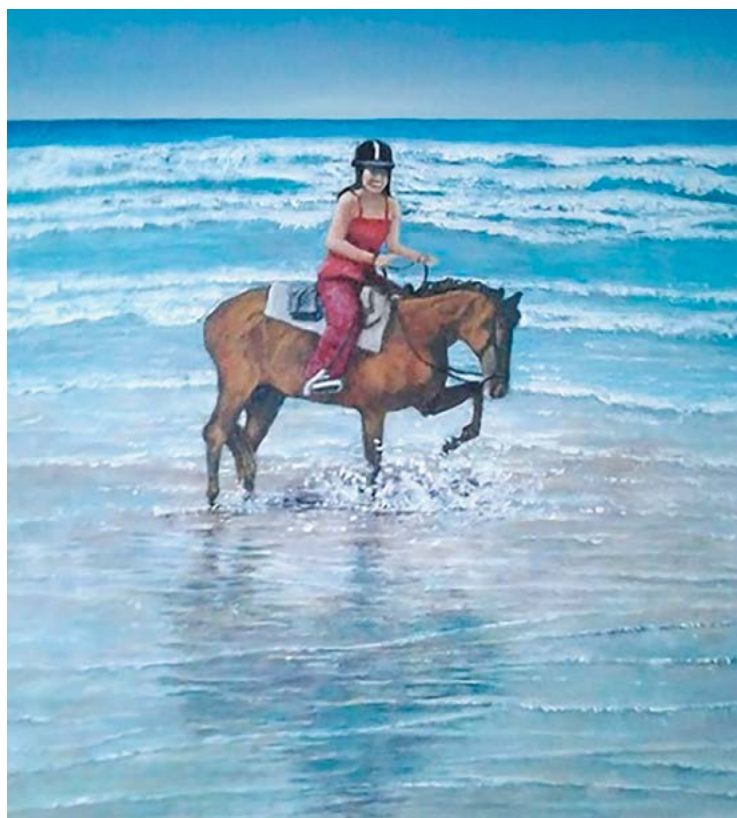


'Chilling', 290 x 420mm. Graphite.

have also completed a manuscript for a young adult novel set in Auckland. Although these aren't fine art related, they are linked to my overall objective of carving out a career in the arts, and I am really delighted that the flexibility of online university study allowed me to combine work and study.

I was super excited recently to have my work featured alongside some amazing international coloured pencil artists in the Pencil Box showcase, and to be chosen as one of the contributing artists in the book 'CP Treasures Vol 7: Colored Pencil Masterworks from Around the Globe'. And I suppose I am quietly proud of myself for figuring out the intricacies of web design (at a fairly basic level) to enable me to create a professional website.

I am not naturally gifted at self-promotion or the business



'Miah and Kevin', 609 x 457mm. Acrylic on canvas.



'The Runaway', 250 x 400mm. Coloured pencil, watercolour, ink.

side of growing an art business, which has been a bit of a hindrance. However, there are so many wonderful resources online now that really help to upskill in that area. I have watched countless skillshare classes on various art-business topics and this has been very helpful. Also, being a member of art related facebook groups has been a great source of support, inspiration and advice.

The internet has given us instant access to a huge array of incredibly talented artists from across the globe, and I found that this made me feel intimidated and inferior. My mistake was in comparing my work to theirs, instead of recognising that all creatives have their own style, and while my work appeals to some people, there are others who are not at all interested in my subject matter and medium of choice and style, and that's ok.

I think the secret is to appreciate and celebrate the talent of others, while staying true to your own artistic vision and passion. Trying to chase trends or paint exactly the way someone else paints, is only going to erode your true personal style.

I am a member of several facebook communities that are specifically dedicated to coloured pencil art, and animal art.

These are invaluable for connecting, learning and developing confidence in a supportive, international art environment.

I am inspired by nature, flowers, people and animals, and by the details of fabrics and interiors as well. Animals particularly resonate with me as subjects, partly because I love animals and partly because the intricacies of fur and wool and hair and soulful eyes all entice me to try to capture them on paper. When painting an animal or person, I prefer to create a more candid type of image rather than formal poses. I love the way light and shadow give form, and I really love the effect of a stray beam of light creating a backlit effect on a subject.

Coloured pencil is my current favourite medium because it enables me to capture the textures and details that fascinate me. I love the slow process of layer colours to build up to a rich depth, working mostly light to dark in much the same way as I first learnt to use watercolour paint.



'Story Teller', 200 x 350mm. Coloured pencil, watercolour, ink.

My favourite medium is mostly coloured pencil, but I also enjoy acrylic, scratchboard, graphite, watercolour and mixed media

My drafting table. I find it invaluable to work on a tilted surface because my eyes sometimes miss distortions in the design if the surface is completely level.

I am a slow and meticulous artist, and an A3 sized coloured pencil drawing takes about ten full days to complete. Sometimes more. I work light to dark usually and build up with many layers of pencil strokes. I have recently experimented with using odourless mineral spirits as a blender, but wasn't a huge fan, so have gone back to blending primarily through building up layers. I work on one portion of a drawing until I begin to get bored, and then move to a different area of the painting to restore my focus. When I am painting in watercolour, I tend to use the wet on dry technique a lot, because I like the precision and control that this allows.

I use Prismacolor coloured pencils, and my most favoured paper at the moment is Stonehenge white or cream. I find Stonehenge quite a forgiving paper if I need to erase marks, and it is also very receptive to taking many layers of pencil. I use Prismacolor because that is what I am familiar with and I like the way they blend. Artist grade coloured pencils are not cheap, so it is sometimes prudent to just use what you have, but I am really looking forward to trying out a few other brands of pencil, particularly the Faber-Castell Polychromos and Caran d'Ache Luminance pencils which I have read great reviews about.

I listen only to music when I paint or draw. I have tried podcasts and even skillshare classes, but I find that they break my concentration too much. I have a Spotify playlist that I change up regularly to avoid getting stale. I listen to a range of music including classical, gospel, reggae, a bit of rap, blues and easy listening pop. Getting a lot of playtime on my Spotify account at the moment are Jason Mraz, Logan Kendell, Nora Jones, Israel Kamakawiwo'ole, Sonny and Brownie, and Jack Johnson.

Family play a large part in my spare time. I have five adult children who are great company. I enjoy driving through and appreciating our beautiful countryside with my husband and Maraetai beach is a favourite destination – especially in Winter. I read whenever I get the time, and I love going to the movies. I volunteer once a week for the charity Orange Sky which is a mobile shower and laundry service for people who are experiencing homelessness.

Don't stress too much at first about finding your style, this will naturally begin to develop. And be patient – nobody begins as an expert, but while you're learning and having fun with your art you will be gradually improving all the time. [N](#)



'Morning Meditation Psalm 23'; 380 x 280mm. Coloured pencil. Photo reference from Unsplash royalty free website.



'Lazy Sunday'; 370 x 290mm. Coloured pencil. Photo reference from Unsplash royalty free website.



'Kye and Coco' 200 x 300mm. Coloured pencil.

A PROLIFIC PATH OF CREATIVITY

By John A Dumergue

Having just turned ten years old and in Papua New Guinea with Malaria and a temperature of 104 degrees/40 degrees celsius, I was in a very serious situation. My father was there to look at a business venture, and took me with him on this trip and after about a week on arriving I became ill.

He said I was delirious for days and kept calling out for my mother. This was in the 1950's, even now in 2019 thousands of children in different parts of the world die from Malaria every year.

The day after we arrived we saw some head hunter arrows that I showed an interest in and my father bought these and a bow for me. Back home I was always building huts, making carts to go down the hill in and I liked to whittle sticks with a pocket knife and carve out patterns. So the carved arrow heads to me were amazing. I was told

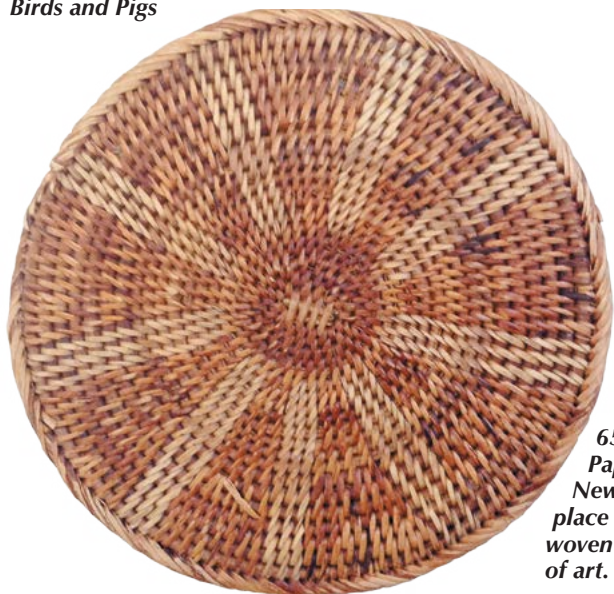


Head Hunter arrow heads. From L to R for Men, Women, Birds and Pigs

what each arrow was for: Men, Women, Birds and pigs. The one for birds had three prongs, and the arrow head for pigs was a split piece of bamboo, the idea being that the blood would flow down the half round groove. There is also very ornate binding on the arrows that is also a work of art. I still have these after over sixty years but one has slight damage. These, along with some woven place mats were the first 'arty' things I encountered.



Binding of Head Hunter arrow heads to bamboo.



65yr old Papua New Guinea place mat. A woven work of art.



John Dumergue in his 'Necessary attire'

When I was admitted to a hospital with corrugated iron walls visible on the inside, I received an injection that, to this day was the worst I have ever had, and I was soon on a DC3 aircraft flying from Lae to Port Moresby. After a flight to Australia I flew home to Christchurch by myself.

Travel, employment and reading have played a part in my art path. It's like all the ingredients in a cake, put all these together and you have a creation.

From activities as a child, completing a carpentry apprenticeship, and building our first home. Years later designing and building kitchens and bathrooms, and later gaining NZQA Kitchen Design Assessor.



Building our first home. Note the red lead primer used on Windows and fascia board!!

Also part of my employment history was six years with a Spa Pool company. During this time I was involved in providing a spa to our overseas agent for the Cunard Line cruise ship The QE11. To get the spa on board involved cutting a hole in the side of the ship.

My paper cut-outs were inspired by a Matisse exhibition at the Tate Modern in London, and more recently my latest works painting on cut-out 12mm boards. When some people ask me if I paint landscapes I tell them I paint everything. Many artists paint just one type of art, for me this would be boring. Dare to be different. Remove the caveat from your imagination, and the blinkers from your

eyes and think, 'What if? What if I create something a different way?

To create a cut-out board painting I use 12mm MDF. I draw out an image and cut around this with a jig saw, sand and seal both sides and any cut edges with an appropriate under coat, because the edges soak up the paint two coats are applied. Then I apply colours to complete the work. It is important to wear a mask to avoid breathing in any dust during cutting and sanding.

Cutting out patterns on boards certainly makes a change

from using square, rectangle, or round canvases, and cutting out coloured paper.

I learn about topics that interest me and art is a big part of that in my retirement. The path I took was a creative one. At the moment I seem to be back where I started, cutting, drilling, sanding, and on canvases colouring in scribbling.

While education is important I think: Art is the most immediate form of knowledge. ■



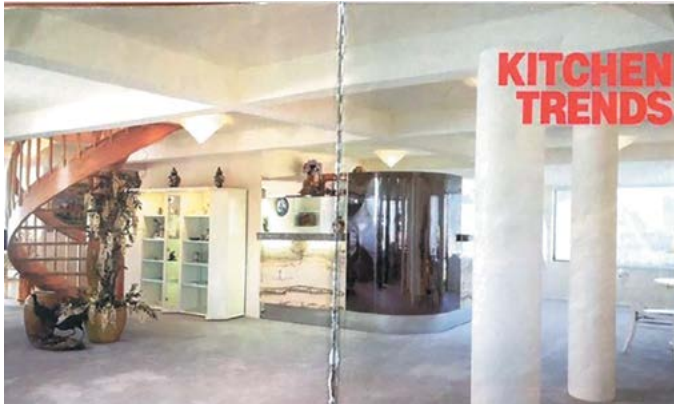
Blue Ribbons. Acrylic on cut-out 12mm board.



Red Ribbons. Acrylic on cut-out 12mm board.



Acrylic on cut-out 12mm board.



Kitchen I designed in 1987 had much media attention.



Inside front cover: Looking across the living room towards the kitchen in Christchurch's most expensive penthouse apartment. Topping off the four-storey, 36-unit Chateau Blanc development on the corner of Kilmore and Montreal Streets, the penthouse went on the market with a \$1.1-million price-tag. Designed by John Dumergue, of Christchurch, the kitchen features Rose Aurora marble on the panels that face the living area. Haast grey granite on the servery top and Flexiglaze on the curved back of the pantry. See Latest Material Trends, page 64.

LEFT: First carving Oamaru Stone.

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COLOUR IN THE 21ST CENTURY: Artists have never had it so good!

By Evan Woodruff

There has never been a time of such abundant colour. We have an incredible selection of colours to choose from, with paint ranges commonly offering over 100 hues, and up to 160 in the Williamsburg oil colours!



Barrels of pigment at Schmincke's factory near Dusseldorf, Germany.

While before the 19th Century painters had to work with a limited number of naturally-occurring and often highly toxic pigments, today we have dozens of brilliant and safe synthetic colours in addition to important traditional colours, with more coming every year. Having such choice gives us the ability to make an almost infinite amount of variations, so we can be subtle or bold, we can mimic or invent, be restrained or profuse with our colour palettes.

Of course, colour costs, and student paint made solely for a price-point are made with lesser amounts of commonly available pigments (at Gordon Harris we make sure to choose the best of these for you). For many recreational painters and discerning professionals, however, colour is king (and queen!) and Artist Quality paints contain the best pigments in the highest concentrations, mixed in the strongest, clearest binders.

The most brilliant, pure colours are made from just a single pigment. These "single pigment colours" mix

together cleanly and offer the most versatility to the painter. To produce extensive paint ranges where up to 70% of their colours are single pigment, Schmincke, for example, must use around 250 different pigments!

Pigments come from many sources, such as minerals from the earth, metal alloys, chemical combinations, and carbon. The price (Series) of your paint varies depending on how rare the pigment is. While Titanium White comes from plentiful titanium ore so is "Series One", genuine Cobalt colours are made from a rare mineral, and accordingly occupy higher Series numbers.

As a rule of thumb, mixing more than four pigments together quickly turns the colour muddy. This is why mixing from student paints is often unsuccessful – many individual student colours are already mixtures of 2 – 4 pigments. Pigments are indicated by a Colour Index: PY for Yellow, PO for Orange, PR for Red, PV for Violet, PB for Blue, PG for Green, PBr for Brown, PBk for Black, and PW for White.

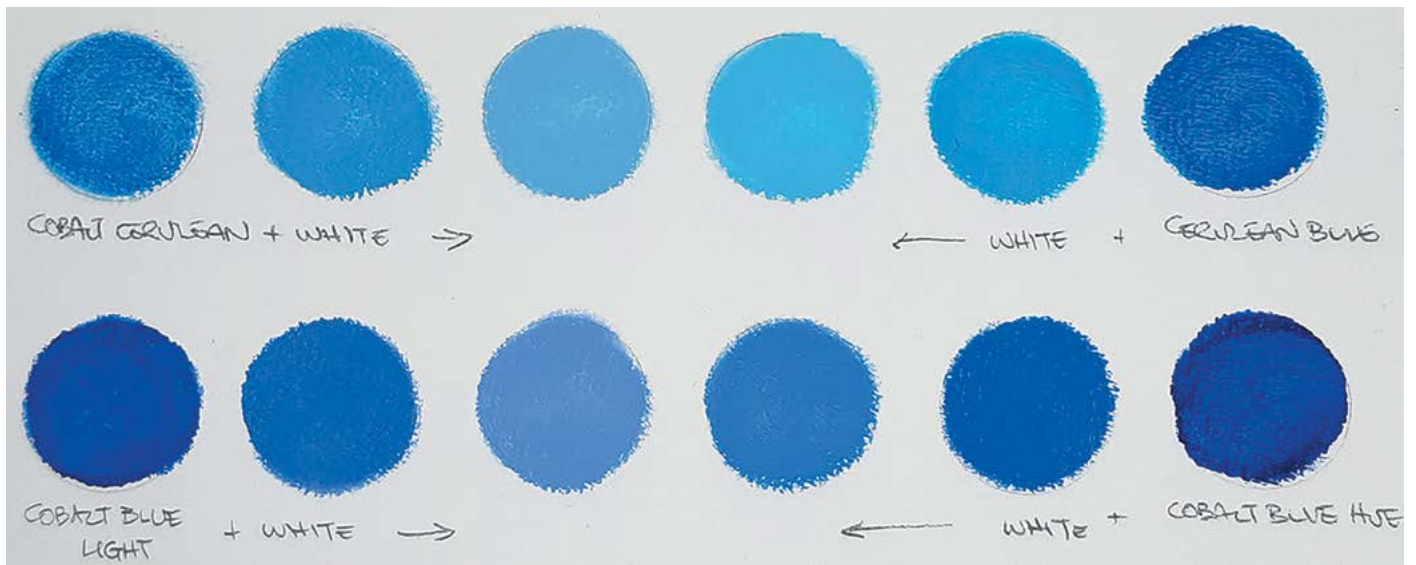
Let's have a look at some of the single pigment colours only found in Artist Quality ranges.



Cobalt blues, violet, and greens provide rich, soft, mostly opaque colours that counterpoint beautifully with modern pigments.

