

AOTEAROA ARTIST

THE NEW ZEALAND ARTISTS MAGAZINE

Series 8 Volume 2 Issue No. 44
February March 2021
DIGITAL COPY

ARTISTS FORUM

Dougie Chowns
Sketchbook, part 35

DEMONSTRATIONS

- HERE COMES THE SUN - YELLOW
- POURING MEDIUM TECHNIQUES
- ATMOSPHERIC PERSPECTIVE

FEATURED INSIDE:

- Charne Brent Christensen • Clint© • Lui Peti •
- Sally Spicer • Wendy Leach • Wendy Ricketts •

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On the cover: 'One' – Lui Peti. PG 22.



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



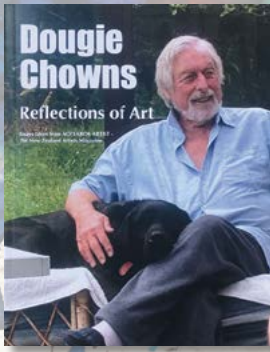
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a note from the studio...

Hello everyone

Well, as this magazine goes to be published, the corona virus has made it's way into Whangarei. The lines for testing are loong, and we hope everyone will be ok.

This issue has been pushed forward a month, mainly due to the fact that I (Meg) have had very frustrating issues with my eyes, forcing me to work with two pairs of glasses on, and causing the entire festive season to be enjoyed with a very bad headache.

Happily, my optometrist has once again saved the day and with a small wait while the lenses were sent over from Brisbane, I am now fully in action and we are raring to go.

There will still be six issues a year, only starting this year with February March as opposed to January February.

Please take advantage of the subscription give-away (digital subscription only while we wait for the world to settle down). There are five goodie bags worth \$250 each to be had! See overleaf.

We have three demonstrations in this issue, as well as our usual six featured artists. There is also an interesting snippet by Janet Fuge, who sent me a letter after receiving a previous subscription goodie bag, and examples of what she had done - see page 12. Thank you Janet, much appreciated.

Please remember that we are very happy to accept your thoughts, articles and input to keep YOUR magazine interesting, topical and relevant!

A very happy and prosperous 2021 to you all :-)

Meg



WENDY LEACH



WENDY RICKETTS



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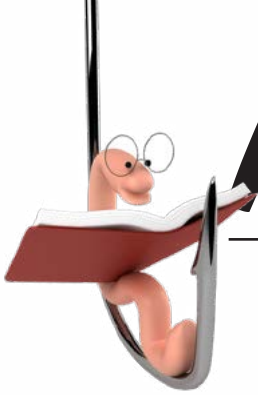
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PAINTING ORCHIDS in Watercolour

By Vivienne Cawson

Vivienne Cawson's luminous painting style and considered use of flat or patterned backgrounds gives her work a contemporary, beautiful feel all of its own. Published in association with the Royal Botanic Gardens, Kew, as a celebration of their annual Orchid Festival, this stunning book teaches you how to paint a selection of orchids in watercolour.

The book contains a thorough techniques section that guides you through Vivienne's decision-making, colour-matching and painting process. It teaches you how to capture form with speed and confidence, practise painting different leaves, flowers, and roots and create different textures with paint. The book contains exercises that will hone your skills and encourage your artistic intuition, followed by three complete step-by-step projects that feature a range of flowers in wild and still-life settings. The paintings feature touches of watercolour pencil and crayon, along with panels of gouache, which complement the delicate watercolours.

The book is interspersed with images from the Kew Art Collection, showcasing the rich variety and beauty of this much-loved family of flowers.



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Draw will take place on the 20th February 2021.

BRIEF MOMENTS

By Cindy Kent-Woest

Charne Brent Christensen's immaculate photo-realistic painting style does justice to the dramatic but serene landscape of the South Island. Blending the mists of the unknown with the hyper-realism of strong light on crisply defined mountain and lake scenery, he has developed a unique style which he shares with us here.



My art is inspired by the New Zealand landscape. I regularly take my eight-year-old dog Chow Chow on road trips around the South Island. I love to explore the countryside and every trip inspires a new creation. It's as if the lakes and mountains beg me to capture them for one brief moment in time; so that they can be displayed in a loving home to remind us of their eternal beauty.

I work full time, so I paint whenever I get the time - mostly on weekends. I have been driven to learn and develop my skills so that one day I can become known as an accomplished artist.

I enjoyed art in school and spent hours as a child sketching and drawing. It was only in 2013, when my family and close friends bought me a six week 'Arts & Company' birthday gift voucher with tutor Maree Peate in Christchurch, that I become inspired to take up art as a hobby. In 2016, I joined artist Katrina McGettigan's evening art class to be exposed to other techniques. In 2017, I did a few online classes with Michael James Smith, a UK based

artist renowned for his photorealistic painting style. I have received a lot of support from my family, friends and tutors. I draw a lot of inspiration from other amazing artists here in New Zealand. I am very appreciative of the guidance received from Maree Peate and Katrina McGettigan. In the last few years, I have been drawing inspiration from other Kiwi artists, including Wayne Vickers and Andrew Tischler. I have always been drawn towards the photo-realism style of painting, in particular, the works of Michael James Smith, a distinguished photo realist artist in the UK, whose work helped me to develop my technique.

My iPad is my favourite piece of equipment. I use it to create visuals of pieces before I start painting, as it allows me to draw and make changes before committing to my final piece. About three years ago I moved over from acrylic to oils. I love the way oils blend and give you more working time with the medium; as compared to acrylic, which tends to dry quickly.

When I paint, I first select an image or multiple reference pictures then sketch out what direction I wish to take.



'Out of this World 1', 1000 x 500mm. Oil on canvas.



'Gardens of Mt Cook', 1000 x 500mm. Oil on canvas.

Then I draw it on my canvas and block it out in acrylic, as this gives me a chance to alter or change any tone and values before I start the oils. I use Winsor & Newton oils and a variety of brushes including a set of Rosemary & Co brushes designed by Michael James Smith. This is what he uses in the detailed works he produces, and I have begun to like them as well.

I usually use large 100cm x 50cm canvases and currently have three in various stages of progress. I have also challenged myself to paint smaller pieces of 30cm by 40cm, which are more affordable options for clients who would like to own my work.

I work on the pieces until I reach a level of satisfaction

where I feel I cannot improve on it any further, or I believe I would be proud to hang that on my wall. This seems to be a good measure because I have a painting that is now hanging in an award-winning home in New South Wales, Australia. Earlier this year, a visitor from the UK purchased one of my paintings after seeing it on her travels here in New Zealand and asked me to have it shipped there! Fortunately, she received it just before the COVID lockdown.

I am enormously proud to have developed my skills so quickly in only seven years of painting. Much of my progress boils down to discipline, practice, patience, and the drive to succeed.



'Out of this World 2', 1000 x 500mm. Oil on canvas.



'Moment of splendor', 1000 x 500mm. Oil on canvas.

A big part of my journey has been the realisation that there are no mistakes or failures, only lessons. The lesson is to persist, be disciplined and keep trying, even if it means starting from scratch again. Never give up. Improving your skills takes a lot of practice, and I mean A LOT. Watch tutorials and explore methods used by other artists. There are so many artists from around the world that post videos and tutorials.

If you are wanting to learn, I would encourage you to join local art classes or online lessons. Local tutors could

teach you new skills and introduce you to the art world – where you could meet likeminded artists and participate in exhibitions.