Cobalt is a mineral first used extensively in the 19th Century. The first colours to use cobalt were opaque greens, Cobalt Green (also called Oriental Green PG19), Cobalt Green Dark (also called Turmaline PG26), and Cobalt Turquoise Green (PB36). Most popular today are the semi-

opaque blue tones: Cobalt Blue Light (PB28), Cobalt Blue Deep (PB74), Cobalt Cerulean (also called Cerulean Blue Chromium PB35), and Cobalt Turquoise (or Cobalt Teal PG50). There is also a stunning but very expensive Cobalt Violet!



The genuine Cobalt Cerulean and Cobalt Blue are softer colours, especially in tints with white, than the Cerulean Blue and Cobalt Blue Hue, which are made from less expensive pigments. While all are artist quality and the substitute hues are good colours, genuine Cobalt offers greater subtlety, and more recessive colour spaces.

Cobalt colours are rich, soft and highly lightfast. Their gentle tones become most apparent when mixed with white, producing a beautiful softness that is impossible to achieve with modern pigments. Cobalt colours are especially useful in landscape painting, with Cobalt

Cerulean Blue (Chromium) highly prized in the 19th Century for use in skies, often tinted with a speck of Ivory Black. Cobalt Green Deep offers a dark, cool forest green, and Cobalt Turquoise is perfect for lagoon blues.



Cadmium produces an evenly stepped progression from Golden Cadmium Yellow Primrose to Williamsburg Cadmium Purple, but what's with Williamsburg Cadmium Green...? Not a pure cadmium, this colour is made from mixing Cadmium Yellow with Chromium Green.

Cadmium was also first used in artists colours in the 19th Century. The range of bright, opaque tones from pale yellows through to deep reds was hugely popular with Post-Impressionists, with Vincent van Gogh absolutely enamoured with Cadmium Yellow.

Cadmiums are still an important part of the painter's palette, providing solid and brilliant colours yet to be replaced by more modern pigments. They are strongest used pure, becoming quite muted in mixtures due to their density. They are very effectively used as a base for translucent glazes, and their opacity acts brilliantly over dark areas. Various yellows are made with PY35, orange and reds with PO62,

and red tones with PR108. Recently, there has been concern about the health issues of using cadmium, a heavy metal. While there is very little risk from painting in an expected manner with them, cadmium dust should not be inhaled, so don't spray apply and care should be taken if sanding back layers of dried paint. Reputable manufacturers such as Golden and Schmincke use non-soluble cadmium, which is harder for the body to absorb, to further reduce risk. Some manufacturers promote "Cadmium-Free" colours, and there are certainly plenty of other gorgeous yellows and reds to choose from if you prefer, such as Vanadium and Pyrrole colours.



Hot 21st Century Pyrrole pigments provide an incremental shift from orange to deep red.

Pyrrole is a very modern pigment that gives us a range of oranges and reds that are very brilliant and opaque, with the exception of Transparent Orange (also called Poppy Red, PO71). Pyrrole Orange (PO70), Pyrrole Red Light (PR255), Pyrrole Red (PR254), and Pyrrole Red Dark

(PR264) are often used for modern Vermillion (made in olden times from mercury sulphide!) and as excellent stand-ins for cadmium colours. While they don't have the density of a metal like cadmium, they have a much higher brilliance.



Transparent Orange, called Poppy Red in Norma Professional Oilcolours, is an important mixing colour for creating landscape greens when mixed with Phthalo Green, and darkening blues all the way through to black.

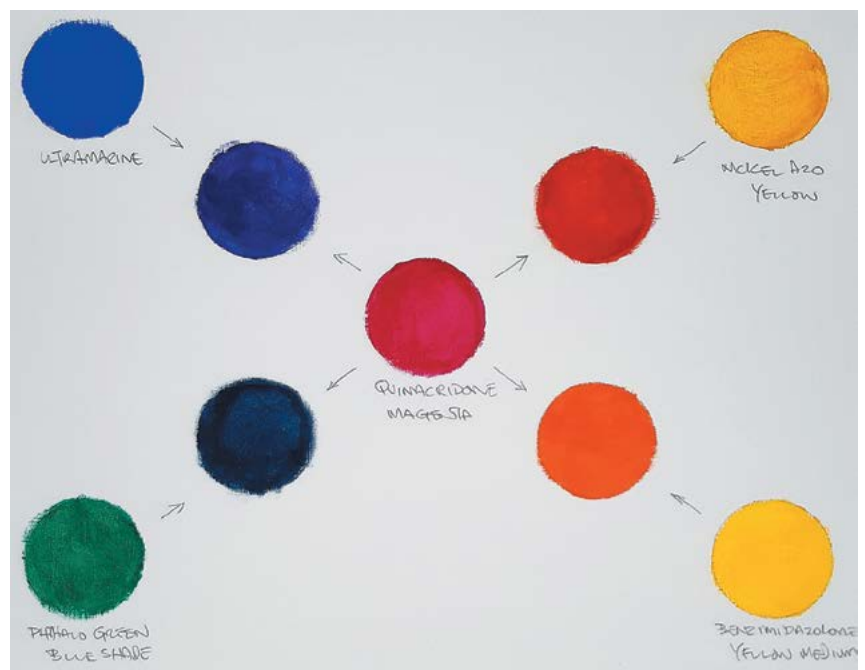


There are nine Quinacridone colours in Horadam forming a unique set of reds and violets perfectly suited for everything from floral to abstract painting.

Quinacridone pigments are bright, translucent and highly lightfast, and when first introduced to painters in the 1980s, these brilliant, manmade reds and violets quickly became important building blocks for an entirely new set of colour possibilities.

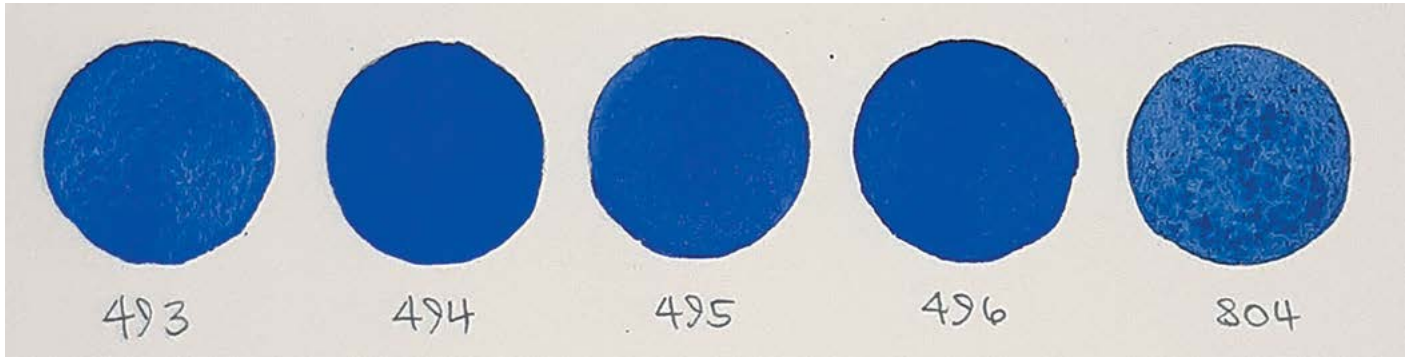
The concept of the fiery fuchsia of Quinacridone Magenta (PR122) as a primary mixing red was shocking to artists in the 1980s who were used to Cadmium Red, but made perfect sense to those familiar with the CMYK printing system. It combines with yellow to produce oranges and warm reds, with blue makes for a wide range of violets, and with green for cool greys. Bright, clean, translucent Quinacridone colours make for brilliant mixtures, and if too shocking, they can always be tamed with a touch of green.

Quinacridone Magenta is a very versatile primary mixing red, combining with any other colour to produce clean hues right around the colour wheel.



Several new Quinacridone pigments have been added to the range this century, with the latest, Quinacridone Purple (PV55) appearing in Schmincke Horadam Watercolours in 2017. They make up delicate pinkish reds through to deep violets, and are an essential part of a modern painter's palette.

By the beginning of the 19th Century, **Ultramarine Blue** (PB29) had become prohibitively expensive. It was made from lapis lazuli, a semi-precious stone mined in Afghanistan, in a complicated process that had provided painters with one of their most important colours since the Renaissance. Following the offer of a substantial reward



When one beautiful blue is not enough...! Schmincke offer five Ultramarine blues in Horadam watercolours: French Ultramarine, Finest Ultramarine, Ultramarine Violet, Ultramarine Blue and genuine Lapis Lazuli (limited edition).

by the French government, Ultramarine was successfully synthesized in 1828 and the price tumbled.

Today, Ultramarine is commonly found in all paint categories, but there are differences in quality between student and professional, and in varieties. Synthetic

Ultramarine is much stronger than the original lapis lazuli recipe, and in artist quality colours is often available in Dark (reddish) and Light (greenish) hues. A by-product of the production results in Ultramarine Violet (PV15), a weak tinting-strength pigment that produces lovely lavenders.



Golden Acrylic Phthalo green (blue shade) and Phthalo Green (yellow shade) have different relationships to three yellows – the former producing cooler versions of green to the latter.

Phthalocyanine pigments

were a hugely important discovery in the 1930s, providing high tinting-strength greens and blues at a cheap price. While Phthalo Green and Phthalo Blue are readily available in student ranges and commonly used in pre-mixed landscape colours, both are only half the offer. Phthalo Green (Blue Shade PG7) is generally available, yet Phthalo Green (Yellow Shade PG36) is more exclusive. Likewise, Phthalo Blue (Green Shade PB15:3) is common and Phthalo Blue (Red Shade PB15:6) is only found in artist quality ranges, along with Phthalo Turquoise (PB16). These variations of the Phthalo hues make for subtle but important differences in mixing. ►



Precious natural earth pigments are used in these Horadam watercolours to provide more complex hues than the more synthetic iron oxides.

News

EQUILIBRIUM SCULPTURE UNVEILING AT OTUIHAU WHANGAREI FALLS

By Olivia Garelja

Creative Northland is delighted to announce that the Otuihau Falls has become home to a new sculpture called 'Equilibrium' carved by David Snowden and Task Nikora. This kohatu's location is to the right of the falls carpark inviting one and all to come together and explore nature.

Nikora and Snowden were recipients of the VI Whangarei Sculpture Symposium (WSSVI) Te Ahi Ko Mau – a legacy scholarship developed in the memory of master carver Te Kuiti Stewart. Both these artists received the Whangarei District Council Supreme Award and the Creative Northland People's Choice Award.

Snowden says "This pōria form carries the symbol of unity and wholeness for both our community and our natural environment, that we are one and the same. This pōria expresses the issues of birdlife and the regeneration of native flora. This communicates the important roles that birds and our people have on our unique eco systems here in Tai Tokerau. The seasons, tides, moon cycles, and everything in nature calls for balance."

For Nikora she says "Equilibrium speaks of this fine balance between nature and the human race. Without nature we, as a people, will not survive. For us to survive, we need to live, once again, in harmony and in humility with nature."

WSSVI was held at the Hihiaua Cultural Centre back in mid March this year a 10-day event with 18 artists participating working in limestone and basalt to create amazing works based on the theme of Regeneration: Renew, Restore and Reclaim.

Each artist created a form that related to the theme, sharing their story, developing their narrative that focused on aspects of the natural environment and the preservation of our natural resources; water, land, air and coast. Each work of art interpreting a local influence celebrating the artist's connection with nature and how the aesthetics of art form can inform our landscapes. The Whangarei Sculpture Symposium is a biennial event, the next one is March 2022. [N](#)



◀ Special artist's colours needn't be from precious minerals or modern chemistry – **genuine earth pigments** have been used for millennia, yet are rare enough to only be found in Artist Quality paints. Traditional names such as Umber and Sienna are used to denote colours made in the past from earth taken from these Italian districts. While the original sources have been long depleted, high quality earth pigments (PBr7 & PY42/43) from around the world are used to make colours prized for their particular quality. They have a more complex character than the iron oxides used to produce more common Sienna and Umber hues – denser, modulated, and just downright earthier!

There are plenty of other special colours to



be discovered in artist quality paint ranges: perylene reds and greens, Benzimidazolone and Vanadium yellows, indanthrene blue, manganese violet, and more being regularly discovered, such as Yin Min Blue in 2009.

There are not only more colours available in artist quality paints, but much more information. Both on the labelling and in colour charts, you can find out about pigmentation, lightfastness, opacity and transparency,

tinging strength, historical backgrounds, and more – all important guides for your painting practice.

At Gordon Harris, we pride ourselves in offering you the best colours from around the world, so that you can explore the ever expanding universe of artist paints! [N](#)

ALINA GANE-HURCOMB

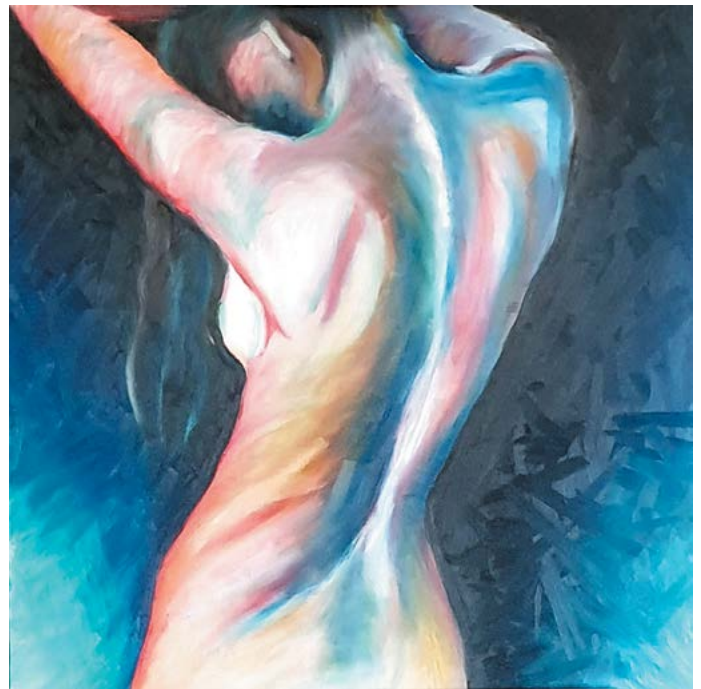
There are few moments in life that we know are pivotal. Moments that we look back on and they still catch our breaths. Mine happened in 2018. I was standing at the Ponte Vecchio in Florence with my son, discussing how my next step as an artist was to find a way back to Italy through art. I had only been holidaying in Europe for a matter of weeks and had gone from having no real direction in terms of my career, to identifying my muse (which up to this point had completely eluded me) and developing an obscure dream that I would spend the next year striving towards, with borderline obsessive determination. I wanted to do an artist residency in Europe, if possible, in Florence.



La Macina di San Cresci.

Despite all things logical screaming, “Are you mad?!” I couldn’t turn off the knowledge that I needed to at least try. I was well aware that the odds were against me. I knew no one who had attempted to obtain, let alone succeeded in acquiring, an international artist residency. I was merely a student; unknown, insignificant and new to the creative world. While I was completely unsure that I had the skill set required to achieve this task, I knew I could work and work hard. And so I did.

I set myself a year to reach my goal. Days were spent studying and raising my son, while nights were spent researching and pouring over residency applications, prerequisites and fine print. Peoples’ responses to my plan varied from “Good on you”, to laughter, to “Had you considered something closer to home?”. Essentially, people



'She'; 609.6 x 609.6mm. Oil sticks.

thought I was crazy for aiming so high, and honestly, I was inclined to agree! My life became completely bio focused and geared towards keeping me on task; even down to following an obscene amount of travel groups on social media to stay inspired.

The universe had aligned so much with my dream that my travel director Bern Willis (from our holiday) had not only become my friend, but approached me about an amazing collaborative opportunity. She was still showing tourists all that central Europe had to offer and I was in New Zealand trying to figure out how to get relevant exposure and develop connections on the other side of the world. In many respects, she was exactly the boost my career (and my self-confidence) needed. I had also wondered about the practicalities of working with people in different time zones and this provided the perfect



La Macina di San Cresci Residency Program Studio Space.



'San Pietro Emerge', 914.4 x 609.6mm. Acrylics.

opportunity to work out the kinks. During my travels around Europe I had fallen in love with many pieces of historical architecture, one of course being, Notre Dame Cathedral in Paris. I was so saddened by the fire which devastated it, that I decided to paint an homage to the famous rose window within. In the very early stages of its development Bern contacted me about wanting to buy the painting as she felt the same way I did about this fabulous french icon. She knew that I put Easter Eggs (hidden flourishes) in my work, so it came as no surprise when I put a two inch portrait of Joan of Arc into one of the slots in the outer ring of the window. I knew Bern would understand that I was referencing a statue within the cathedral walls, but what I hadn't counted on, was it inspiring a fabulous shift in the purpose of the painting. Bern came up with the amazing idea to honour not only Notre Dame (Our Lady),

but also awesome women throughout history. As feminists who love history and architecture this literally checked all our boxes and from a creative standpoint it meant my having to paint thirty-two two inch portraits. I had never really painted portraits before so this was no small feat!

It was decided very early on that this painting was to be a labour of love with no time limit. We took our role of identifying 'warrior women' very seriously and after throwing around a few project names we settled on Notre 'Dames'. We knew that the correct translation of 'Our Ladies' is actually 'Nos Dames', but we preferred the play on words to the grammatical correctness of the latter.

Almost immediately Bern transitioned from being my travel director and friend to being my Medici. She actively sought out not only the promotion of our collaboration, but used her extensive contacts throughout Europe and beyond



'Notre Dames', 762 x 762mm. Acrylics.



Section of 'Notre Dames' - painting of Ruth Bader Ginsburg 40 x 40mm in acrylics.



***'Cologne Cathedral Germany',
297 x 420mm. Ink.***

to promote me and my creative process. As an artist, this is absolutely priceless. And as a person, it is possibly greater still.

Selecting our 'Dames' proved hugely rewarding, but also really difficult when worthy women had to be cut because there are just so many phenomenal women to consider. Whilst Bern and I never argued

about any of the candidates, there were many in-depth 'discussions' about some of the women we were more passionate about. We engaged the public with regard to who should be included and received many great suggestions; each of which were researched and carefully considered before final selections were made. And while I went about the business of sourcing images and painting the 'Dames', Bern went about writing the bios for the individual 'reveals' on social media. After a little over a year, the outer ring (portrait section) of the Notre 'Dames' Project is complete and we are now moving onto the inner circle which will boast themes that we hold dear.

Working on such an amazing and socially relevant international collaboration also helped with my residency applications. So much so, in fact, I was offered a six week artist residency at Ecosse D'oc Gallerie in the small village of Saint-Laurent-De-La-Cabrerisse in the South of France. I could not believe it! As part of the residency I will get to learn everything there is to know about curating a french

gallery, while immersing myself in the local culture and venturing further afield to places like Barcelona (which is two hours away) on my days off. There is the most glorious swimming hole within walking distance from the gallery, accommodation above it and I will also be having a three week long solo exhibition at the end of my stay. I have been furiously learning french and hope to develop long standing relationships within the french art community which will be mutually beneficial and hopefully inspire other New Zealand artists to spread their wings internationally too.

Early into the research I identified my 'pipedream' residency program; the one I deemed to be a significantly longer term goal than just a year, as it was just too perfect for me to reasonably expect to obtain, without having at least three or four other residencies under my belt. This was the residency program at La Macina di San Cresci in Tuscany, Italy (just outside Florence). Its buildings date back to 948AD and have been beautifully restored with artisans from all over the world flocking to Chianti to be a part of its history. They offer excursions to galleries in Florence and Siena (including the amazing Uffizi Gallery), cooking/language classes and teach traditional Fresco painting in the birthplace of the Renaissance.

Needless to say, when I received the email to say that I had been accepted into a month long artist residency program at La Macina di San Cresci I almost died! As if the universe hadn't already shown me an extraordinary amount of love already, when we looked at available dates it worked out that, not only would I be participating in this residency before my french one, but I would be there exactly two years to the day, after my Seth and I had pondered my creative future on the Ponte Vecchio!

Enter Covid-19. Again, I have been incredibly fortunate! I get to live in New Zealand, which during these uncertain times, is undeniably the best place in the world to be! My original residency dates were the month of August 2020 in Italy and September through to mid October 2020 in



Swimming Hole near Ecosse Doc Gallery Residency Program in France.

France. I had been furiously fundraising when I sustained a significant brain injury. This rendered me unable to work (and therefore, unable to fundraise) for basically a year. Oddly enough this same injury I feared was going to cost me my residencies, essentially prevented potential losses (from airfares and the like) due to Covid. Both the Directeur of Ecosse D'oc Gallerie and Demetria from La Macina have been wonderful to deal with and have simply moved my dates out a year to 2021. We continue to stay in regular contact and discuss the creativity projects and activities I will be involved with when I get there. I have done many paintings and drawings of my European adventure, but I shan't paint the Ponte Vecchio until I am doing it en plein air in Florence, now three years to the day I visited with my son. N

ICONIC WHAKATANE COLLABORATIVE ART PROJECT

By Tania Akehurst

This collaborative multi-canvas iconic Whakatane scene is brought to you by 16 artists on 38 adjoining canvases.
“The whole is greater than the sum of its parts” - Aristotle.

Lead by Tania Akehurst and tutored and mentored by Adrienne Ranson, each artist was invited to paint a portion of the photograph as seen on the bottom of the page, without knowing what the overall photograph looked like and without knowing clearly what others were painting.

Between one and four canvases were completed by each artist in their own unique painting style using either acrylic or oil paint. The resulting collaborative painting shows a diversity of personalities, interests, viewpoints and painting styles.

Each painted canvas stands out as a painting in its own right and yet once all the panels are joined together they represent an image full of rich differences, connected in creative harmony.

This project has been kindly funded by Creative Communities Whakatane and has been a great boost to local artists, bringing them together and pushing them to work often outside of their comfort zone. We hope you enjoy this contemporary art work that depicts Whakatane as we know it.



The original photo

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
1	Gerda Corporaal 1/1	Corrie Overde-vest 2/1			Margaret Bownma- mz 5/1	Sue Selwyn 6/1		Mary Duggan 8/1		Sue Selwyn 10/1	Mary Sax 11/1	Tracey Lee Cassin 12/1 Maureen Gibbs 12/1a	Robyn Watchor m 14/1			Mary Duggan 16/1
2								Margaret Bow- mamz 8/2	Laurie Tapsell 9/2			Tania Mischef ski 12/2		Gerda Cor- poraal 15/2		
3	Malcom Akehurst 1/3	Margert Bow- mamz 20/3	Maureen Gibbs 3/3	Mary Sax 4/3	Corrie Overde- vest 5/3				Tania Akehurst 9/3			Robyn Watchor n 12/3	Malcolm Akehurst 13/3			
4	Tracey Lee Cassin 1/4		3/4	3/4a	3/4 b	Sue Selwyn 6/4	Maureen Gibbs 7/4									Joanne Black 16/4
5			Tania Mischefs ki 3/5				Joanne Black 7/6	Laurie Tapsell 8/5			11/5 a b c				Kylie Provan 15/5	

Allocation of artists.



Choosing what pieces of the original they want to paint.



Sorting canvases out.

Here we show each artist producing their designated pieces.

Corrie Overdeest



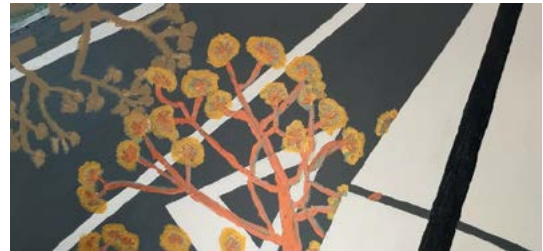
Gerda Corporaal



Joanne Black



Kylie Provan



Laurie Tapsell



Malcolm Akehurst



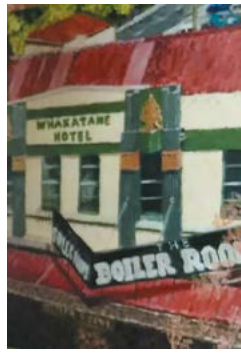
Margaret Bowmar



Mary Duggan



Mary Sax



Maureen Gibbs



Robyn Watchorn



Sue Selwyn



Tania Akehurst



Tania Mischefski



Tracey Lee Cassin



Yvonne Elliot



Image put together digitally from individual photographs of the paintings 

Ahhh, Coffee!

By Cindy Kent Woest

Have you ever thought about using that morning cup of coffee for art? [Larry Abreño](#), from Halfmoon Bay in Auckland, has been using natural coffee, and recently berries, to create his artworks. Inspired by Leonardo da Vinci and Banksy, he has been developing his monochromatic technique ever since he discovered the art of coffee painting. His work will be showcased at ARTFLOW Gallery this year or early next year. Larry tells us about his journey.



'I Love Coffee', 450 x 600mm. Coffee on Paper.

I believe being an artist runs in my blood as I have an Uncle who is an artist. I took art seriously when I moved to New Zealand from the Philippines in 2014, as I had more time to focus on exploring art during my spare time. But honestly, doing art served as my solace and escape when I was home sick and feeling alone. I don't have any formal art training except for an Art Appreciation Course during my University years in the Philippines. I also joined various informal art classes while working as a teacher – this was when I discovered the art of Coffee Painting. I love using coffee because of its classical and monochromatic effect. I love the challenge of using only one colour to create meaning and evoke feelings.

The biggest motivating factor for me is to be able to share my talent and skills in art and inspire others to follow their passion, especially young people. I find my inspiration through life experiences, through people I've met in my travels, the places I have been to, and in the beauty of nature. The one motivation that truly drives me to create is the idea that my artworks can make a difference to others - especially for the lost souls or those wanting to find purpose and meaning in life.

I love Leonardo da Vinci - especially his detailed and realistic approach to portrait art. His drawings and sketches influenced much of my monochromatic approach to coffee painting. I also admire Banksy with his simple yet very powerful artworks that evoke meaning and which affect the audience consciously and subconsciously. I love how he uses the

monochromatic approach, or two simple colours, in his art. The detail in his art is superb, exceptional for a street artist. Above all, I like his hidden identity – the artwork speaks powerfully for itself.

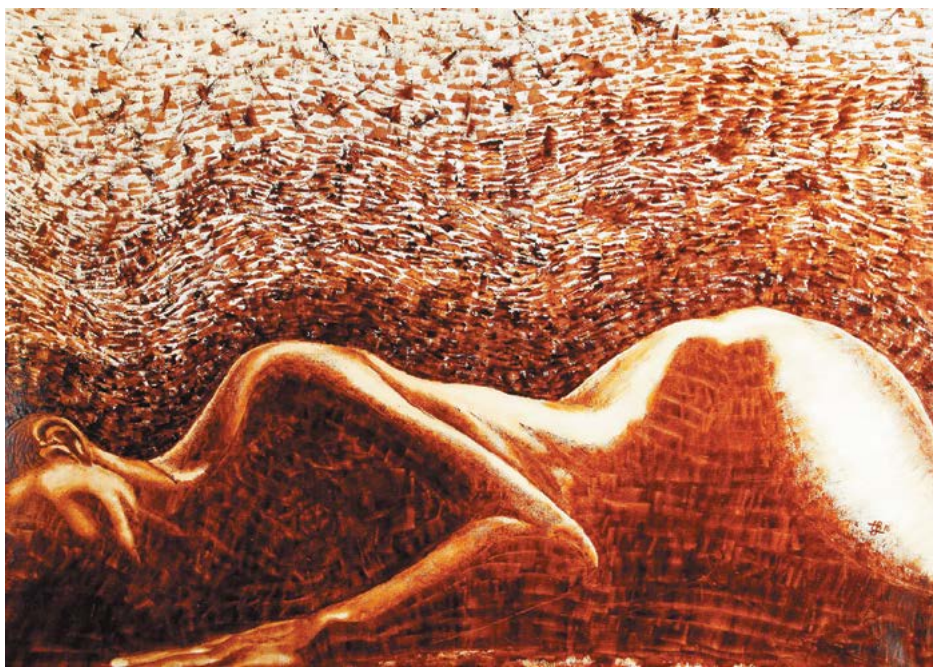
What I love about being an artist is the idea of being a mystery to other people. Most of the time people don't have a clue what's in your mind when you do your art, what your feelings are, your emotions and even the meaning you wanted to convey to the audience. As artists, we have the power to stimulate others, to influence them to interpret and create meaning out of our artwork. It also affords us a unique privilege to challenge the audience to see themselves and their lives in our art, as they relate their life experiences to what we have created.

Technically, I usually start an art piece with two things in mind - a subject and what equipment I want to use. I always develop a good sketch before I start working. And since coffee painting is all about building layers, I focus on doing the subject first and complete the background at the end. I love the effect my various brushes create with the coffee and I also love using a palette knife when painting on wood or board. I use Princeton brushes. I love the soft fiber of the brushes, especially when doing the lighter effect of coffee on skin tones and backgrounds. I love using Italy Das palette knives, as they are lighter and easy to use. I use different types of paper, depending on the effect I want to achieve. I use Bockingford, Lanaquarelle, Hahn and Artistico Fabriano. I usually listen to instrumental or relaxing music when I create art. It calms me and helps me work faster. I also travel with friends to relax and enjoy sceneries while taking photos to use as reference material for my artworks.

I have exhibited at the annual Art Salon Cherry Blossom Festival, the CoffeeLatte Festival, and the Arts Out East Festival (as a member and regular exhibitor). Being invited to join these exhibitions and show with internationally known artists feels like real success to me. I used to hide my artworks in my room and was not brave enough to show them to other people. Being commended



'The Last Supper', 300 x 600mm. Coffee on Canvas.



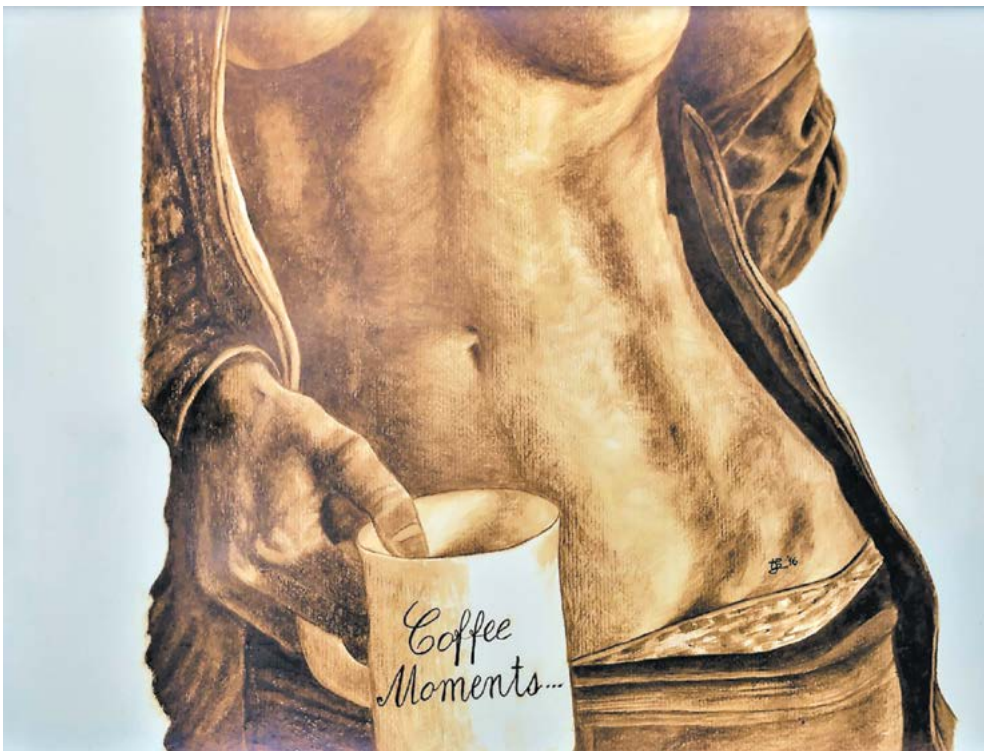
'Midnight Blues', 1200 x 900mm. Coffee on Canvas.



'Coffee and Me', 600 x 450mm. Coffee on Paper.



'Early Morning Coffee', 450 x 600mm. Coffee on Paper.




'Coffee Moments', 600 x 450mm. Coffee on Paper.

and admired by fellow artists at these festivals – artists who have established names internationally - was a great moral and artistic boost for me. Professionally, they helped me overcome the idea that my artworks were not good enough. These events have helped me a lot by promoting my artworks, encouraging me to better my work and to experiment with discovering different techniques and art forms. As a result, some of my paintings are now in countries like China, Vietnam, Singapore, Philippines, Australia and the USA.

I currently have some of my paintings displayed in cafés, as they are coffee paintings! I'm working on a 'Coffee and Model' series (Women and Coffee) because of my love for both portraiture and people. I especially love exploring the depiction of meaning through facial structure and expressions. I am also working on some artworks for the upcoming Art Salon Cherry Blossom Festival 2020 and have an upcoming exhibition at ARTFLOW Gallery within the year or early next year. I hope you all come along to the gallery to have a look! In my works in progress, I am experimenting with using berries combined with coffee to create the artworks. I am eager to see what effects and creative outcomes I will achieve with this combination as it is looking promising.

At the same time, I am also collaborating with another Coffee Artist in Russia on a 'coffee table' book about coffee painting. I am excited about the book as it will be published internationally both in Russian and English.

As an established and recognized coffee artist I would love to do a solo exhibition in New Zealand or internationally to showcase the uniqueness of my coffee artworks. I'd love to be recognized internationally as an artist that uses something natural like coffee and berries to create colour and art.

My tip for new artists would be "Keep on creating and discovering new things. Don't doubt your creative ability. Every art is unique, so is every artist. Never compare yourself or your artworks with others but learn from them and their works. Art is a journey. Enjoy the process and always believe in yourself." 



'Behind the Shadow', 600 x 900mm. Coffee on Board.



'Crumbs from the Heart', 450 x 600mm. Coffee on Paper.

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Artists Forum

Sketch Club



By Dougie Chowns

Our 'Ginger Group' workspace was about three quarters of the way up Spencer Gore's tree - was it a 'Creative Bubble'?