Over the past few years, I have been going to the Christchurch Art Show. I set myself a goal to get into the exhibition. This year I got invited and was thrilled to participate. However, the COVID-19 pandemic meant that the exhibition could not go ahead as traditionally planned and was instead held online. I hope to be in position to be a part of it again in 2021.



'Kaitiaki - Guardian of the Lake', 300 x 400mm. Oil on canvas.

I participate in the Art & Company annual art exhibitions (which have been hosted at the Pumanawa Art Gallery Exhibition in Christchurch), the annual Ashburton Art Exhibition and more recently the Christchurch Art Show.

I have received several merit awards for my paintings including a 1st and 2nd place 'Viewer's Choice Award' in an Art & Company exhibition and more recently the 'Gordan Harris Judges Commendation Award' for my piece titled 'Out of this World' at the Pumanawa Art Gallery Exhibition in Christchurch. This show of appreciation motivates me to become an even

better artist. My aim is to go into some of the top exhibitions and perhaps have my own exhibition one day.

I love the challenge that painting offers. It takes a lot of patience and tolerance to get a painting to a state of completion, where you can stand back, look at it and say wow, now that looks beautiful. It can take anything from 20 to 60 hours for me to reach the state of completion where I can say "now I am happy to put down the brush". It's not always straight sailing and sometimes I have to walk away and return later with fresh eyes!

My ambition is to continue pushing, developing and improving myself, to try different styles of painting, and perhaps one day give Impressionism a go – like Leonid Afremov. [N](#)



'Lake Clearwater', 300 x 400mm. Oil on canvas.

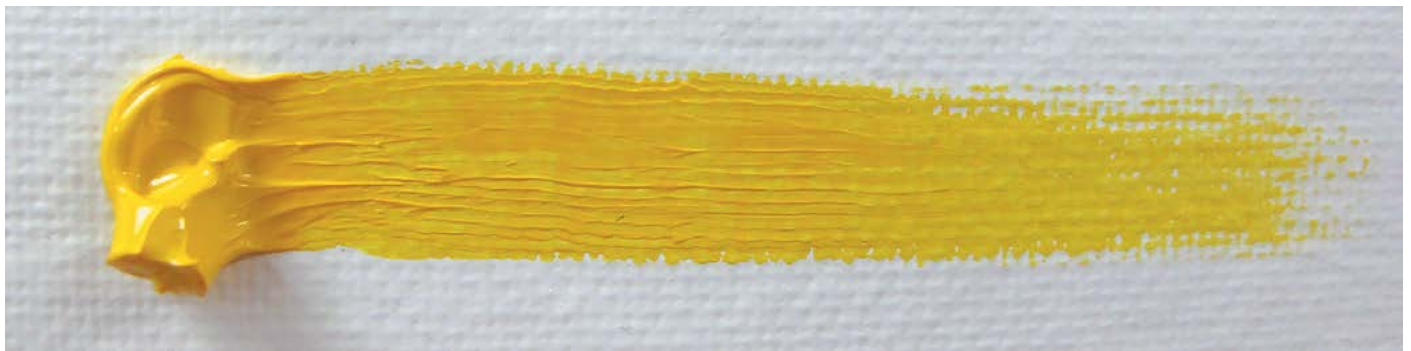


'Out of this World Series [Breathless]', 300 x 400mm. Oil on canvas.



By Evan Woodruffe

HERE COMES THE SUN



Yellow is the brightest, most active colour. Put a dab of yellow into your painting and see how it zips about!

Being brightest and warmest of the colours, yellow also inhabits the closest part of the picture plane. Notice how yellowish greens seem to sit forward of the bluish ones.

Being the brightest sometimes has its disadvantages. Yellow is quickly changed into another hue with the smallest addition of another colour. On either side of the colour wheel, a pinch of green and yellow becomes a

bright, acidic green, and a touch of orange pulls it into a deep saffron. Mix across the colour wheel and violet rapidly turns yellow into lovely, dirty, quince-like tones.

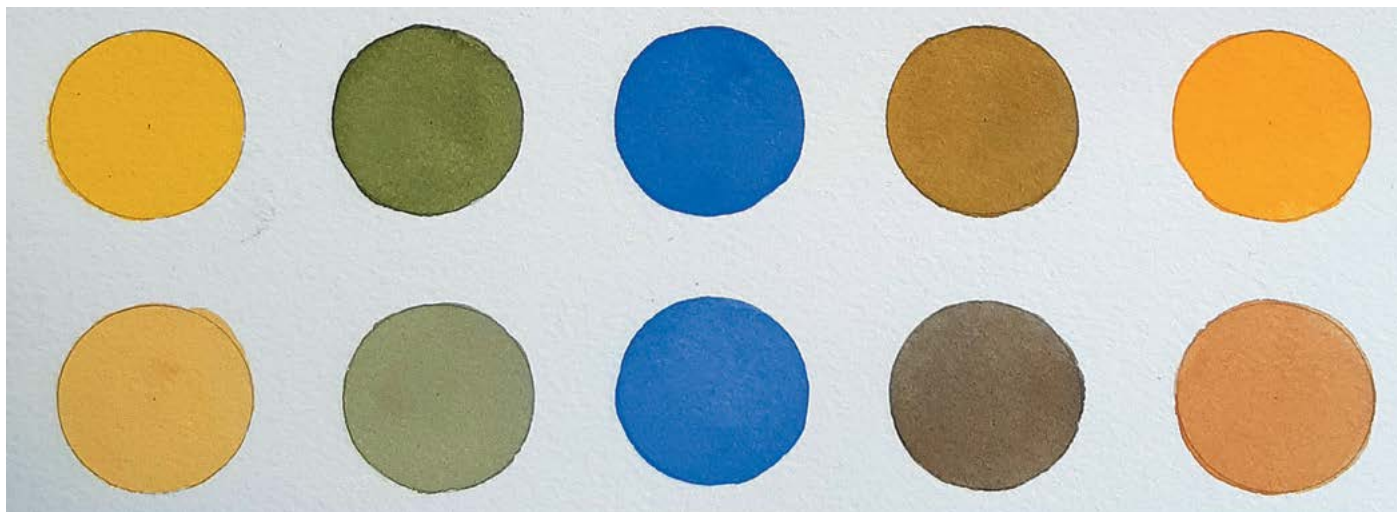
It's brightness also tempers the covering power of even the most opaque yellow. Several coats are necessary to achieve brilliance when painting Cadmium Yellow over dark grounds.



Top left to right: Golden Acrylic Titanate Yellow, Golden Acrylic Cadmium Primrose, Golden Acrylic Cadmium Yellow Light, Golden Acrylic Cadmium Yellow Medium, Schmincke Norma Oil Cadmium Yellow Deep. Bottom left to right: Schmincke Horadam Rutile Yellow, Schmincke Horadam Chromium Yellow Hue Light, Schmincke Norma Oil Chrome Yellow Hue Middle, Schmincke Chrome Yellow Hue Deep, Schmincke Horadam Turner's Yellow.

Of course, within the hue 'yellow', there are varying degrees of brilliance, colour temperature, and opacity. Metals and manmade yellows are much brighter than yellow earths, and even within the range of Cadmiums, the yellows range from cold lemon yellow to deep, warm egg yolk. Many yellows are opaque (with the proviso above), with only a couple of translucent ones commonly available outside of watercolours: Indian Yellow and Nickel Azo Yellow.