Myrtle Florence Broome self portrait

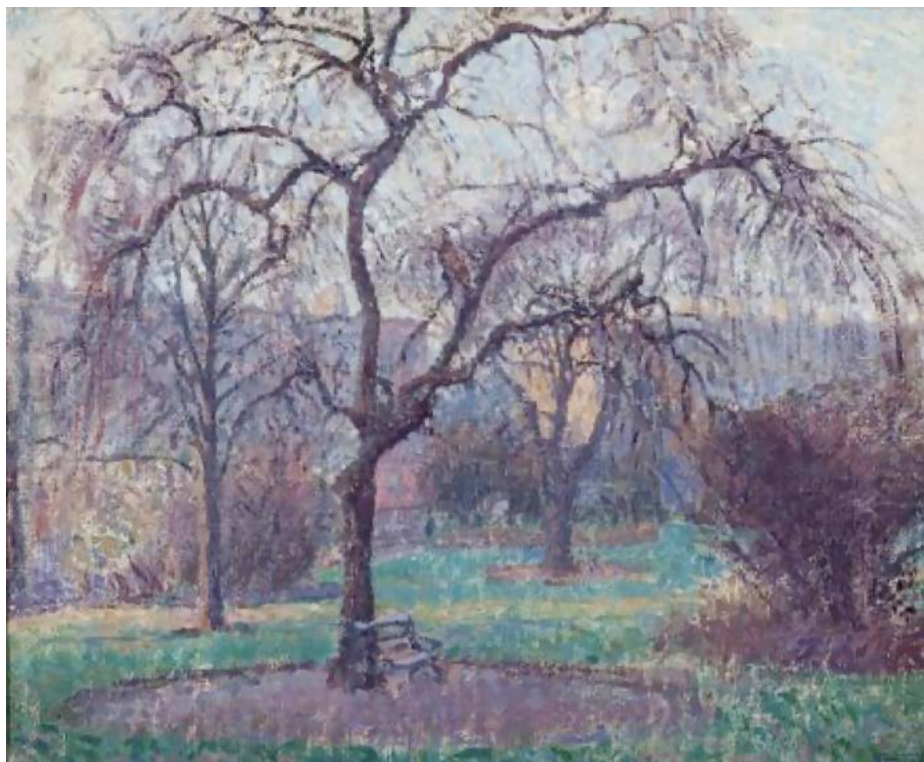
The 1900 Camden Town London Mornington Crescent painters and their garden are long gone, The 'Black Cat' Carreras tobacco factory famous for its late 1920s Egyptian revival with Tutankhamen and giant Bes cat entrance guardians, had replaced the plain trees. The exotic facade seen by me as a child likely started my own fascination with Egyptology. A Bushey local creative Myrtle Broome became famous in her day for her fashionable obsession. As a painter I am rather envious of ex-student Shona Firman, her cast glass will last for thousands of years without deterioration.

Prior to my life in New Zealand, in

1966 reported me in New York Ad Age as a 'Trouble Shooter' for Europe with a major American world wide Ad Agency. I developed a creative penchant for cutting down legs on tables and placing sofas around to become coffee tables, a creative problem solving work place, to short circuit our clients campaign problem solving sessions. By involving them initially and letting them contribute in the creative process to our ideas, their instant approval for a product launch concept was better achieved, on the spot – and at low cost and time.

Unlike New Zealand, the UK did not charge for creative concept work – it was recovered from our percentage when buying the advertising at discount. The little used word 'empathy' reborn by our founder to involve the consumer emotionally in the selling proposition, because the product benefit makes the sale. With the invention of detergent and a new way to wash laundry, floors and dishes our Palmolive green 'Madge' was born three quarters of way up Spencer Gores tree – in our creative bubble, our windows looking to the same maroon tiled underground station opposite that he painted at Mornington Crescent 1911.

We transcended the marketing message as powerfully as Vincent Van Gogh also wished when he wrote to Theo about his art and the deeper English thinkers, Frank Holl, Millaise and Herkomer. To make drawings that touch some people, to express not sentimental melancholy, but serious sorrow. Empathetic forceful expressions by a mature artist follows



Spencer Gore Painting from his window of Mornington Crescent - and the tree before the cigarette factory was turned into Greater London House - housing our second floor office.



My Egyptian Udjat eye and bronze Bess cat, evidently broken from the original house shrine icon

this same advertising philosophy – we are talking about graphics image and colour to communicate – for myself, place, occasion and sound is also critical.

Could it be that intense highly creative unseen bubbles are everywhere? When stepped into by those with creative minds – they switch us on? Often its the place, a venue, event or person that empowers the creative in the first place. I ask, do powerful balloon like energy bubbles exist alone, or in clusters, rolling around, maybe suspended, or are the permanently tethered, still giving off energy from an event or occasion past? Some happy and warm and consequently a likely a shade of pink. What would Spencer Gore have thought of us developing Palmolive green ‘Madge’ specifically for New Jersey and Caracas Venezuela? A creative idea resulting from a cheeky

Colgate Palmolive Manchester representative, that because of lanolin in the Yorkshire wool scouring, that Yorkshire men are the most preferred by women. ‘You know you’re soaking in it’ was born, about three quarters of the way up Spencer Gore’s tree!

I find it intriguing that over forty years later, we were part of that same creative space – not that I was ever aware of a Walter Sickert nude, or of anything Edwardian or of his Jack the Ripper fame. A horrific murder might well have made a creative emotional bubble, but, our Madge?.

A quantum physicist might claim that its possible for vibrations good or bad continue to exist where thought, emotion or events happen then ripple out forever much like an ongoing radio wave? Or is it simply coincidence that Spencer Frederick Gore, Walter Sickert, Augustus John and thirteen others should be an

exclusive group of men only, although a few women artists were involved on the periphery, yet Sylvia Gosse were cut out altogether, unlike Virginia Woolfe’s Blomsbury set close by in a fashionable square in north London.

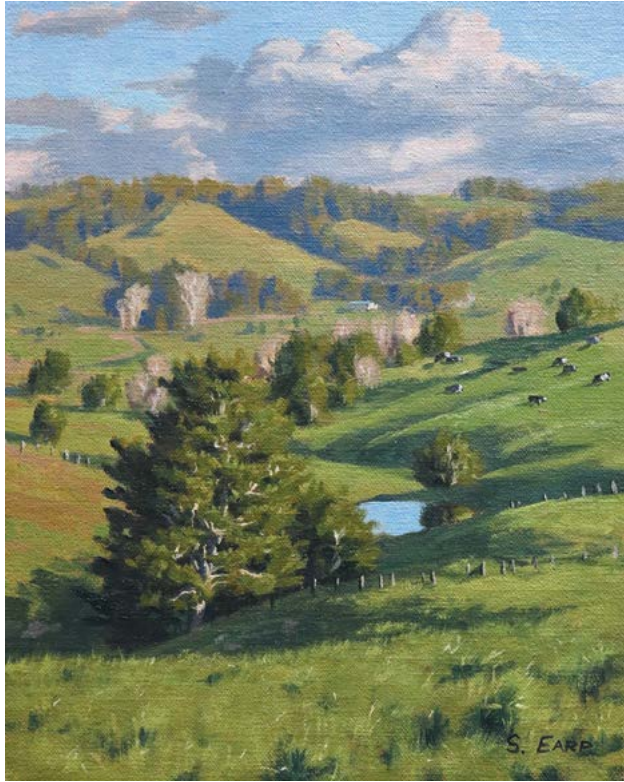
Making Art is the product of our imagination, skill, ideas and life experiences. Fired often by those we associate with. Where and why does creativity drive us? Is it within – or do we step into a force field bubble that exists, that a few of us are receptive to? Surely not from those same London Transport glazed maroon tiles that I never liked! They still exist fresh as if new on the Underground Station facade today. Now that must stand for something!

May that same Creative force be with you – relax, pencil sketchbook felt pen or brush in hand – and just let it happen – what a Buzzzzzz! N

HOW TO PAINT TREES AND FIELDS

Tips For Mixing Greens

By Samuel Earp



Oromahoe - oil painting - Samuel Earp



Photo for reference should you want to try this demonstration

In this demonstration I will show you how to paint this beautiful countryside scene and I will give you some tips on mixing greens that you would typically find in the landscape.

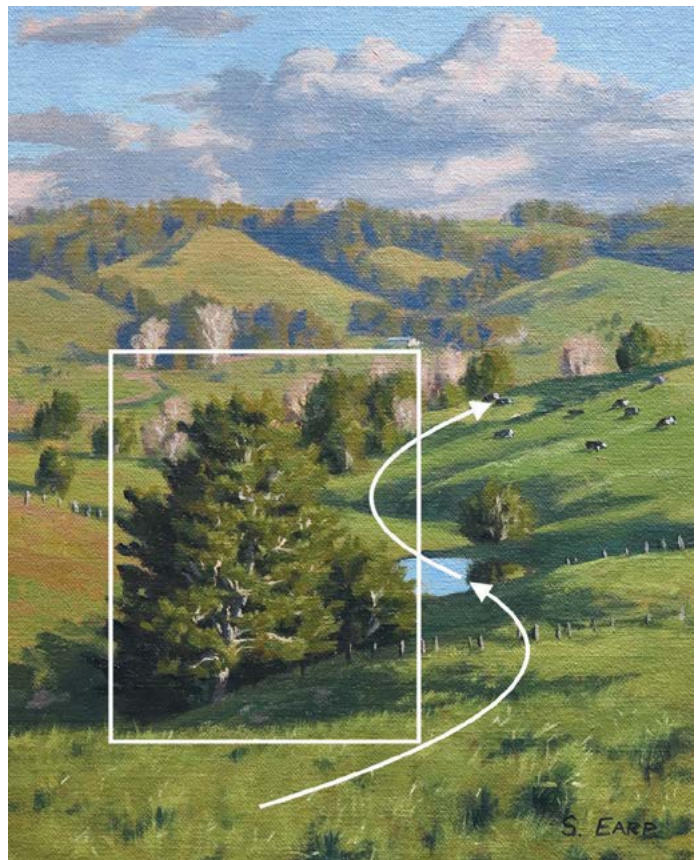
This painting is inspired by the Northland Region of New Zealand. Originally started as a plein air painting, I added more detail to it in the studio.

Reference Photos

Feel free to use this photo if you would like to have a go at painting this art work.

Composition

This composition implies rhythm more than anything and incorporates an 'S' composition also known as a compound curve. The large totara tree on the left is one of the main areas of interest in this composition.



Composition.

Colours

I am painting with oils but you can just as easily paint this in acrylics as well. The colours I used in this painting are as follows:

- Titanium white
- Burnt sienna
- Yellow oxide
- Cadmium yellow
- Cadmium orange
- Quinacridone magenta
- Ultramarine blue
- Cobalt teal
- Phthalo green

Brushes

Here is a list of the brushes I used in this painting:

- No.5 flat
- No.2 flat
- No.3 filbert
- No.1 round
- No.0 round
- No.00 round
- 1/4 dagger

Painting Tutorial

This art work began as a plein air field painting in a location near Oromahoe in Northland, New Zealand. The area is characterised by rolling hills, farms and a mix of European, Australian and native New Zealand trees. Whenever I start a studio painting I use the exact same method of painting when I'm out in the field as when I am painting en plein air.

I am painting on a 8" x 10" linen panel that I toned with a layer of burnt sienna. The burnt sienna adds vibrancy to the painting.

I sketched out the composition using a No.1 round brush with burnt sienna mixed with Liquin Original (Liquin). I am using Liquin as a medium to thin the paint, it also has the advantage of speeding up the drying time.



Once I have sketched out my composition I began the painting. The most important thing was to paint my dark values first, then it didn't matter that the light was changing. The darkest values are found in the trees shadows and grass. I also painted the cloud shadows first as well.

The cloud shadows are a mix of ultramarine blue, burnt sienna and titanium white. I use the same colours for the shadows in the distant trees but with less titanium white so the value of the colour is darker.

The colours for the tree shadows include a mix of ultramarine blue, yellow oxide and I also used the same colours for the grass shadows but I also added cobalt teal, quinacridone magenta and titanium white.

The grass shadows are lighter in value than the tree shadows.



I paint the cloud highlights with a mix of titanium white and burnt sienna. The burnt sienna helps the clouds to sit back in the composition.

The sky is a mix of ultramarine blue, cobalt teal and titanium white.



Painting the Fields and Grass

When it comes to painting fields and grass one of the key things to keep in mind is that grass is one of the lighter values you will find in the landscape and green wavelengths of light don't travel well over long distances. Therefore greens start to drop out the further away in the landscape they are. If you keep this in mind this will help you to paint more natural looking greens.

When painting the distant fields in this landscape I desaturate my green mix which will help those fields to recede. In order to do this I create a green mix with lower chroma colours. I mix ultramarine blue, yellow oxide and titanium white. I also mix in a little cobalt teal and round off the mixture with quinacridone magenta.

The red in the quinacridone magenta is opposite to green on the colour wheel so this helps to desaturate the green.

As I work my way towards the mid ground and foreground I increase the saturation of my green by introducing cadmium yellow and a little phthalo green.

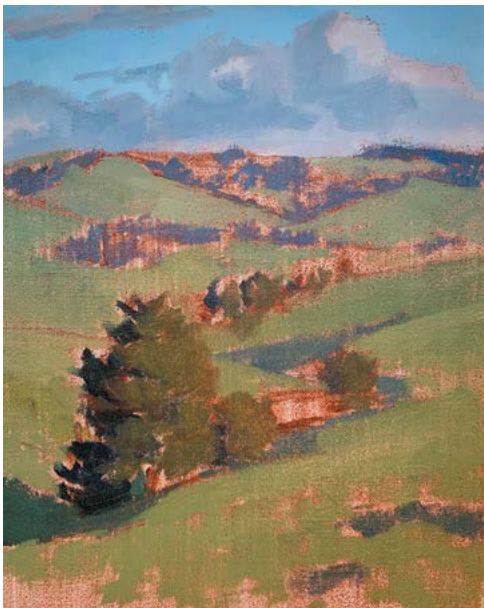
The most saturated green is found in the foreground.

Painting the Trees

Trees are often some of the darkest values you will find in the landscape so our green mix must be darker than the grass in order for the trees to stand out in the painting.

Totara trees have a similar colour to some species of pine trees but the foliage can often be a little more olive.

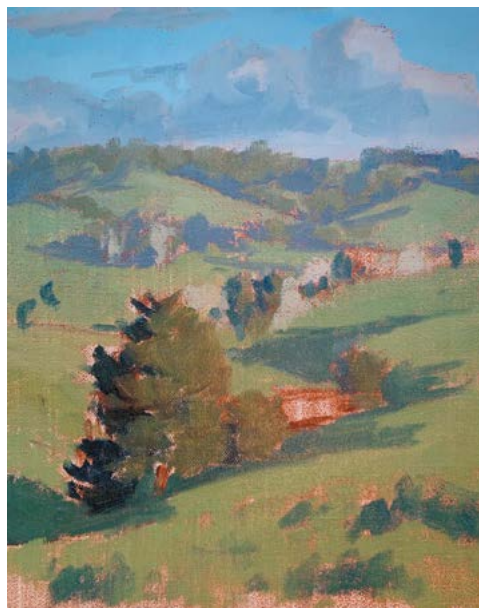
I mixed the colours for the tree's crown with a mix of ultramarine blue, yellow oxide, cadmium yellow and cadmium orange which gives the tree a nice olive green colour. I also mix in a little phthalo green to add texture here and there.



Painting the Trees on the Distant Hills

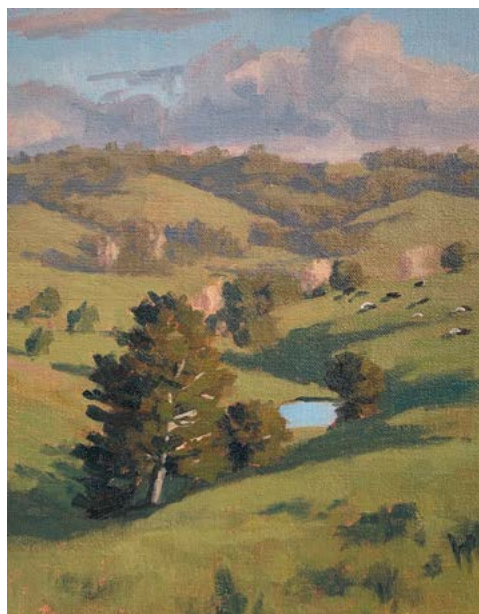
As we need to keep in mind that trees are some of the darkest values you will find in the landscape, they also need to sit back when painting trees that are in the distance.

For this I mix a low chroma green mix of ultramarine blue, yellow oxide, a little quinacridone magenta and titanium white.



I finished up the plein air aspect of this art work by painting by restating the dark values in the trees, grass and clouds and then tidying up the whole painting.

I add a few details including the network of stems and branches within the trees and adding a few cows.



This is how the painting looked when I had just finished painting it in the field.



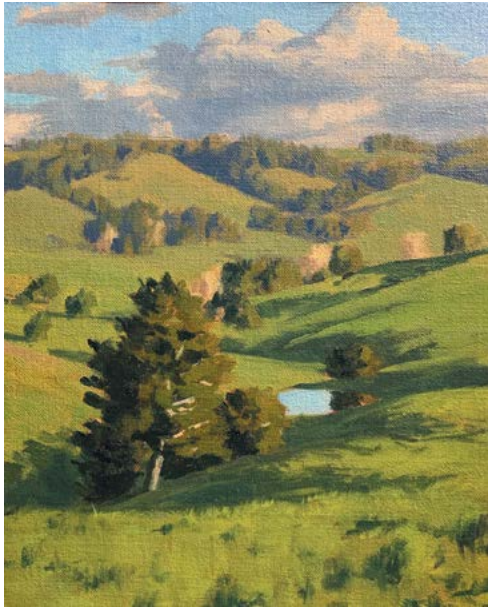
Back to the Studio...

I let the painting dry for a couple of days and then began adding details to this painting. Essentially I am using the same colours that I used when I was painting in the field.

I am now using smaller brushes, mainly No.2 flat brushes and No.3 filberts. I refine the shapes of the clouds and I work on the trees on the distant hills.

I decided to make the value of those trees in the distance a little darker.

When adding more details to the grass in the foreground I used a 1/4" bristle dagger brush to start with and painted in an upwards motion.



At this point in the painting I model the paint within the foliage of the totara tree in the foreground using a 1/4" dagger brush and a No.3 filbert. I build up the the foliage with lighter layers of paint to communicate a three dimensional form.

I begin adding highlights to the fields in the mid ground and I am using the same colour combination that I used when I was paint this art work in the field but adding more titanium white into my mix to make the value lighter.

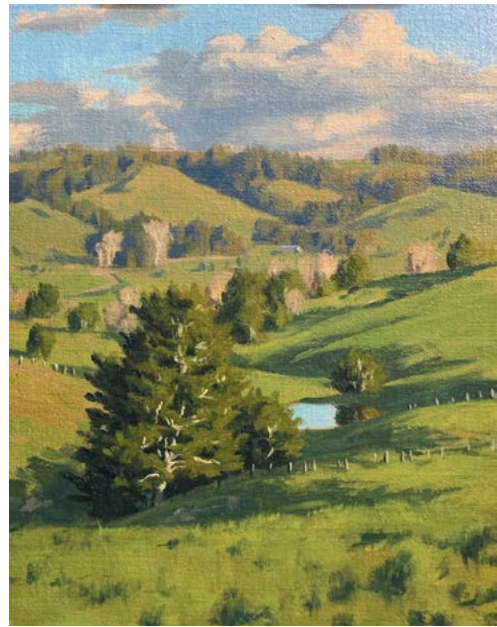
I add detail to the network of branches and stems in the trees and paint the suggestion of fences that define the boundaries of the fields.

See more about Samuel Earp and get more demonstrations here:

<https://www.samuelearp.com/>

<https://www.samuelearpfineart.com/>

<https://www.youtube.com/c/SamuelEarpArtist1>



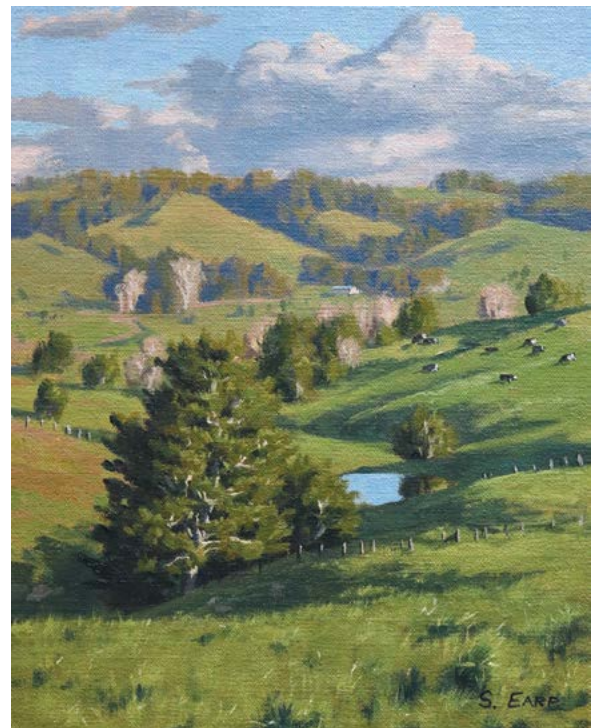
Adding the Final Details

I let my painting dry again so I can add the final details to complete it. It's here that I have saved my lightest tones until the end.

I paint a few highlights within the totara tree in the foreground.

I paint the suggestion of thick grass in the foreground by marking in a few blades of grass with a No.00 round brush. I generally go for the less is more approach when it comes to detail as I didn't want to over complicate the painting and risk spoiling the composition.

I finish up the painting by reintroducing some cows in the field. I had to paint over them when I was working of the fields in the mid ground. Adding a few animals gives another part to the visual story of your painting. ■



EXOTIC ROOTS

Born in California, [Mark Daniells](#) grew up in the Federated States of Micronesia. While living there, his mother was a teacher and his father was a civil engineer and both were artists as well. He loved drawing during his youth and had ample time to explore the wildlife with his three brothers. Years later, after moving back to California and focusing on art, he graduated from the University of California Berkeley with a Bachelor's degree in Fine Arts with an emphasis on Print Making. He had acquired the additional skill of being a builder which helped sustain him for many years.*



'Uncle Jackie', 400 x 600mm. Watercolour.

During his childhood, growing up in the islands of Micronesia, Mark was instilled with a sense of awe for natural beauty. Nature is the true master of design, shapes and colour. With his island roots he eventually moved to Hawaii where he lived for close to 40 years with his wife Diane. Being an accomplished builder he finally realized his dream of being a full time artist and opened Mark Daniells Gallery in the town of Hanalei on the island of Kauai, Hawaii.

He was drawn to New Zealand and purchased property in the Far North in 2003 and shortly after received permanent residency. He began his new roots here moving permanently to NZ in 2019.

Mark has found his passion for art undiminished. Finding inspiration through other artists Mark says: "I love Sorolla for his light, Gauguin for his colour, Winslow Homer for his watercolor style. The list goes on. Here in New Zealand I like Dick Frizell's work a lot. I'm still discovering what a rich community of artists there is here."

Being very grateful for the gift of art, Mark says he often feels like a wizard with magic when creating. He always seeks peer recognition and feels he will improve with their support. He is most proud of being able to feed his family being a professional full-time artist.

"In five years' time, my relationship with art will most likely be much the same, and I know I can always improve and be inspired by my fellow artists"

Recently Mark moved from working



'Mangonui Harbour', 460 x 1530mm. Oil.

mainly with oils to including watercolour, which is currently his favourite medium. "I'm loving getting back to watercolour now after using oils for so many years. I am a member of the New Zealand Watercolour Society and look forward to being involved with other artists here in NZ."

Apart from watercolour works, Mark also enjoys printmaking, silk screening, sand blasted/etched glass, carving wood pieces and oils. He also offers art lessons in a small group as well as private. His favourite piece of equipment at the moment is his flat brush, for it's versatility. His whimsical "Beach Creatures" created from driftwood found on the beaches in the Far North, are one of his favorite creations sold at his gallery.

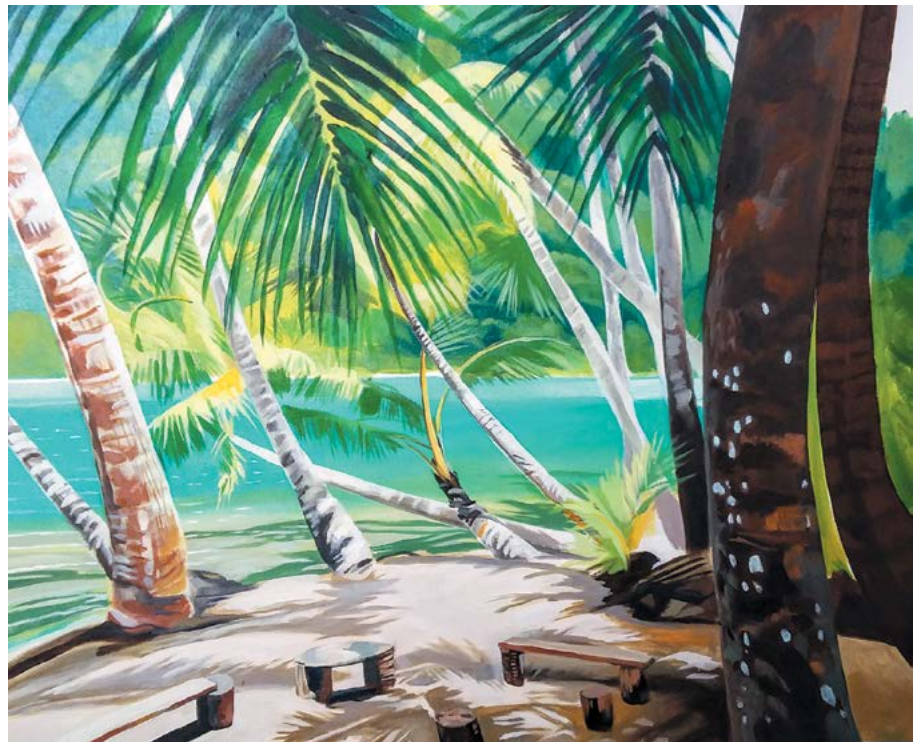
We asked Mark how he works, from start to finish. "Ideas show up in my head and when they don't recede, I find how best to approach the concept and which medium. Then usually I will draw out the piece either on canvas or paper. I paint mostly from photos that I take so I always have my camera handy. I use prepared rag canvas and Arches 140lb watercolour paper preferably from a roll."

When creating, Mark likes to listen to Spotify and drift, from African Harp to Bach Cello. In his spare time he enjoys surfing and waka paddling.

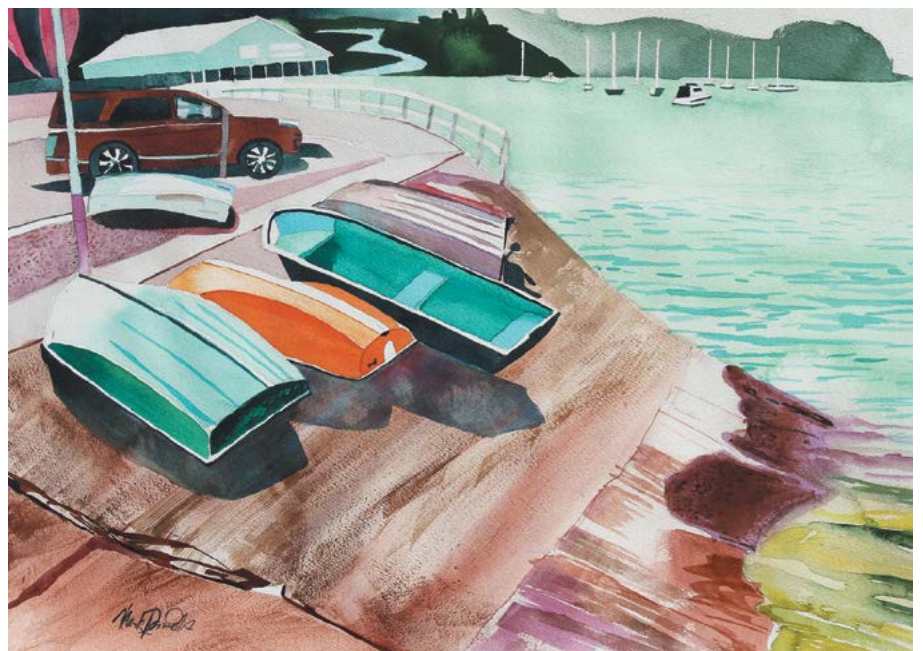
For new artists Mark says "Dump the excuse and get to it. It's up to you to make it happen. Your results will lead you."

Mark has opened up his own gallery 'Mark Daniells Art' at 7 Beach Road Mangonui, Northland. He is also represented by the Bay of Islands Trading Company in Russell.

Listing the countries where he has his work in collections, Mark says "Most



'Thinking of Tahiti', 600 x 760mm. Oil.



'Ramp in Mangonui', 420 x 570mm. Watercolour.



'Sunset', 600 x 1060mm. Oil.



'Generations', 600 x 1016mm. Oil.



'From the Pier', 600 x 900mm. Oil.



'Barracuda', 914 x 1220mm. Oil.

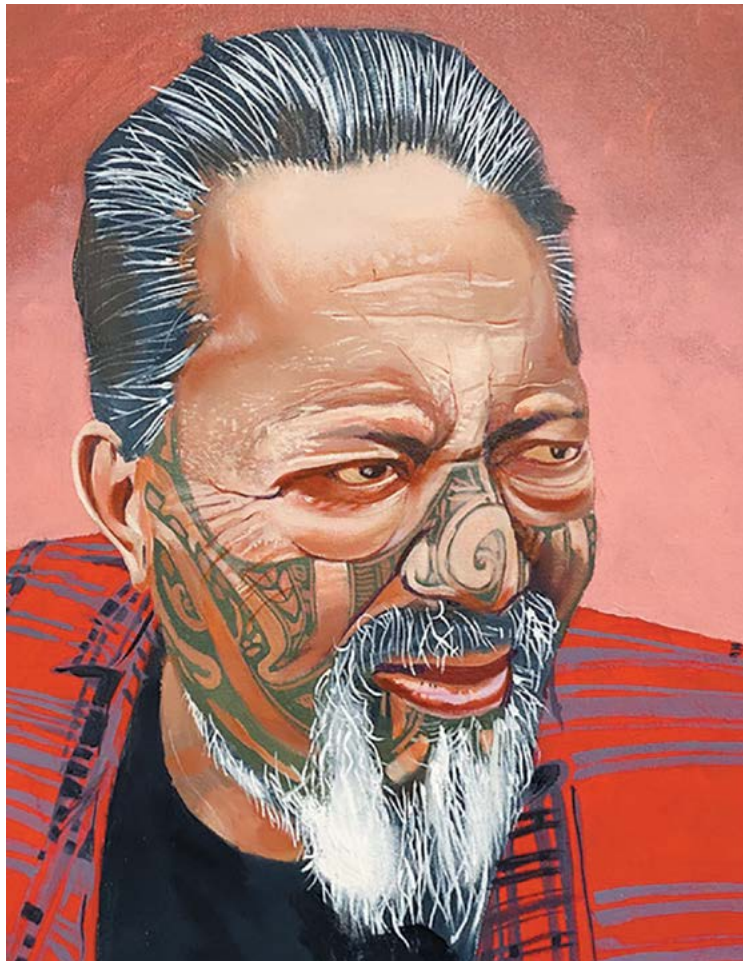


'Bagheads, say Cheese', 300 x 530mm. Watercolour.

states in the USA as well as Australia, New Zealand, China, Japan, Canada, Mexico, Malaya, South Africa, France, Germany, Switzerland, Italy, England and more" His work has been purchased by many large corporations through the years and his art clientele ranges from well know actors to those who are collectors of fine art which can be viewed on markdaniellsart.com

To see more of Marks work and accomplishments, please visit markdaniellsart.com He is also on Instagram @markdaniellsart and Facebook.

Evan Daniells, Mark and Diane's son who resides in Hawaii, manages the website markdaniellsart.com. He is a graduate of University of Waikato in New Zealand." 



'Pete', 350 x 450mm. Oil.

***MICRONESIA:** The region has a tropical marine climate and is part of the Oceanian realm. There are four main archipelagos—the Caroline Islands, the Gilbert Islands, the Mariana Islands, and the Marshall Islands—along with numerous outlying islands.

Politically, the islands of Micronesia are divided between six sovereign nations: the Caroline Islands are divided between the Republic of Palau and the Federated States of Micronesia, the latter often shortened to "FSM" or "Micronesia" and not to be confused with the overall region; the Gilbert Islands (along with the Phoenix Islands and Line Islands in Polynesia) comprise the Republic of Kiribati; the Mariana Islands are in union with the United States, divided between the U.S. Territory of Guam and the U.S. Commonwealth of the Northern Mariana Islands; Nauru is a fully sovereign nation, coextensive with the island of the same name; and the Republic of the Marshall Islands is coextensive with that island group. Also noteworthy is Wake Island, which is claimed by both the Republic of the Marshall Islands and the United States, the latter having actual possession under immediate administration of the United States Air Force.

Chuuk State is one of the four states of the Federated States of Micronesia. The other states are Kosrae State, Pohnpei State, and Yap State. It consists of several island groups: Namoneas Faichuuk Hall Islands Namonuito Atoll Pattiw Mortlock Islands Chuuk is the most populous state of the FSM with 50,000 inhabitants on 120 square kilometres. Chuuk Lagoon is where most people live. Weno Island in the lagoon functions as state capital and is FSM's biggest city. It is scheduled to possibly vote fo

The main population center of Chuuk State is the Chuuk Lagoon, a large archipelago with mountainous islands surrounded by a string of islets on a barrier reef.[citation needed] The two major geographical and dialectic divisions of the Chuuk Lagoon are Faichuuk, the western islands, and Namoneas, the eastern islands.

RAGLAN ARTS WEEKEND BACK ON – THIS TIME ON LABOUR WEEKEND!

By Nicky Brzeska

After a small set back when its Easter event was cancelled, the much-loved Raglan Arts Weekend (RAW) event is now back on, with a new date set for Labour Weekend, 24th to 26th October this year.



Accomplished Raglan artist Jane Galloway displays her new abstract style, a marked difference from her incredibly detailed realist work to date, and one she developed in lockdown



The Preview Exhibition held in mid-March – an 80-person gathering and a new record for opening night sales for RAW – before lockdown put the event on hold.



The popular open studio artist trail around Raglan is in its 11th year and enables visitors to meet artists in their own spaces, get a peek into the creative process and be the first to purchase new artworks developed specifically for the weekend.

“We’re keen to keep up our momentum and especially build on the success of our opening night of the Preview Exhibition, which we hosted literally a week before lockdown,” says Nicky Brzeska, RAW Co-ordinator. “It was pretty surreal going from an 80-person gathering and a new record for opening night sales, to no event in a matter of a week, but we’re so pleased we’re able to pull it off still,” she says.

Local businesses have really helped make this happen with Raglan Signs reprinting and installing signage for free, local graphic designer Mafia Designs making changes to artwork at no cost and others volunteering their time and skills to help make RAW a reality this year.

The 37 registered artists are rearing to go with only a couple sadly not making the new October date. The event promises to surprise and delight with a wide range of media including paint, photography, illustration, pottery, mosaic work, jewellery and organic sculpture, to name but a few.

One unexpected outcome from the postponement is the inspiration that many of the artists have drawn from lockdown, as well as the time and breathing space to create more works. One such artist is Jane Galloway, whose incredibly detailed realist paintings have given way to a newer more abstract style, one that she has been nurturing in lockdown through a new course and lots of practice.

For a taste of what’s on offer, interested folk should visit the Preview Exhibition at the Old School Arts Centre, open week days from 10 until 2pm until 26th October 2020. Here visitors will be able to see and purchase from the ‘Talking about Climate Change’ exhibition or pick up a limited 300x300 artwork for \$200.

The Raglan Arts Weekend will run for three days over Labour Weekend from Saturday 24th October to Monday 26th October. It is a self-guided art trail visiting open studios of the very best artists that Whaingaroa has on offer. Most artist studios are open from 10am until 5pm.