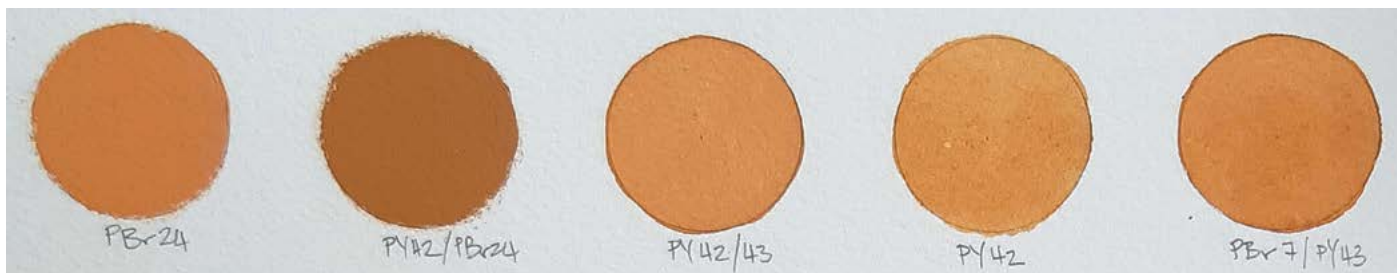
These variations and the inherent brightness of yellow make it highly nuanced for mixing. When we mix paint, the result is always darker, so starting from the brightest possible point gives us most variance. Make very small additions of another colour to your yellow, and watch to see when the required tone is reached.



Left to right, top to bottom: Schmincke Horadam Watercolours Aureolin, Chromium Yellow Hue Deep, Rutile Yellow, and Yellow Raw Ochre are mixed with Cobalt Blue Light to produce four very different greens.

As well as creating greens when combined with green, blue or black, yellow makes a great base for orange, browns, and greys. Mixed with the same blue, a bright cool

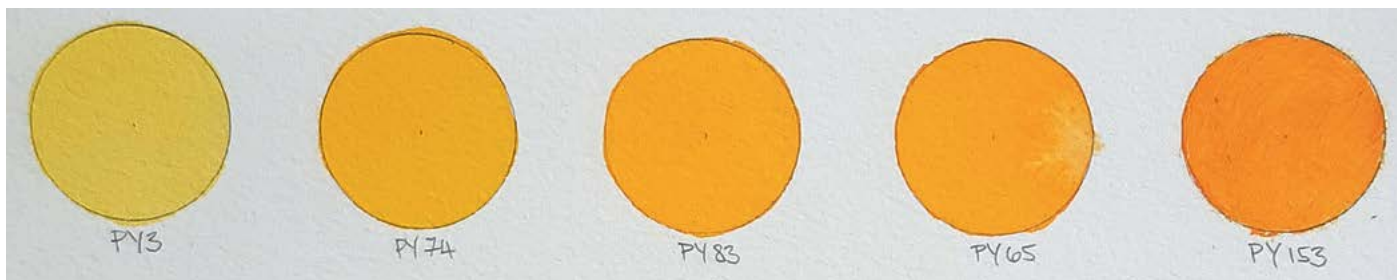
yellow will create a totally different green than a warm yellow or an earth yellow.



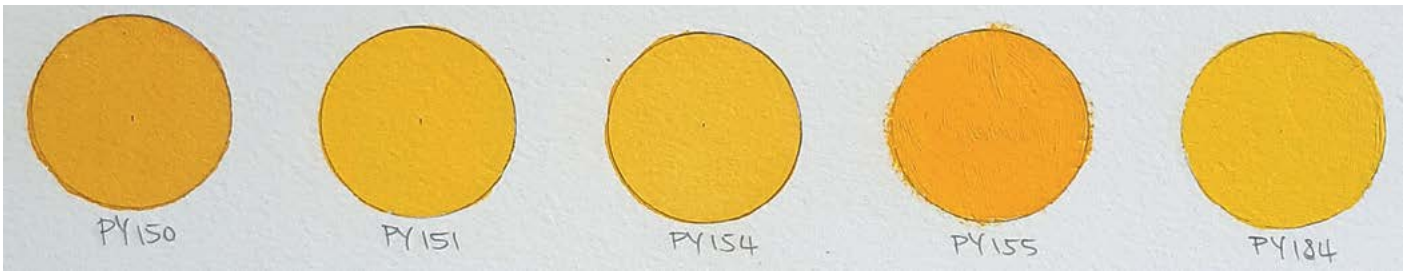
Left to right: Schmincke Norma Oil Naples Yellow Deep, Schmincke Norma Oil Yellow Ochre, Schmincke Horadam Yellow Raw Ochre, Schmincke Horadam Transparent Ochre, Schmincke Horadam Raw Sienna.

Until the late 19th Century, painters had to make do with just a few yellows. Earth yellows made from clays containing iron were readily available, but bright hues were in short supply and usually highly toxic, made from lead or arsenic. While some of Vincent van Gogh's paintings have suffered from his use of the first, unstable batches, Cadmium Yellow was a major breakthrough and

has since developed into a stable, much loved range of yellows. Normal use of Cadmium, avoiding any dust, is considered safe, but more modern pigments offer heavy metal-free alternatives: vanadium and benzimidazolone also provide opaque, highly lightfast yellows. Manmade alloys and azo pigments fill out the offering, and today we have dozens of exciting yellows to choose from.



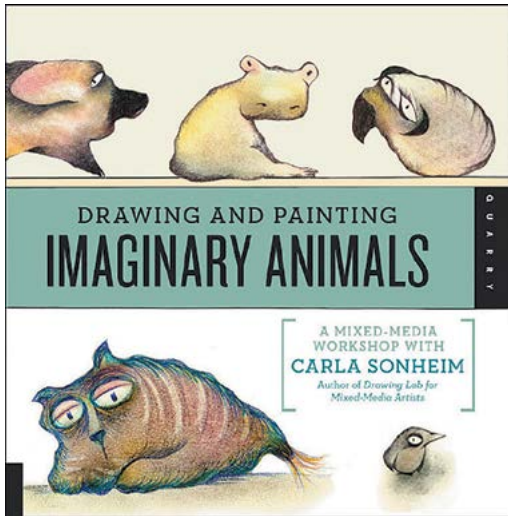
Left to right: Schmincke Aqua Drop Lemon Yellow, Schmincke Aerocolor Primary Yellow, Schmincke Aerocolor Sunbeam Yellow, Schmincke Horadam Chromium Yellow Hue Deep, Schmincke Norma Oil Indian Yellow.



Left to right: Schmincke Horadam Transparent Yellow, Schmincke Horadam Aureolin Hue, Schmincke Horadam Pure Yellow, Schmincke Norma Oil Brilliant Yellow, Golden Acrylic Bismuth Vanadate Yellow.

While many painters stick to standard yellows such as Lemon or Cadmium Medium, there are 25 yellows across acrylic, watercolour, and oil colour shown above, all with unique character either used pure or in mixtures.

So whether you're wanting mellow yellow or sunshine superman, let this feisty segment of the colour wheel bounce around your painting, either pure or in combination with your other colours. It's a ray of sunlight! **N**



BLOBS AND SHAPES

By Janet Fuge



Dear Meg

When you sent me the free introduction gift you asked me to send you what I did during lockdown.

Here are some of my 'blob' pictures. I got the idea from a book although I did my own take on it and made it much easier to do.