For further information, visit raglanartsweekend.nz, [@raglanart on Facebook](https://www.facebook.com/raglanart), or pick up a copy of the new brochure from the Raglan Old School Arts Centre or various cafes and galleries across the North Island. [N](#)

STITCHING THEIR WAY THROUGH ISOLATION

Words: Felicity Willis • Photographs: Amanda Sherman

The current pandemic and the isolation of lockdown has been no bar to creativity for New Zealand's embroiderers as they launch the first ever virtual exhibition of their art on the website embroidery.nz.co.nz. The Association of New Zealand Embroiderers Guilds Inc, the parent body for New Zealand's 58 embroiderers' guilds, organised the exhibition, Focus on Stitch, as a replacement for its biennial conference and exhibition which had to be cancelled because of Covid-19. The exhibition was open to all textile artists and works came from all around the country. Susanna Shadbolt, director of Aratoi Wairarapa Museum of Art and History, and two very experienced embroiderers Reverend Liz Greville, Masterton, and Jenny Hunter, Levin, judged the exhibition and said there was a wide and imaginative use of ideas, colour and media amongst the embroideries presented and they were impressed with the way entrants boldly used technology in their work, which ranged from strings of lights through to repurposed plastic packaging and waste. Prizes were awarded in traditional and contemporary categories plus a special founders' section open only to members of ANZEG. The theme for the contemporary section was innovation – fresh vision, pulsating energy and the winner was Dawn Nicholl of Whangarei with her colourful 'Ring Necked Vase Bird'. The 3-dimensional embroidery is a fantastical bird with gorgeously coloured plumage. Dawn says she enjoys drawing imaginary birds and spotted the base vase in an op shop which looked like a sitting bird just waiting to be dressed in feathers. Dawn also won the Founders Award with her recreation of an historical 'pocket' embroidered with flowers in memory of past embroiderers and friends. The traditional section (Reflection – our heritage, homage to the past) was won by Dunedin embroiderer Jan Wilson who combined classical European embroidery techniques with Pacific patterns to create a beautiful and subtle wall hanging in shades of cream and brown which reflects her interest in the universality of iconography among the world's people, and used her western embroidery techniques to showcase



'She & Me; We & Them = Us' by Jan Wilson, Dunedin. Pulled fabric and counted thread embroidery. 480 x 930mm. Winner of the traditional section 'Focus on Stitch' Virtual Embroidery Exhibition.



ABOVE: 'One Fish, Two Fish' by Claire North, Marlborough. Surface embroidery on hand-dyed silk. 250 x 690mm overall; 250 x 180mm each fish. Judge's merit prize and viewers' choice prize 'Focus on Stitch' Virtual Embroidery.

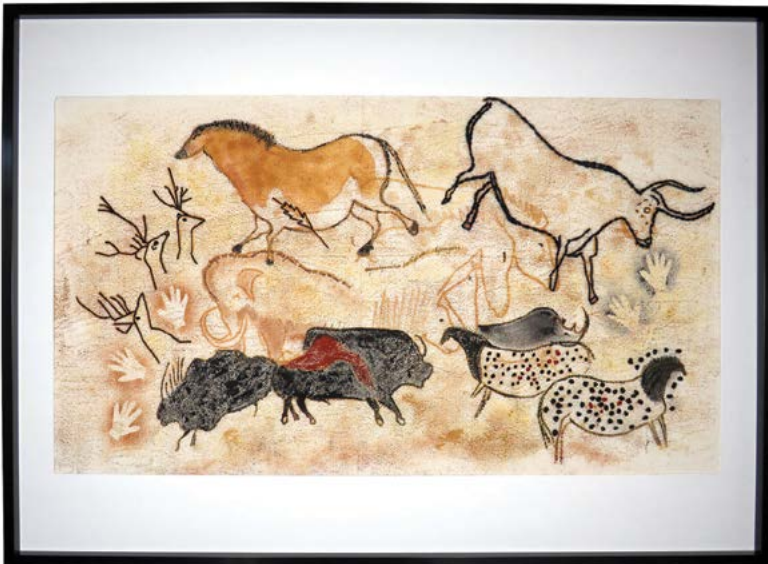
the similarities and give expressive interpretation to what is recognisably the joint visual poetics of New Zealand in the Pacific. The cancelled conference's overall theme of Vision

2020 was celebrated in two pieces by Kim Wood from Waimauku. Kim's imagination took her to eyes and vision and so she wove a tale of the love between John Jacob Bausch (of the optical glass makers Bausch and Lomb) and his wife Anna, a passionate embroiderer. So that they would always be close in spirit, Anna created a set of embroidered eye charts for John to use in 'The Travelling Optician's Kit'. The second part of the story she created was 'A Gift for You' based on an optician's dioptic, using the lenses to mount stitch examples. Sabine Galvin used Pythagoras'



'Gratitude' by Linda Inglis, Tauranga. Surface stitch, paint and lace on canvas. Inspired by her son's trip to Anapurna 2019. 575x260mm. Judge's merit prize, Contemporary section 'Focus on Stitch' Virtual Embroidery.

quote 'Consciousness sleeps in the stone, dreams in the plant, awakes in the animal and slowly becomes aware of itself in man' as her inspiration, setting the words against depictions of ancient cave paintings using paint and stitch to tell the story evoking an almost dream-like atmosphere delving back into the past. Another embroidery to successfully combine mixed media was Linda Inglis' piece 'Gratitude' in which she used paint, lace and stitch to create an impression of Nepal's mountains following her son's first trip to Annapurna and his contemplations about the trip and the effect it had on him.



'Cave Painting and Pythagoras' by Sabine Galvin, Wellington. Monoprinting and embroidery on canvas. 530x295mm. Third contemporary section 'Focus on Stitch' Virtual Embroidery.

Firmly based in one of the most highly traditional and historic techniques, crewel embroidery, Jo Dixey's immaculate stitching in 'Entwine' pushed the traditional design envelope by including her trademark figures hiding in amongst the leafy patterns, alluding to the way in which embroiderers are entwined with the stitches from the past even as they create contemporary work. Claire North used hand-dyed silk to great advantage in stitching her fish in 'One Fish, Two Fish' creating fantasy fish based on her thoughts about the numerous species in our oceans, with their many beautiful colours, patterns and forms, how well they are adapted to such an amazing variety of marine habitats and how much they add to the richness of our universe. Her colourful and creative fish were the viewers' choice winner on line by a wide margin.


Wellington embroiderer Susan Swann found a way to use silk ribbon as if it were paint in 'New Zealand Summer' building up lines of colour to reflect the colours of sea, sand and sky. Her work was inspired by Aboriginal artist and musician Kurun Warun who uses mark-making and negative space to build large-scale works reflective of his environment and heritage.

RIGHT: 'Entwine' by Jo Dixey, Helensville. Crewel in wool on linen. 405mm sq. Second, Traditional section 'Focus on Stitch' Virtual Embroidery.



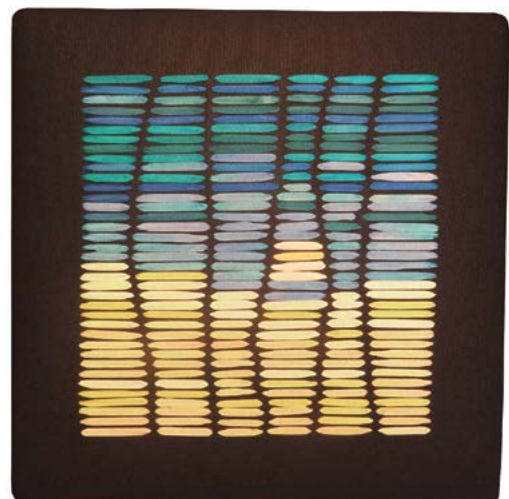
Prize winners were: Contemporary: 1st Dawn Nicholl, Whangarei, 'Ring Neck Vase Bird' (and Extensions prize); 2nd Kim Wood, Waimauku, 'The Travelling Optician's Kit'; 3rd Sabine Galvin, Wellington, 'Cave Painting and Pythagoras'. Merit award: Linda Inglis, Tauranga, 'Gratitude'. Traditional: 1st Jan Wilson, Dunedin, 'She & Me; We & Them = Us'; 2nd Jo Dixey, Helensville 'Entwine'; 3rd Tina Ward, Putaruru, 'Captain James Cook RN FRS'. Merit award: Anne Reeves, Taupo, 'Collingwood Heritage'; Claire North, Blenheim

EXHIBITIONS & EVENTS

'One Fish, Two Fish'. Founder's Award: Dawn Nicholl, 'Memory Pocket'. The Association of New Zealand Embroiderers' Guilds promotes and encourages a high standard of embroidery in New Zealand. It facilitates education about embroidery and textile art, provides venues for artists to display their work and shares information about embroidery and the Association's activities through its magazine 'Threads'. For more information and to view the virtual 'Focus on Stitch' exhibition visit the website www.embroiderynz.co.nz. 

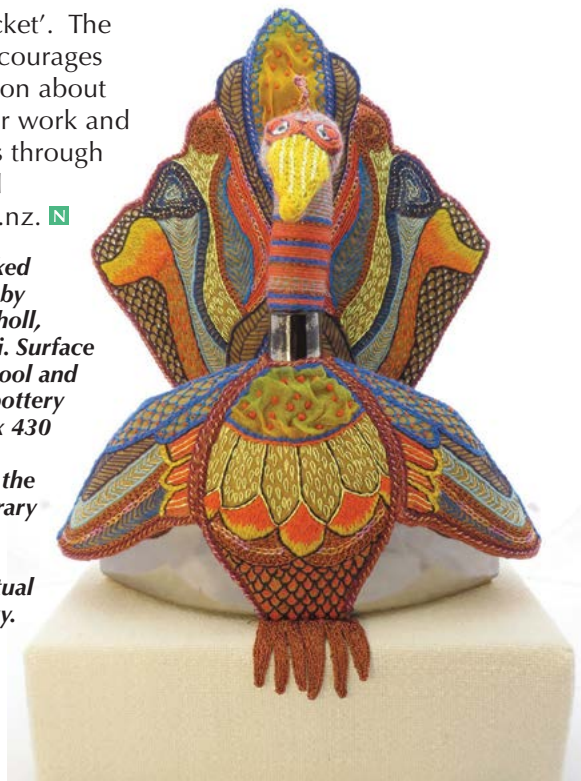


'A Gift for You' by Kim Wood, Waimauku. Optician's dioptic using the lenses as a base for counted and surface embroidery imaged as a gift to John Jacob Bausch from his wife Anna. Traditional section 'Focus on Stitch' Virtual Embroidery.



'New Zealand Summer' by Susan Swann, Wellington. Silk ribbon on linen. Inspired by Aboriginal artist Kurun Warun. 250mm sq. Contemporary section 'Focus on Stitch' Virtual Embroidery.

'Ring Necked Vase Bird' by Dawn Nicholl, Whangarei. Surface stitch in wool and rayon on pottery vase. 180 x 430 x 270mm. Winner of the contemporary section, 'Focus on Stitch' Virtual Embroidery.



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NEW ZEALAND ART COLLABORATION



Art Collaboration between Auckland Contemporary Artist, [Anna Mollekin](#) and Tauranga Metal Embossing Artist, [Ninette Kruger](#).

Tauranga metal artist, Ninette Kruger, approached Auckland contemporary artist, Anna Mollekin during Lockdown, after seeing her beautiful New Zealand fauna and flora artwork on Choice, a Facebook page showcasing New Zealand-made products.

Anna graciously agreed for Ninette to emboss her “Homegrown Lace” piece in metal. Ninette documented the embossing process with photos and videos and kept Anna informed while working on her design. (See <https://www.ninettekrugermetalart.com/artistcollab-with-anna-mollekin> for behind the scenes photos and videos).

After the embossed metal artwork was completed, Ninette interviewed Anna on her YouTube channel to discuss the inspiration behind her art, and the two discovered they had a lot in common!

Since they really enjoyed working together, it was promptly decided to extend their collaboration to include 2 more pieces in Anna’s ‘Lace’ series, called ‘Fantail’s Lace’ and ‘Tui’s Lace’.

Have a look at the YouTube video here: (<https://youtu.be/9Pp1Wm-UjEw>)

Anna and Ninette are currently working towards an exclusive art exhibition where their collaboration pieces will be featured along with other metal artworks from collaborations with more New Zealand artists.

Handcrafted with careful attention to detail, these timeless metal artworks enhance the aesthetics of interior design spaces. N

ARTIST BIO

Born and raised in South Africa, Ninette immigrated to New Zealand in 2016. Her work includes metal mediums such as pewter, aluminium, and copper.



Ninette is inspired by the beauty of her surrounds and the pristine beaches, forests and lakes of New Zealand. Her work features a lot of texture and depth and she only creates one-of-a-kind, truly unique artworks.

WELLINGTON POLICE LINE HOLDING CELLS WITH ART BY PRISONERS, STUDENTS

By Sam Farrell

Wellington Police have lined the walls of their holding cells with art in an effort to make it a more positive space. Fourteen pieces were picked from over 60 submissions and include some from prisoners.

The man in charge of the holding cells, Senior Sergeant Stu Taylforth, knows exactly how bleak they can be. He put the call out to artists to create work resembling 'Awhi', meaning help and support in Te Reo Māori.

"When people come down here, they're actually in crisis. We have to hold them accountable for their behaviour but how can we support them to change their behaviour so they stop coming back, so that they're not a statistic," he said. The artists range from year seven students to prisoners at Rimutaka Prison.

Melanie Corby, a teacher of 24 years, started painting in the last two - a hobby inspired by her own dark times. "I was going through a stage in my life where my son was really ill and I was really stressed and had a lot of anxiety." Melanie's picture is the first thing people will see when they arrive at the cells.

The whales she's painted are patterned with detailed drawings of other sea creatures to represent the many services available to people in crisis.

"I just hope when people walk through they're inspired that there is hope and the world is full of colour and brightness and they can grasp a little straw of that and know they're here for a reason and a purpose," she said. The pictures will stay up indefinitely and there are plans for more art instalments in the future.

We're super happy with the outcome of all artists involved!

At the Wellington District Police HQ, Police have lined up art work along Cell Hallways to make a more calm and peaceful atmosphere to inmates coming in, and, out. Over 60 submissions from artists including year seven students and, prisoners at Rimutaka Prison.

Melanie Corby come first place & has been a teacher for over 20+ years. She was the winner of the event & has the largest showcase as inmates come into the parking / loading bay for the Wellington District Police HQ.

Melanie Corby was super excited when she was awarded, it goes to show that a event like this can bring many artists from all areas can come together into one group & showcase their work to the media / world

"I just hope when people walk through they're inspired that there is hope and the world is full of colour and brightness. They can grasp a little straw of that and know they're here for a reason and a purpose," she said.

-NewsHub 



Melanie Corby in front of her artwork at Wellington District Police HQ



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ZONING IN

By Cindy Kent Woest

Melanie Corby has an unusual claim to fame: her painting is the first thing people see when entering the Wellington Police HQ holding cells. “I just hope when people walk through, they’re inspired that there is hope and the world is full of colour and brightness. They can grasp a little straw of that and know they’re here for a reason and a purpose,” she said. This is her story.



I used to love drawing as a child, and I had an Aunt who used to paint. She taught me to make a notebook out of recycled paper when I was about 12 years old. I filled that little notebook with 100s of drawings of cartoons and animals. I had an eye for detail and being able to look at a large image and draw it perfectly scaled

down. I took art painting right up to bursary level 7th form. I wanted to do a fine arts degree when I left high school, but my parents said there was no money in art, so I trained as a primary school teacher.

About four years ago, my eldest son was going through a lot of health issues and we were at the hospital often for procedures and appointments. I was going through a time of feeling anxious and overwhelmed with life and challenges. I joined a friend’s art group and that helped me to zone out and it gave me an outlet to be creative and let my mind and hands relax and go with the painting flow. I then started using ink pen to create drawings using intricate fine detail inspired by the Zentangle method which motivated me to take time for myself; and let the pen and my mind relax.

Approximately three years ago I drew my first image of a Tui and a Fantail, using ink pen, which I gave to my parents for a Christmas present. My Nana, who was around 97 years at the time, was really taken by the drawings and was adamant I could sell them. I kept saying to her “do you really think so Nana?” She kept encouraging me, and I kept drawing and went to sell at my first market not long after. I was in disbelief as to how much art I sold that day! So, I kept drawing because of my Nana. She passed two years ago, and I know she would be so proud of me if she could see me now.

My biggest career success so far was last year when I entered a competition for the Wellington Police Custody Unit. Their aim was to brighten up the area in the custody unit with art on the walls to make the atmosphere brighter and more positive for the people in the holding cells. The art was aimed at giving people hope through the tough time of being in a cell. I entered a piece representing Wellington Harbour with 2 whales. I was so honoured to be chosen as one of the top 15 in New Zealand, and to have my artwork displayed. However, the biggest moment that I am so proud of was when my name was called out for winning 1st PLACE! And I even got a TV3 interview and was on the news that night! My artwork is called ‘Radiant Hope Awaits’ and is based on the Bible scripture Psalms 33:20. I am only new at beginning to get my art



‘Seahorse’, 297 x 210mm. Vivid and Dye.

into galleries, but currently the galleries that carry my work are Van Helden Gallery, Memelink Gallery, The White Room Gallery, and Souly NZ.

Since last June I have helped manage and organise the art craft market Pataka, which is held in the atrium of the Pataka Art + Museum in Porirua every 1st and 3rd Sunday of the month. I oversee all the administration and stallholder applications as well as organising each market day with stallholders. Our market has grown from six original stallholders to over 150 recorded on our database and continues to grow, so we will be searching for another venue next year! Being a part of the Pataka art craft market helps me to connect with other artisans and artists. We have something in common and I have a whole new network of amazing friends, not only at markets, but personal friendships too. I have also learnt to be more confident working with people, answering emails, and enjoy providing a positive fun atmosphere on market day. I love using my administration skills to manage and run an amazing market.

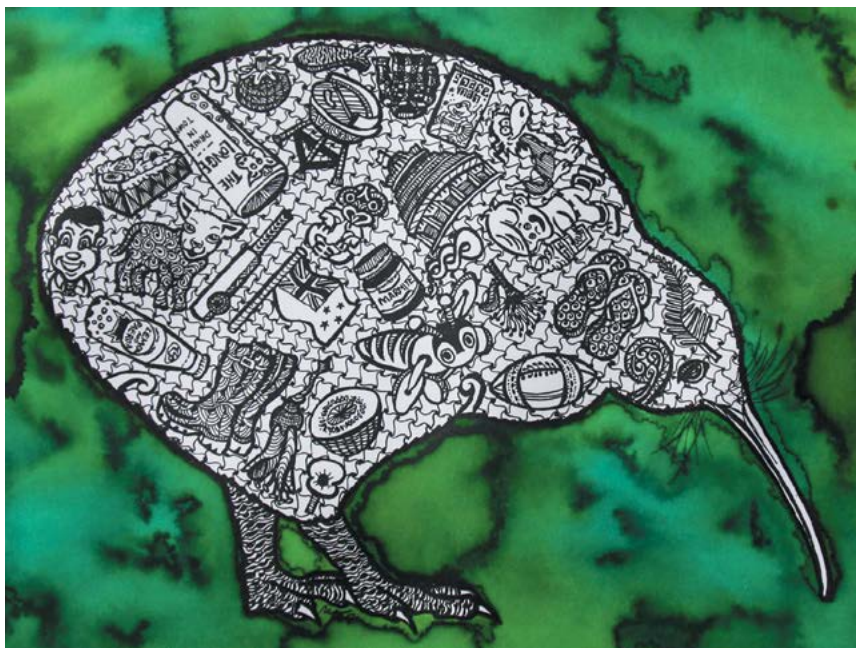
I was lucky to be a part of the Underground Market in Wellington between January and March before the Covid-19 lockdown. It was inspiring to know that my art was travelling with visitors to all parts of the world - America, Canada, India, England, Germany, Spain ... the list goes on. I am so honoured and proud to think that my art is travelling the world; that a little part of me is hanging up in people's houses or being sent in the mail as a card to brighten someone's day!

My art is mostly inspired by the peace and tranquility around us. In fact, when I create I prefer to listen to the peace and quiet of the bush; hearing the birds sing outside. I love nature, and our beautiful New Zealand bush where I live here in Wainuiomata. I am also inspired by all the different species of animals, birds and fish. I love drawing animals and have been drawing people's pets as commissions. I love visiting wildlife centres and zoos where I am inspired by the antics of the birds and animals. I often take photographs of animals in different poses to refer to later.

The first artist that I met used ink pen and I really admire his work, as he uses so many different shapes and pen strokes. This is Joe McMenamin, who lives and works in Feilding. I love the simplicity of his work and his style inspired me to draw using only an ink pen. Like Joe, I want to one day have my own art shop. The other artist that has



'Cow'; 250 x 250mm. Vivid and Dye.



'Kiwiana Kiwi'; 297 x 210mm. Vivid and Dye.

inspired me is Kristin Moger, who also works with a variety of ink pens and uses patterning in her animal images. I also love her style and the positive/negative of using black and white.

I love the freedom of being able to create with no boundaries, and to connect with other artisans and artists at the many markets and events I attend. We all support each other, and I have had a lot of guidance, friendship and help from other artists. I have learnt that no piece of art is ever a mistake. I have grown up being a bit of a perfectionist, but through my style of art I draw straight away with ink so there is no erasing any pencil. My ink drawing is perfect just the way it is. My favourite pen is



'Orca', 150 x 210mm. Vivid and Dye.



'Tui', 250 x 200mm. Vivid and Dye.



'Blue Penguin', 200 x 250mm. Vivid and Dye.

an Ink uniball roller black pen 0.5. Uniball pens come in different nib sizes for delicate work. The ink dries really quickly. This is important for me as I am left-handed, and the quick dry helps me to not smudge my work. The

Uniball line is also so delicate and fine, it allows me to do amazing patterning and details.

When I hand dye the backgrounds, I can be free and let the dye move and dry however it likes. I love the fact that I don't have to control it for a desired outcome. I work with powdered dye. Being a primary teacher for many years, my 'go to' for art was always crayon and DYE! I love the intensity of the colours and being able to make bold statements with dye and water. Every artwork I create with this technique is unique and different. I love the fact that each of my customers is buying an original piece of unique art. It has taught me to go with the flow and not be so focused on being perfect.

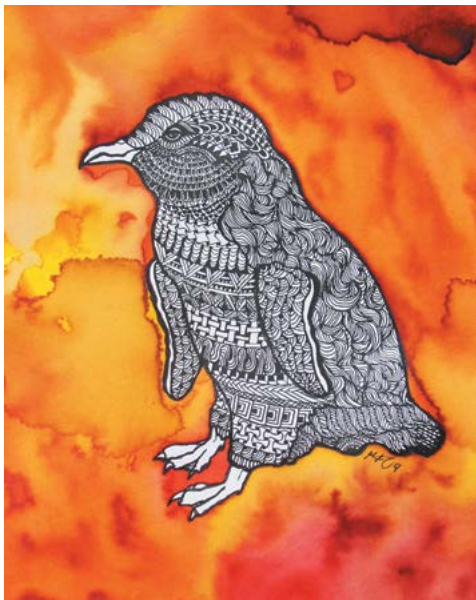
In terms of mounting my own work, my favourite piece of equipment is definitely my A3 trimmer and my Logan mat cutter. My friend, artist Brendan Grant, inspired me to do my own matting. He is also a left hander and I was worried that I might find the equipment hard to use but I gave it a go and can do it successfully! I usually shop at Gordan Harris in Wellington for the matt board and brushes. I also love to shop and browse at Warehouse Stationery. I am a self-taught artist, so I'm still learning about all the products artists can use. I use normal cartridge paper pads and also 210 GSM white card, as I found the dye works and dries better on stronger card. I print all my own work at Warehouse Stationery.

When I work, I begin by looking online at a variety of images of the animal I want to draw. I look at a lot of poses and then sketch a basic image outline on A4 Cartridge using pencil. I then get my Uniball ink pen and go over the outline. I then divide the drawing up into parts with lines. In each space I start doodling and drawing patterns. Once the image is completed, I print a copy onto a stronger 210 GSM card. I then mix my powdered dyes and normally choose 2-3 colours that I will paint on the background. This only takes about 1 minute using dye and water. Then I leave it to dry. The next day I outline the image and then matt or frame the artwork ready for sale!

I am currently working on drawing over 100 Dog breeds



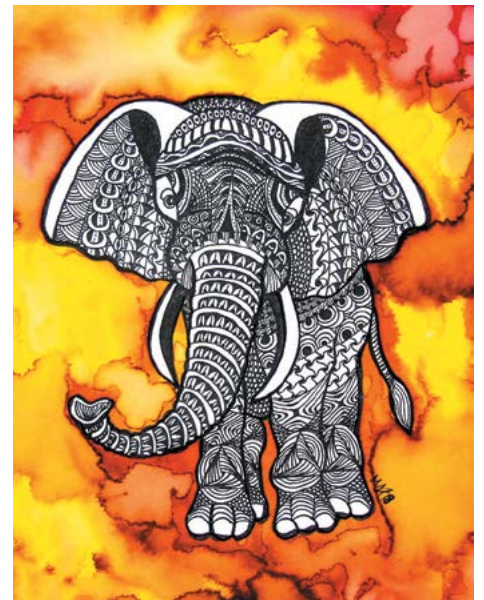
'Flower Burst', 150 x 210mm. Vivid and Dye.



'Blue Penguin', 300 x 250mm. Vivid and Dye.



'Tiger', 150 x 100mm. Vivid and Dye.



'Elephant', 200 x 250mm. Vivid and Dye.

to attend an event later in the year for the DAWG Agility Competition. I LOVE dogs, I have a Labrador Lucy who is 3 years old and a short haired Border Collie called Jess who is 9 months old. Next year I want to join agility classes with our Border Collie. I walk one to two hours most days with my dogs, as well as walking with other friends with dogs too. I am involved with my children's sports too - currently coaching, managing and umpiring my daughter's netball team, and managing both high school sons' badminton teams.

In the last few months I have had severe Carpal Tunnel Syndrome in both hands. I have had this on and off over the last 15 years and it would flare up during pregnancy. I won an art scholarship for the Learning Connexion School of Creativity and Art for 2020 but I was very disappointed I had to decline the offer in January because of my Carpal Tunnel. All through lockdown I was in a lot of pain, with my surgery postponed, and therefore had no motivation to draw. My two dogs motivated me to get out in the fresh air every day with them, and I spent time outdoors in nature in my garden. I am still waiting for a surgery date but I am at peace and still able to draw a little and paint. I am hoping I can reapply to the Learning Connexion once my surgery is done and my hands are healed.

In the short term, I see myself having art work in more galleries and in wildlife animals centres like zoos, vets, the SPCA, and wildlife sanctuaries in New Zealand. I would also like to be travelling a bit more going to markets around New Zealand. I also have ambitions to start new markets for emerging artisans. Currently my studio is the kitchen table, but in the long term I want to make a studio in the backyard, so I have a place to call my own in which to create and make.

My tip to other artists? "Be inspired by the world around you and never give up on your passion to create. Network with other artists and believe in yourself. Your ART is unique and original." N



'Radiant Hope Awaits', (1st Prize winner) Displayed at the Wellington District Police Custody Unit. 841 x 1189 mm.



'Piwakawaka', 250 x 200mm. Vivid and Dye.

PRECIOUS MOMENTS

By Cindy Kent Woest

***Natalie Gelder** is a busy, pregnant mum with a two-year-old toddler. As a result, most of her art is created at night by the light of a daylight bulb. But the journey into motherhood has also given her a wonderful new subject matter, "one that I am full of love and enthusiasm for". She tells us about her art.*



'Home', 210 x 297mm. Watercolour.



fringe building in Doncaster, in South Yorkshire, was a highlight for me. It was a steppingstone of independence as an artist and was my first self-driven exhibition since completing my art education at only 19 years old. Since travelling to New Zealand alone a few years ago (and my only tie to home leaving six months after my arrival!) continuing with my artwork reminds me who I am at heart.

In the past couple of years, my journey into motherhood has inspired me and has given me a new subject matter. I am full of love and enthusiasm to create new work from my experiences as a mother. Because I'm a full-time stay at home pregnant mum with a two-year-old boy, my only chance to work with full concentration is at night, so I quite often work under a daylight bulb. My two-year-old definitely soaks up most of my time and attention, which is great because he won't always be this small.

I mostly use pen and ink. For most of my pen and ink work I use Molotow brand fineliners and One4all acrylic markers. I've found these to be a lot more durable, and have a more consistent quality, than

becoming an artist, for me, has been a personal creative development process from a young age. My biggest motivator was my dad. He encouraged me in the right direction as an artist, together with building a creative and supportive family environment. I started going to fringe art association meetings in England with my Dad when I was still really young, around 12 years old. I did AS level Fine Art straight out of school, and then two years of studying at art college from 2010.

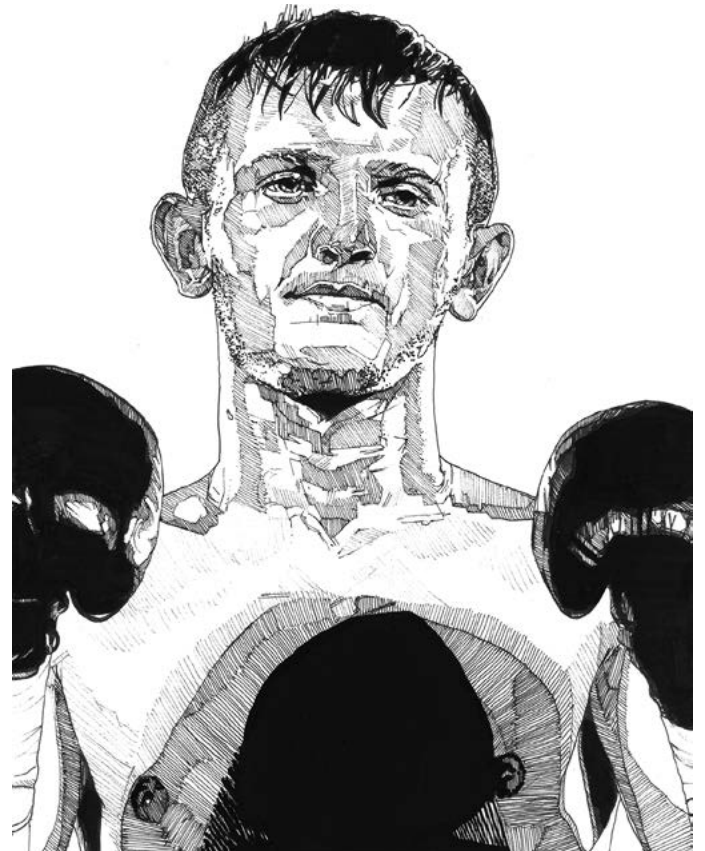
I think my animal people exhibition at the new



'Marlin action shot', 1015 x 510mm. Oil on canvas.



'Milky face', 210 x 297mm. Brown paper, White charcoal, graphite.



'Tom murder victim', 210 x 297mm. Fine liner.

Unipin or Posca. Recently I have started experimenting with oils and they are fast becoming my preferred medium. My preferred subject matter is definitely portraiture. I don't think anything captures emotion for me in a piece of art like the visual representation of someone's face. I have just started a series of portraits with oil and I feel like that's where my heart is. I love animals, but I've not been this excited about a project for

a long time, and I find I produce the best body of work when I feel emotionally connected to my subject matter and the ideas I've had.

Usually I start with sourcing photos firsthand if I can. If it's a commission, I will discuss as much as possible, and communicate as much as I can, with the client so that I know where they're wanting the piece to end up. People are usually really flexible which is great. My recent works



'Carters glare', 210 x 297mm. Copic Ciao Markers.



'Munchkin', 210 x 297mm. Brown paper, White charcoal, graphite.

have been through private commissions from patrons living here in New Zealand, in England and Australia.

Then, depending on the medium, I scale up my preparatory work as appropriate. I proportion everything out with an under skeleton and then fill it in.

I started using Pebeo when I first tried painting with oils. The Marlin was my first oil painting and I felt like I knew there was room for improvement with the quality of the hue. I really struggled at points to mix a certain shade of blue without it getting 'muddy'. I later on invested in some Micheal Harding oils for flesh tone work and will never look back. They're without a doubt worth investing in. Talking of flesh tone work, I have found Colin Davidson's fleshtone work to be particularly inspirational. His work makes me itch to have a go!

My favourite piece of equipment is my easel. My partner built it for



'Cosmic lady', 483 x 233mm. Molotow spray paint and acrylic markers.

me from an old outside table that broke in the wind. It's perfect! I like that it's tailored to my needs and made just for me. While I work, I often listen to a Spotify playlist of chilled music that reminds me of travelling, flying or spending time at the beach. Sometimes I put on a comedy program, or a motivational Ted talk/speech for young entrepreneurs. Most recently these have been Gary Vee or the art of asking by Amanda Palmer.

The escapism from everyday stresses and gratification of personal achievement is another reason I love being an artist. I think artist block has affected me as a state of mind through different phases in my life. I would say that's been the biggest obstacle I've had to overcome, to come through stronger and more substantial on the other side. A lesson I've learned is to not look too much at other people's work - because I found it influenced my own natural production. And I'm trying to go in my own



'Flourish', 210 x 420mm. Water colour and fineliner.

direction, which is usually quite a sporadic process. I still feel new myself on the scale of where I'd like to be, but I think any advice to be given is this: don't let other people's opinion of your art affect your work. I think staying true to yourself makes you a stronger artist.

I'm not sure what direction changes my work will take over the next few years, but I'd like to explore



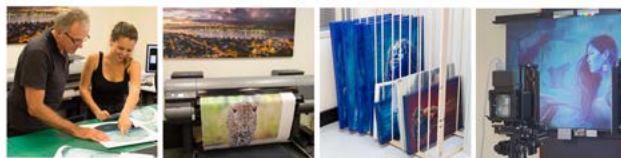
'Focus', 405 x 255mm. Oil on canvas.



'Cherub', 210 x 297mm. Brown paper, molotow acrylic markers and fineliners.

experimental mark making with oils and portraits and exhibit them internationally when I have a body of work, I'm happy with. I would love to exhibit in the national portrait gallery in London, and to win their worldwide yearly portrait competition would be a dream come true! [N](#)

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HEALING POWER

By Cindy Kent Woest

Teissi Aranda is on the hunt for her global art tribe. After a serious accident forced her to reevaluate her values, she decided to study art full time to a postgraduate level and has never looked back. "I have found people along the way who support me and believe in me, and that is the most important thing." With works now located in Argentina, New Zealand, Australia, UK and USA, Teissi is a force to be reckoned with. She believes that art heals, that it connects you to your people. Here she tells us more about her world.



My academic training was in Argentina. I started out studying architecture at the Flores University (UFLO) in 2007. In 2010 I had a serious car accident where I almost lost my life and spent a month

in intensive care. It took almost a year to rehabilitate my body. I could hardly walk, and I painted lying on my bed like Frida Kahlo. I was only 21 years old. Everything was pretty dark in my life, so in 2011 I decided to go back to



'Bee the One', 148 x 210mm. Mixed media.

university, and start studying fine arts at the School of Fine Arts Manuel Belgrano in Neuquén, Patagonia....and art gave me my life back.