The book was written by Carla Sonheim and is called 'Drawing and Painting Imaginary Animals'. I put a blob of water on the paper with a large paintbrush, then added a blob of paint, then let it dry. When dry I outlined it with a fine waterproof pen and suddenly it talked to me and told me what they were. I added eyes, teeth, legs, wings or whatever and these are my efforts. I do not make patterns or shape the water blob in any way. I simply dropped the water on. You can see they are all different

and am sure I could not repeat any of them.

The red bird is different in that I sprayed a little water on the paper so edges are fanned. All of them are on the small Arches rough 300gsm samples which are a true delight to use.

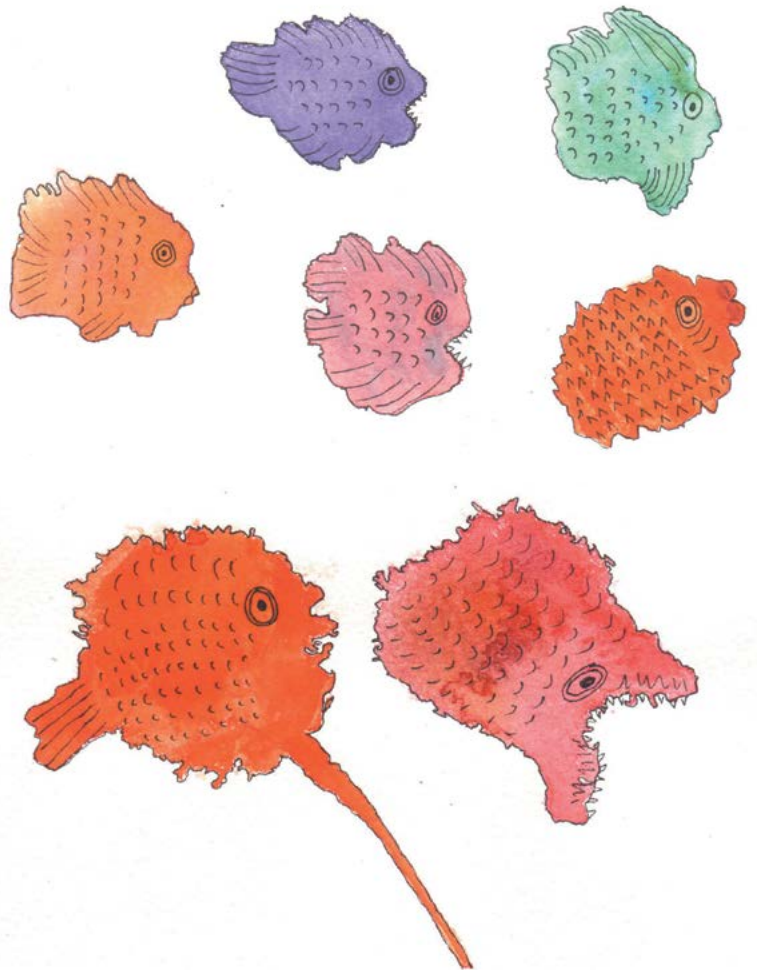
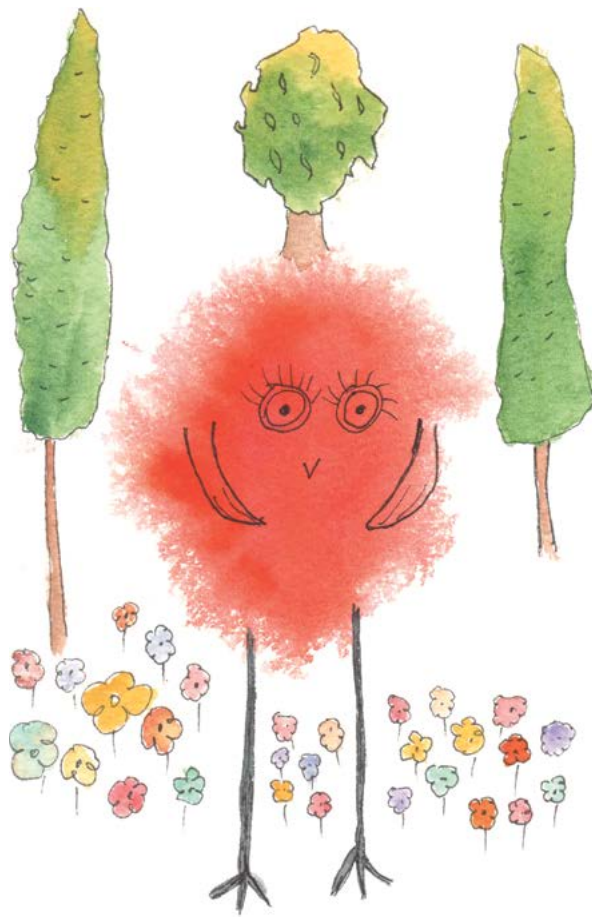
I would suggest readers get a copy of each book from the library and have a look. Full of good exercises to relax with. Would not necessarily suit a serious painter perhaps but then it may be just what they want.

Carla also does imaginary pictures from footpath cracks. A bit like the clouds in the sky.

All I know is you never get two the same. The brown leaves are my own imagination with watercolour and nothing to do with blobs.

Cheers
Janet Fuge





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CLINT©



Clinton Christian's proudest moment in his artistic career was the first time he ever exhibited in a gallery, a solo show at The Mandarin Tree Gallery, Gordonton, in 2018. This was a huge success, "It was kind of a 'coming out' show called 'Resolution'; many of my friends didn't even know I could paint. Creating the new work under pressure for the show, and almost selling half my work on opening day gave me the confidence to call myself an artist."



'Pedro', 1210 x 910mm. Acrylic on canvas.

Born in Hamilton, Clinton, most commonly known as Clint©, achieved a Certificate in Visual Arts at the Waikato Polytechnic in 1992. He was an A+ student at art school, but realised the income from being a relatively unknown artist wasn't going to get him on the property ladder and so he joined the building industry. He trained and worked as a draftsman, which is an occupation that allows for some sort of creativity, but not enough for him to realise his true ambition of becoming a full-time artist. "Too many straight lines," he jokes.

For the next 27 years, Clint© toiled in his chosen profession, until a series of personal life events, including the passing of his mother occurred, making him question his path. In January 2018, he gave up his drafting career and gave himself six months to see if he could create and sell artwork. "It was like I flicked a switch," Clint explains. "It probably looked like a mid-life crisis, but for me it was as if I just knew this was what I was born to do and I was so lucky to have the full support my amazing wife Treena."

He built himself a studio on his rural Waikato property, and by the end of the year he was experiencing success in sales and commissions.

He explains that his biggest motivating factor is to create different pieces that reflect the uncommonness of what he



'Angry Bird'; 750 x 750mm. Acrylic on canvas.



'Nosey'; 750 x 750mm. Acrylic on canvas.



'Ewe-nique'; 910 x 1210mm. Acrylic on canvas.



'Monomoo'; 750 x 750mm. Acrylic on canvas.



'Cowlourful'; 750 x 1000mm. Acrylic on canvas.

sees in his surroundings, and farm animals he finds interesting. "Animals are cool, unique and have their own personalities, as with humans, and I like to express that personality through my work."