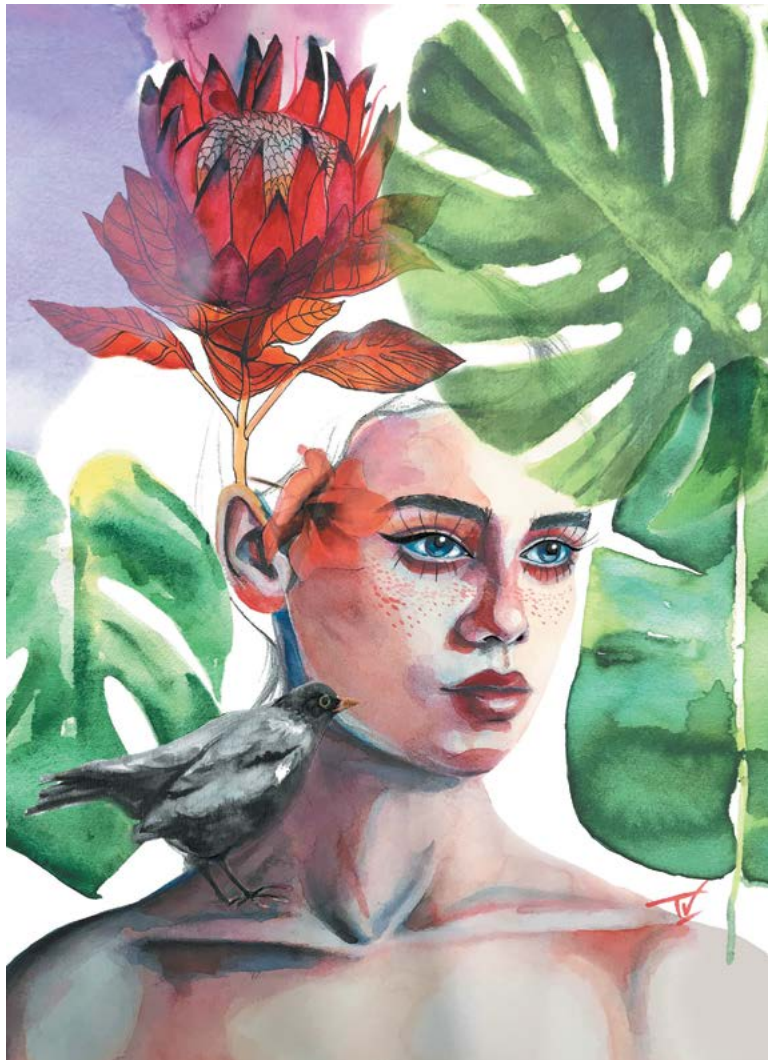
In 2015, I was selected among the 25 best artists in South America to study at postgraduate level in pictorial production at the National University of Fine Arts in Buenos Aires. While I was at art uni, I started participating in art exhibitions and art competitions in my local city. I won a couple of competitions and that gave me the confidence to do more art – I knew that this was what I wanted to do with my life. The following year when I moved to New Zealand, I was able to participate in the NZ Art Show; this allowed me to start selling my artwork in the subsequent art shows.

My preferred subject is to paint large portraits. It is very intriguing for the spectator to know who the personality is behind that portrait. The artists do not just paint people, we reveal ourselves through how we choose to portray that person. There is a deeper internal value than the image itself. Oil painting is my favorite medium. Although it takes time to dry, the paint has a magic that other materials do not have - the glazes, the shine, the different layers, the smell. All that is a treasure. When I paint, you will see me dancing next to a glass of red wine or a flat white, with Spotify or Youtube blaring! I listen to pop, and international punk rock music and South American music while I'm painting.

At the moment I'm also enjoying watercolours. It's quite difficult if you want to learn it. Beautiful pigments suspended in water



'Little seed', 297 x 420mm. Watercolour on 300gsm cold pressed paper.



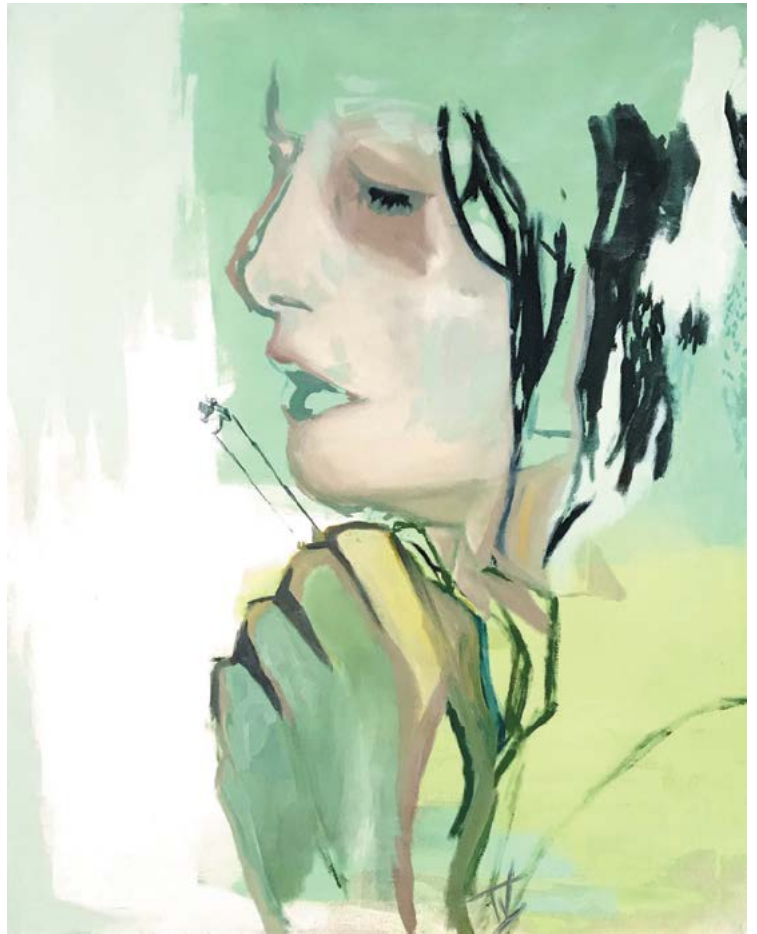
'Reverdecer', 297 x 420mm. Mixed media.



'Phoenix', 297 x 420mm. Watercolor on 300gsm hot pressed paper.



'Cadmio Girl', 600 x 900mm. Oil on canvas.



'Húmeda', 800 x 1000mm. Oil on canvas.



'Dream horse', 210 x 290mm. Watercolor on 300gsm hot pressed paper.

solution. When the colour touches the water, it creates a galaxy in a stain and you can do unlimited effects. I highly recommend it. I teach watercolour workshops, and I really enjoy the results. People love it. Also, watercolour palettes are the best - you can paint outside anywhere with just it and your sketchbook. You can find tiny palettes with only 12 colours. You just put it in your bag, and then you can paint on the train, at a cafe, during a trip. It's a good way to meet people. "oh, are you an artist?" Cheeky me!

I have several sketchbooks, with thousands of ideas in them. I don't base artworks on most of them, but I get a concept of what I want to show. In this creative process it's important for me to collect images, photos and key words, to create a theme for the artwork. It's called the mood-board, it's the inspiration board. Each of us has our theme, our experience, and our knowledge. All of those are our resources.

Then I do sketches, or collages with all the information that I've got. I prefer to use Photoshop because it's easier to create digital collages and then to scale the image and move it to the canvas or paper. I print it, scale it with a grid, and then I start drawing with a brush, the main lines. I make the colour palettes while I'm working, I paint by colour temperature. The warm tones are my lights, and the cold tones are my shadows. Monet's technique. The artists that have inspired me the most are Monet, Van Gogh, Gaudi, Rembrandt, and Francis Bacon. I'm an old soul. But I also follow different kinds of artists, illustrators in particular. Like Benjamin Lacombe, Mark Ryden, Yako Kusama, Hikari Shimoda, Tara Mc Pherson, and Banksy. Argentinian artists I love are Felipe Noe and Marta Minujin.

David Hockney, Jim Lambie, Daniel Crooks, and Elizabeth Peyton are my favorites at the moment.

I find inspiration in my daily experiences either from what I read, or what I hear from peoples' stories around me. I try to exercise every day - either walking around the park, or the beach, swimming or working out at the gym. When you are an artist you have plenty of imagination/information in your head and it's hard to have a blank mind. So, I guess exercising is good for my mental health. Also, I'm a feminist activist. I've created the logo Bee the One for my website, because I'd like to help other women through art. Like bees work together in a hive community, helping each other.

I like being an artist because I can have the absolute freedom to be who I am, and influence others to see that art heals; it's the best therapy, it connects you with the depths of nature, the cosmos and your own world. I think the lack of money while being an artist makes you reinvent yourself with what you have. I have had to have many jobs at the same time to be able to support my artistic career. Emigrating wasn't easy - adapting to a new culture, so different from my own, and having to learn to speak another language was a challenge.

I have always had a very beautiful relationship with nature as the origin of colour. I am amazed by animals and the skies. Lately I have been studying botany and astronomy to learn more - I'm quite the nerd! When I moved to New Zealand in 2016, I couldn't believe the sunsets that the island off Kapiti Coast offered me every day. Ranging from oranges, reds, fuchsias and violets; fused with deep dark grays. Insane colours.

I am currently part of the Kapiti Arts Trail and working on my second illustrated book, called 'Who I am'. It's a guide for young artists to guide them on the path of the creative process; how they should value their work and art values. The format is Sketchbook. I've found that through sketching I can document my ideas and my creative process. It's a very healing process for makers. I believe that artistic production not only gives you freedom, but it also frees you from pathologies such as depression and anxiety.

I have learned a few lessons over the years which I would like to share with you. Document your work, keep folders to manage your photos and sketches, and do sketchbooks. Just create what resonates with you, and please do not copy others' work, because that is not your experience. Make your own way, respect your values. Don't sell your art cheap, and don't give it away to your friends. Art is a luxury, please respect it. Invest in good materials, it's very painful to see a good sketch on a bad quality paper, or a good painting on a thin canvas.

For oils I use Windsor and Newton, and Van Gogh, and refined linseed oil from Windsor and Newton. For watercolour I use Caran d'ache watercolour pencils for the tiny details, and Schmincke set palettes are perfect for cold tones, like blue, violets, and greens. If you want warm colours, use Sennelier, both are high quality brands. At the moment I'm using the Van Gogh set, because the palette is so shiny and colourful. You have metallic, holographic and amazing colours. My artwork

is pretty colourful so it's worth it. I use Prismacolor color pencils for illustrations on paper. And then my favourite brands of paper are Fabriano (an Italian and handmade brand) and Arches. You can choose cold pressed paper if you love doing details, rough or hot pressed with plenty of textures if you enjoy doing abstracts.

I believe that it is important to buy handmade products for the environment. I'm keen to learn how to do my own oils or watercolours with natural pigments. I do my own canvases - it's all an adventure choosing the wood, cutting it, making the frame, and then stretching the canvas. Plus you can have your own measurements!

Over the next few years I see myself continuing painting, perhaps connecting with art therapy. My greatest ambition is that my art reaches more people. When I travel to other countries, I discover many people who have the same interests as me. I believe that the scope of your art attracts and connects people. I want to find my art tribe.

If you are interested in Teissi's art work, you can find it on her Facebook page: Teissi- Artist, Instagram @teissiantist or in The Kiwi Art House Gallery 288 on Cuba Street and Roar Gallery, in the Leftbank Arcade, both in Wellington. [N](#)



'San Telmo Psycho', 210 x 297mm. Watercolor on 300gsm hot pressed paper.

ART PRODUCTS

NEW HAHNEMUHLE COLLECTION WATERCOLOUR BLOCKS



Hahnemühle “The Collection” Watercolour 300 and 640 set new standards for high-quality watercolour papers. A carefully chosen variety of cotton offers extremely strong fibres and incomparable purity. The selection of the best raw materials and exclusively natural filler materials gives the Watercolour 300 and Watercolour 640 papers their unparalleled quality.

The prized cotton papers are characterised by a very

durable paper surface that is well suited for demanding watercolour techniques. The fibres do not lift, rub off or loosen, even when applying multiple layers of colour, or when using masking fluids and tapes. This paper lets you use the most beautiful colours and create remarkable wet-on-wet paintings. They are vegan, resistant to ageing and acid-free. Available in blocks (gummed 4 sides) from [Gordon Harris](#).

NEW FABRIANO TONED PAPER PADS 120G A4: SEA and MOSS



Fabriano’s Toned Paper Pads are one of those simple ideas that the company has been known to master.

Ideal for sketching and drawing that emphasizes on shading and highlighting techniques.

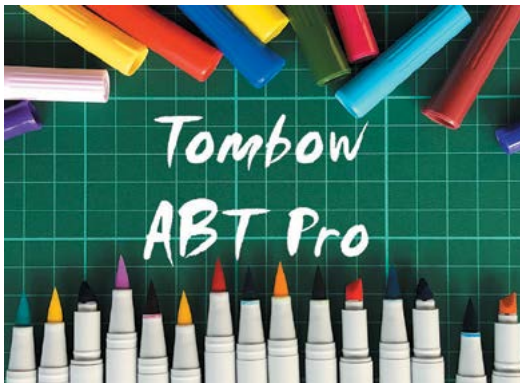
50-sheet pads are toned with an evocative shade of sea or moss, giving you a neat way to add depth to your sketches and drawings by way of shading and highlighting techniques.

With 15 percent cotton content, the 120gsm paper also finds that Fabriano balance between softness and strength.

And then there’s the feel: The smooth, natural surface is suitable for all dry techniques such as pencil, charcoal, crayon, coloured or ink pencils, gel pens, and water-based markers. Available now from [Gordon Harris](#).

ART PRODUCTS

NEW TOMBOW ABT PRO MARKER



Tombow ABT PRO is an alcohol-based marker - perfect for illustration, fashion design or architecture.

With its two tips - and over 100 colors - you can express your creativity in an outstanding way. The ABT PRO's ink flows slowly. As a result, the ink is easy to control and allows you to work with extreme precision. This is especially helpful for layering.

The ABT PRO alcohol-based ink is quick drying and non-smudging. It allows for multiple layering of colours without pilling the paper, and unlike water-based ink, its application is even and streak-free. Blending is easy, as the colours re-wet when merging one colour into another, while drying the instant you finish the blend. Tombow ABT PRO markers have a slow ink feed allowing for easy control and precision layering and colouring. The nib can be quickly recharged with ink with just a flick of the wrist.

- High-quality, resilient flexible brush tip and firm chisel tip marker.
- Brush tip works like a paintbrush to create fine, medium or bold strokes by changing brush pressure.
- Chisel tip provides consistent lines and broad coverage for colouring large spaces.
- Slender barrel for comfortable grip during use.
- Permanent, fast-drying alcohol-based ink produces rich, vibrant colours that can be layered to create rich saturation, shading and colour gradation.
- Durable nylon brush tip and polyester chisel tip retain shape after heavy use. Available now from [Gordon Harris](#).



NEW SCHMINCKE HORADAM WATERCOLOUR (CARDBOARD) SET 12 X 5ML

Special colour selection of Schmincke Horadam Watercolours 12 x 5ml tubes. Versatile, lightfast and transparent.

Colours included: 216 Pure Yellow, 222 Yellow Orange, 369 Quinacridone Magenta, 472 Quinacridone Purple, 496 Ultramarine Blue, 477 Phthalo Sapphire, 530 Sap Green, 660 Raw Sienna, 667 Raw Umber, 653 Transparent Sienna, 671 Transparent Umber, 783 Paynes Grey. Available now from [Gordon Harris](#).



ART PRODUCTS

NEW SCHMINCKE HORADAM WATERCOLOUR SET - SPRING

A “Spring Edition” Schmincke Horadam Watercolour set containing 12 x half pans in the hues of spring. The metal tin has space to add up to 12 more half pans.

Set contains one each of half pans: Lemon Yellow, Chromium Yellow Hue Deep, Chromium Orange Hue, Vermilion Light, Madder Red Dark, Schmincke Violet, Transparent Ochre, Transparent Brown, Permanent Green, Viridian, Helio Turquoise, Ultramarine Finest.

Only the best raw materials are used in order for Horadam Watercolours to be fully re-soluble when dried on the palette, and with a high control of paint flow even on soft watercolour papers. Available now from [Gordon Harris](#).



FABRIANO BOUQUET NOTEBOOKS

Fabriano Bouquet is an assortment of seven pocket sized notebooks with bright cover colours resembling a bouquet of flowers. The inner papers of the notebooks are: felt marked, embossed, parchment, vellum, laid, ecological and natural. The substances vary from 85gsm to 100gsm. Each 10x14cm notebook contains 40 sheets.

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ART PRODUCTS

JASART METAL PALETTE BOX & PLASTIC HALF PAN (EMPTY)



Your own paint set is easy to create and store with these empty watercolour accessories.

Metal Palette Boxes:

Offered in two sizes (box 12 and 24) and configurations. They are sturdy, re-useable, and feature a black enamel exterior and white enamel interior with foldout palette wells.

Plastic Half Pans:

Create pans from watercolour tubes, simply pour the liquid paint into the pan and allow to dry. Paint can be re-activated straight from the pan. Suitable to use colours straight from the tubes or ideal to store uniquely mixed colours. Solid white plastic.

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- Premium-quality watercolour artists graphite pencils for classical watercolour drawings and sketches.
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