Inspired initially by Warhol and Picasso, due to the colour and composition in their works, he has found many other artists who have inspired him along the way, both online and locally. "I want to create artworks that are different and quirky, in a style that is unique to me but with a distinct Kiwi flavour."

Although there are days where things don't quite flow or he is stuck trying to come up with a new idea, Clint© loves the days when he finishes something he is really



'Bond-James-Bond'; 750 x 750mm. Acrylic on canvas.



'Alfred'; 750 x 750mm. Acrylic on canvas.

happy with. "I've come so far so quickly, I am really excited to see what happens next. I am a fairly optimistic person by nature, so cannot wait to see further development of myself and my work.

"I am currently working on some commission work, my animal pop series for the Christchurch Art Show in April 2021, work for galleries, and a possible feature at the NZ Agricultural Fieldays in June."

When discussing his particular artistic ambitions, Clint© exclaims he has so many, "running my own gallery is the big one as well as more freedom in my style and gaining a Level 6 Diploma in Creativity are just a few." His biggest obstacle in getting where he is today was a massive reduction in income, and exercising patience.

He has also learnt from mistakes and advises,

"Don't try to be someone else. Also, a painting that looks terrible part way through can end up looking amazing. Even in a disaster painting, something as small as a brushstroke can be the start of something new."

Belonging to various social media groups, Clint© is also currently a member of the Waikato Society of Art as well as a group of established Local artists called 'Random Connections' which he finds useful in creating contacts, bouncing ideas and exhibiting locally as a group.

He takes us through how he works, from start to finish: "First I select an image, preferably my own photograph or an image I have permission to use from another photographer, then crop adjust or rearrange to create my own composition. I draw lines and shapes based on shadow and light which I outline and fill with bold colours, being careful to use contrasting colours in specific areas, to create the desired effect. Sometimes there can be a long process in colour selecting."

Clint© prefers to work in acrylics, as he can't stand waiting for paint to dry. "Golden Acrylics are great for flow and colour, although I sometimes use Resene paints when doing large bold works and I want more body, and some more texture."



'Highland Pop', 630 x 630mm. Acrylic on canvas.

Depending on his mood, he will listen to the radio or Spotify – Rock or Pop. His other love is football and, in his mid-forties, still plays on Saturdays in a team called 'The Seniles' with some good mates and his eldest son of three, Mason.

Weekends have been full-on for some time, with all the boys playing Football or Futsal since they were five years old.

As for advice for new artists, Clint© encourages "Just be yourself and create lots of work, the more you make, makes the magic!"

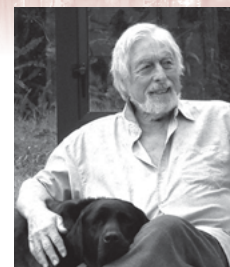
Currently Clint© is exhibiting in a joint exhibit 'Pieces of Eight' at ArtsPost Gallery in Hamilton with Random Connections until February 8th 2021.

Usually Clint would also exhibit at the Mandarin Tree Gallery in Gordonton, Waihi Beach Gallery in Waihi Beach and Rivet Vintage Gallery in Raglan although due to recent shoulder surgery works may be limited or sold out.

Looking to the future, Clint© is happy to be continuing to do what he loves, happy that others get joy from his work. "My style is evolving and I'm always trying to do something a bit different, to create my own identity as an artist," explains Clint©. "I look forward to the time when someone sees one of my works and says, 'Oh, that's a painting by Clint©, isn't it?'" N

Artists Forum

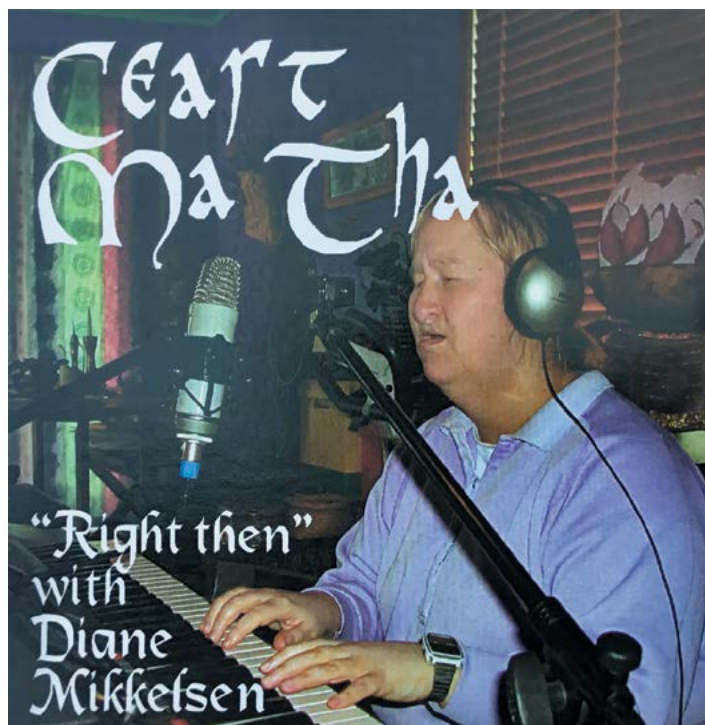
Sketch Club



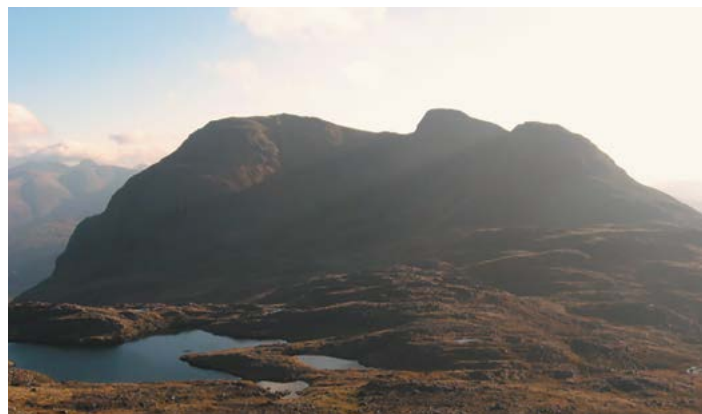
By Dougie Chowns

Pictures to be seen through the finger tips

"It is not the eyes that see, but the eyes that permit us to see. The eyes are merely holes for the body to see through"; Plato.



Diane Mikkelsen Brown on the cover of one of her CD's.



'Wellington's Nose' from the area of Stratcarron, Scotland.

Some years ago Diane, a blind singer muso friend camping below our craggy mountain while attending our annual Celtic week live-in the NZ Gaidhealtachd asked me, what does Mount Manaia really look like? How big is it? What do the Whangarei Heads really look like?

Yes, the Heads do indeed look like giant heads, as was written in 1896 by John Munro in his Christmas letter to Mactaller, a Gaelic Magazine in Sydney Nova Scotia from where our original Gaelic speaking Blue Nose Cape Breton settlers arrived. Originally from Scotland I am not surprised they should notice the human feature of Mt Manaia as originally from the area of Strathcarron on the road to Gairloch, a mountain there is locally referred to as 'Wellington's Nose' as it looks like a giant head the nose to the sky.

... my blind friend was grappling to get a picture in her mind of this splendid craggy peak high above the school playing field, her week long campsite. The romantic mythical stories, the sea and bush, birdsong, the waves on the beach, the sand in her toes, flowering pohutukawa, kowhai and our sacred Gorse to handle or smell Mt Manaia, how big is this mountain? she asked what is big? How big is BIG BIG BIG Dougie?

Taking a sheet of mirror glass I started to draw, as if with a pencil, the mountain and bush using a small electric hot glue gun. The craggy peaks rugged, bumpy and flowing on a mirror smooth sky. The leafy tops of trees in overlapping half circles like scales on a fish, close to the peak and bare, strata lines of the rock. I have made many drawings and paintings over the past 50 years as the mountain features in serigraphs, watercolours and large oil paintings. For me a Celt, Manaia is an Earth Mother. This mountain mass is a strength often in my work. Drawing with the glue gun exactly as if with a brush the landscape emerged exactly as I would complete a drawing or painting. The raised surface line texture delicate but strong, the bush started to fill in. I tried to imagine Dianne reading my drawing with her finger tips. Drawing a surface as textures only a blind

person can read had me thinking through how my result might be best understood. I also used PVA, tissue paper, pebbles and clay lumps. It was quite a demanding and a new experience. A sculpting or 3D assemblage can obviously automatically be touched, even fondled. Not so a painting. The non-sighted miss out, sadly.

I was drawing for her, especially for her finger tips. My answer to her question conveyed only in textures. I found my own experience in breaking into 'touch' very exciting as my creativity was stretched. Strong tree tops, jagged pine in the lower slopes, the skyline, waterline and the road had to be solved. Most important mighty Manaia towering above, a speck on the road, Dianne herself.

A piece of string became the road creeping up the hill past our school turn off, the lookout and ridge almost at the skyline. PVA glue made a fine whisp of cloud streaming north as it often does from the peak. In the foreground the sweeping shoreline of the bay, the batches (now posh homes), the small bays and Taurikura to where a long hard slabbed volcanic natural pier where once the earth split open in a long narrow trench and spewed hot lava to solidify merging with beach boulders thousands of years ago. Then to strangely cool into natural slabs, as if hewn blocks had been placed to build it. Small pebbles, bits of clay, some odds and ends that fingertips can react to, selected. I pushed pebbles into the uneven glue, where in reality massive boulders stand that each have their own legend. Dianne an accomplished Gaelic singer visited Callernish in the Isle of Lewis after her Stornoway debut – spontaneously at the time she hugged those great megalithic stones – this woman is no stranger to touch. Fine sand, mixed into the foreshore gave a stony beach, a 'claddich' as once Gaelic speaking locals from Nova Scotia would have called it. A sheet of mirror covered with bits and bobs, string sealing wax and brown paper maybe, emerged. Like nothing I have ever produced before. It resembled nothing visually, and yet revealed everything.

Please seriously consider producing artwork yourself to specifically share with those blind. Art to be touched that tells its story.

The end of a brush, a broken palette knife, a twig scrapped into wax or impact adhesive can be rucked up into surfaces that once hard or dry let sensitive finger tips roam. In this case a landscape offering clues to her imagination. A grain of rice becomes a row boat, the string road and herself as one of two easily found sharp tiny hard spots, puts herself and husband in perspective. Some thin adhesive dragged on the mirror identified the current, while thin paper triangles all at the same angle became yachts reaching on the unseen breeze what a strange looking mess of nothing! Weird in colour, bits of stuff stuck on a sheet of glass those textures, lumps and bumps, the shiny glass with a whiff of matt varnish aerosol spray ruffling



The giant heads of Mt Manaia, taken from the Taurikura side, Whangarei Heads.



Dougie creating the piece below, using bits and bobs and a glue gun, directly on a sheet of mirror glass.



The 3D artwork is merely bumpy bits and pieces to be touched - not seen.




Diane's pleasure in understanding the dimensions of Mt Manaia is evident in these photos.



This painting by John Everett Millais (currently in Birmingham Museum) depicts a red-haired, rosy-cheeked girl of perhaps 16 years sitting on a tuft in a large meadow, facing us with eyes closed. She is wearing a heavy, torn working skirt and a shawl over her head, and a German concertina sits in her lap. Her younger blonde sister sits leaning back against her on her left, holding her hand and gazing off to her left – perhaps at some birds on the ground nearby. She is also wearing rough and torn work clothes. A small stream runs immediately in back of the girls, and behind that the yellow meadow stretches back a distance, then up a hill. Various buildings and some trees dot the skyline of the hill. A double rainbow reaches down from the darkish sky to the center of the skyline. In addition to the birds, there are a few farm animals grazing in the meadow – possibly horses, cattle, and sheep.

the surface where the wind squalled, meant everything to Diane Mikkelsen Brown, she instantly understood in every way.

I treasure the look and smile on her face. To be able to open another persons eyes is a very rewarding experience. Equally achieved when a sighted person is obviously moved by an image or colour that we have selected or created. Two special cases have specially moved me in my career. One when a Greek lady stood in front of my remembered violent rioting 'Mogadishu issue' lifesize oil, and cried. The other a collage self portrait as a schoolboy in wartime England 'Doodle dreamer' brought a tear to the eye of a lay preacher when he noticed the spiritual protection of my childhood Crusader Sunday bible class, he also attended evidently, a small lapel badge. Not so reverent and sacked as a choir boy for telling stories to other choir boys in the sermon — 8d Chowns and don't come back! I handed in my cassic, surplace, white ruff and medal. No better and Sundays sacred, I often irreverently played hookey in school cap, blazer and bible!

Cart Ma Tha — right then no more talking have a go yourself and feel blessed that you have eyes to see even though we both lack the ability to see through our fingers. Have a go — we would love to see your efforts. 



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Lui Peti

By Cindy Kent-Woest

Lui Peti's art is surrealistic, emotive and a little quirky. His digital paintings are available to be enjoyed by everyone, with his original work sold online as affordable art prints. His hope is for people to enjoy his art as much as he enjoys creating it. With buyers already in Australia, the USA and Canada, Lui is well on his way to becoming a full-time artist.



'Smolder', 594 x 420mm. Print on 210gsm matte paper.

I love being able to visualise my thoughts and being able to create art from a process of thinking. I like pushing myself to be braver and reach deeper into my psyche to explore its essence. Perfecting my craft and being surprised by my progress is very satisfying.

I am a home body, I just love spending time with my family pottering around the house, keeping myself busy with chores and projects. My little son, Benny (soon to be 3yrs old) keeps me busy, he is a ball of energy and it takes everyone on board (Thank you Granny and Poppa!) to keep up with him. Having a toddler, I love the time to be able to hear myself think while I am tucked away working. I would love to be able to work as an artist full time and give up the '9-5'; split my time between art and raising a young family.

I was a shy kid and spent a lot of time sitting quietly sketching in my school books. I always excelled in art at high school but never thought of an art career for my future. Being a quiet person isn't the best attribute for trying to sell one's self, I think acquainting myself with other artists and having to market my art to the public has been a huge obstacle for me. But I'm seeing, as my confidence in my art grows, so does my confidence to reach out to others.

As a dairy farmer I grew increasingly fatigued of milking cows before the sun was up. I knew deep within myself what made me happy, and that was being creative. I wanted to find a balance in my life. I had been 'heads down' working hard and I was ready to follow a passion that had been nagging at me.

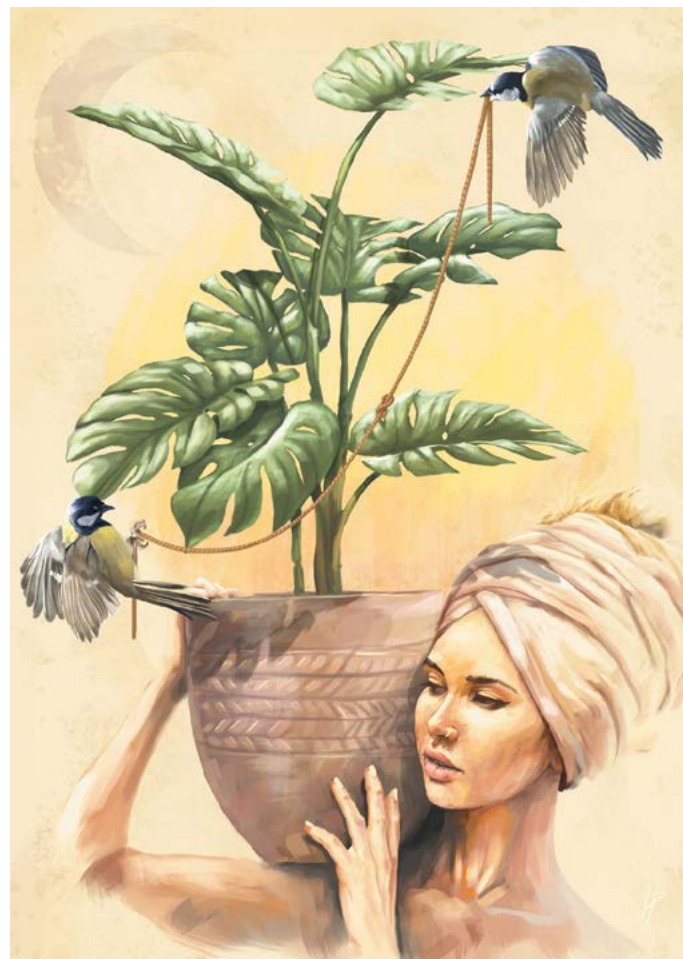
A few years ago, my wife bought a digital art tablet for my birthday. She thought it would be a great way for me to create art with the very little free time I had, while I was working on the farm. It was a great idea as I wasn't waiting for paint to dry, prepping canvas', cleaning brushes etc. I was able to pick it up, do a little bit here and there in my lunch breaks or when I crashed on the couch after a long day of calving cows.

The software can mimic different mediums which I liked. I tend to have a more painterly oil style but if I want to try a different style of medium there isn't a huge cost of supplies to try something new. I use a Wacom cintiq 22hd as my art tablet. Wacom have been making the leading professional pen display for years. They are reliable, accurate and have a great colour profile.

More recently I have found that the Apple Ipad pro using procreate is fantastic and it exceeds my expectations of a portable device. It is very fluent and responsive and it's a bonus to be able to create while on the go.

Generally, I start with a concept I have been thinking about. Sometimes I will draw a crude sketch with a written explanation on my phone, just so I can capture a thought if I'm out and about.

Then I compile reference photos and find subject portraits (mostly licenced stock photos or photos that have been sent to me from Instagram followers for use in my art). My sketch process is very half-hearted as I find I change the image or



'Unity', 594 x 420mm. Print on 210gsm matte paper.



'Lockdown girl', 594 x 420mm. Print on 210gsm matte paper.

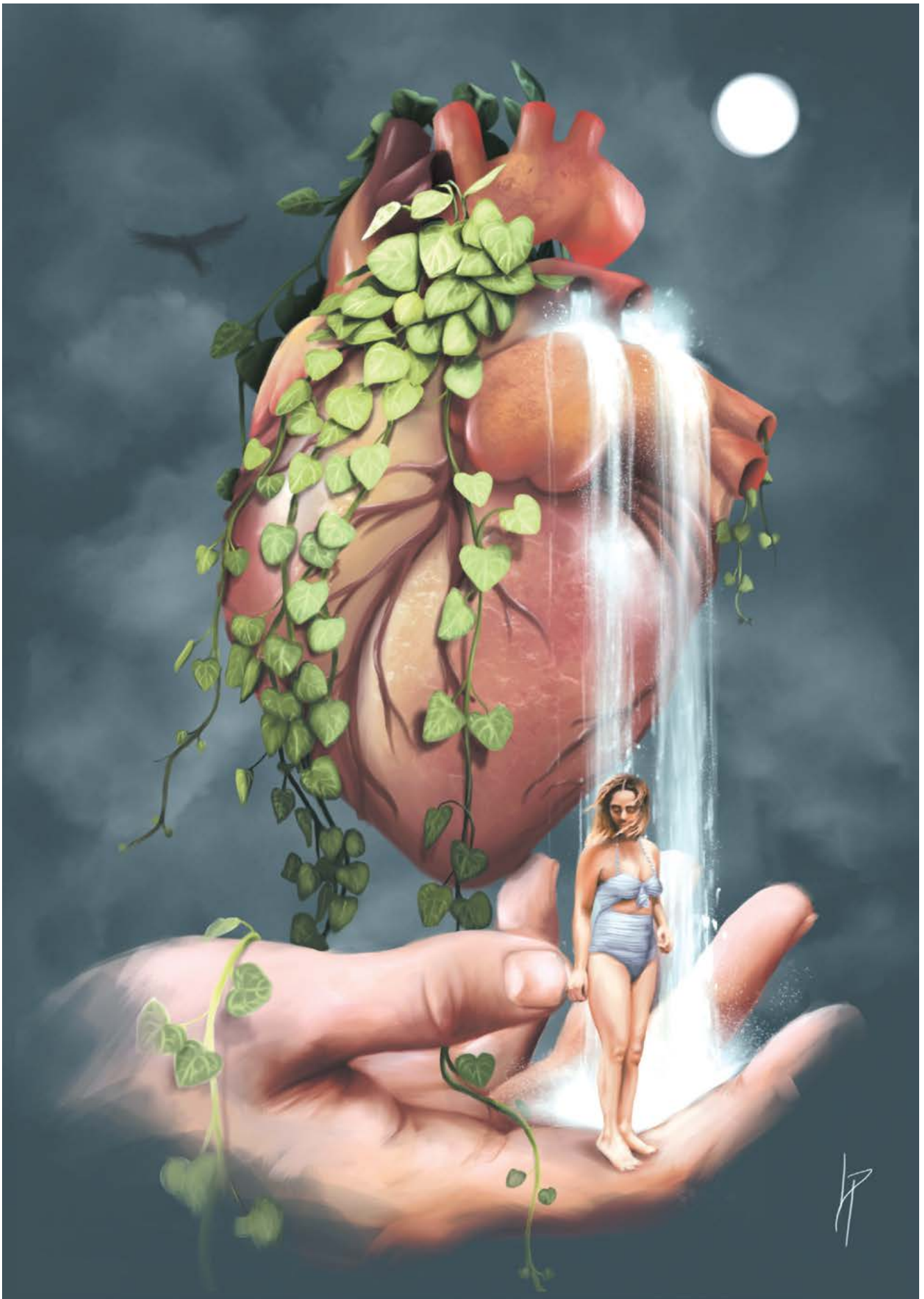
add to it frequently during painting (another benefit to working digitally). I mostly skip making a colour palette, as I find it easier to just work with a value and saturation range in mind. I like to paint my subject first before adding elements of surrealism. I find it more beneficial to get the portrait how I like it, before adding to it. If something is off, I find it catches my eye too often and distracts me.

I often stare at my work, trying to contemplate adding or subtracting more (sometimes staring more than actually painting!). Once I am happy, I send my file to my desktop to colour grade it for printing.

Being somewhat introverted, I often find myself sitting in thought more than speaking my mind. I spend a lot of time in deep thought and think about what makes myself and the world tick. I often visualize those thoughts as pieces of art. I have a growing appreciation for western philosophy and the process of breaking down an idea into its fundamental truths.

My preferred subject is the female figure. I find that I can use the female figure to model a wide range of concepts such as expressing emotions, beauty, strength, poise and vulnerability.

At the moment, I am inspired mostly by the Turkish artist Aykut Aydogdu. He is a huge influence on me. He takes the essence of the daily struggle and portrays it in a mysterious and striking surrealism.



'Content', 594 x 420mm. Print on 210gsm matte paper.



'One', 594 x 420mm. Print on 210gsm matte paper. Cover Pic



'Twisted fiction', 594 x 420mm. Print on 210gsm matte paper.

I continue to create surrealist figurative digital illustration prints for sale through my website LuiPeti.com. I am enthusiastic about pushing my art to be bolder and to see how the public interprets the thought behind my work.

In five years' time I want to have featured in my first gallery exhibition. I want to have built some connections in the industry and hopefully be fairly on my way to being a full-time artist.

I think my biggest mistake was thinking that I should make art that I think people want to see; instead of just creating art that connects with me. I think the more personal my art is, the more viewers can

feel the truth of authenticity behind it. I guess as a new artist myself, the best piece of advice I have to offer is that you need to be persistent. Keep working on your skills, find your style and more and more opportunities will come your way. **N**



'Father time', 594 x 420mm. Print on 210gsm matte paper.



'Fruitbowl 2', 594 x 420mm. Print on 210gsm matte paper.

WILDWOOD GALLERY TURNS 25

By Matt Mortimer

Nestled opposite the eastern shore of Lake Taupo, is the lakeside community of Waitahanui, south of Taupo. It provides the location of the artistic studio, Wildwood Gallery, where pyrography, photography and paintings are all practised each day by owners Robbie and Sue Graham.

Twenty-five years is a reasonable stretch of time, but a snapshot matching this milestone has recently taken on a new, personal meaning to this couple as their in-home gallery celebrates quarter of a century of creativity.

Team Graham

Robbie has an engineering background, being a fitter/turner/welder, skills which he now utilizes in the artistic realm.

He is at the forefront of sculpture work – woodturning, metal and pyrography are among his works. Sue paints majestic water-colour and acrylic art, which culminates in both Robbie and Sue having an avid collection of followers across not just New Zealand, but also globally.

For Robbie, 2021 has started with an honour in the world of woodturning – one of his works gracing the World of Woodturners website. Not a bad way to get out of the blocks at the beginning of the year!

Wood-turning has always been close to Robbie's creative heart. While in Western Australia, Robbie had his own business, Anyturn Woodturning, where he was doing production turning. The artistic woodturning and pyrography came about almost by accident following receiving some wooden goblets as a wedding gift.

"When we got them, I thought I could make those," Robbie said. "It made me think about woodturning from a different angle altogether. After this, I entered a few woodturning competitions with some different types of

entries from other competitors. I realized I had my own style. I had to make a decision about whether I wanted to change to that way of thinking or to keep being Robbie," he said.

Sue was clear on her thoughts on the matter. "I'm glad he stuck to being Robbie!"

Sue's journey is definitely a different one, but still one where creative flair was in abundance, hailing from a strong musical and arty family.

"I guess the creativity of art was there – including in a musical sense," she says.

A few art classes later Sue was hooked, which started the pair on their prospective creative journeys, with a start coming by way of selling art at Sunday markets in Perth.



The location of the gallery was established early



The gallery takes shape in 1995



Pieces go up for sale

Bringing it all together

After all that time across the ditch, the wind of change blew them across the Tasman on a sojourn here to Aotearoa, with a map marking session the prerequisite before leaving.

“We both decided to take a highlighter each to mark out places on a map of the country about possible places we wouldn’t consider as a long-term livable location. At this point it was clear that city living had passed us by, with many large metropolitan areas getting a large ‘x’ from both of us!

“Once we returned to New Zealand, after doing the Tongariro Crossing walk,

we, like many people who move to the Taupo District, fell in love with the place.”

Robbie decided to go and do a spot of trout fishing just up the road. Upon joining him later, Sue mentioned Robbie had great delight in showing her a trout he had just caught. Her reply summed up how the couple ended up in Waitahanui.

“Never mind you catching a fish – I’ve caught us a house!”

So in 1995, Wildwood Gallery was born, in what was originally a two-storey holiday home.

The mid-nineties marked the beginning of the Wildwood world for the Grahams, with a downstairs area transformed into a cosy gallery space. A few years later the amount of creativity was exceeding the square metres available, so the gallery went about a transition into what visitors experience today.

Upstairs houses Sue’s art studio and downstairs is the workshop for Robbie’s woodturning, metal forming and pyrography, as well as the gallery itself.

This space coupled with a growing love and appreciation of their new home and business has proven to be the inspiration for many of the 25-years of works the couple has created – the native flora and fauna alike are built into many pieces, by way of being caressed into a canvas via a paint brush, being pointed at and shot via a camera or cut, turned and burnt into a wood-turned art piece.

Quarter of a century – and still evolving

The artistic and creative side of wood turning was always gnawing away in the back of Robbie’s mind - moving conceptual ideas from a sketch in an exercise book into a design phase, where the creative and the practical meet to meld together and take form in his artwork. “I’ll get these ideas in my mind and think

EXHIBITIONS & EVENTS



Wildwood is born – Robbie in the gallery



Outgrowing the space meant an extension in 1997



Wildwood is born – Sue in the gallery



Sue and former family member Jimmy take a catnap

that couldn't possibly work. I'll get to the point I'll start sketching it out in my visual diary. I can then start to realize and figure out how I can actually make it happen."

After winning a lot of wood-turning competitions over the years, Robbie now gets invited to judge them.

Pyrography is one way Robbie gets to add something to his woodturning with design work burnt into the wood adding something special to his already impressive art.

Sue is an acclaimed artist with amazing water-colour work in particular, and she is passing on her expertise to

the next generation of budding artists too in schools and in private classes.

This wonderful couple show no signs of slowing down anytime soon, their work proving popular with some of their best critics – their customers.

"We have friends who have areas of their houses reserved for our art – Graham areas, if you like," Sue laughs. "That's a real thrill and honour for us."

And as for the next 25 years?

"From quiet homes and first beginning, out to the

EXHIBITIONS & EVENTS

undiscovered ends, there's nothing worth the wear of winning, but laughter and the love of friends."

This quote by Hilaire Belloc speaks volumes to us about our art journey and our connection with our community.

Achieving our Quarter of a Century milestone makes us feel extremely grateful and also very proud. For as long as we feel energised and motivated about our art-making, I guess we will carry on "out to the undiscovered end!" **N**



One of many displays c.1990



Sue with another masterpiece



A master at work



Sue doing what she loves – creating

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A memorable exhibition

Vintage Intrigue

By Cindy Kent-Woest

Sally Spicer's portrait art is imbued with a vintage sense of drama, intrigue, and intimacy. Her pathos evoking images provoke simultaneously hopeful and wistful emotions. She recently described to us her approach to art.



The most important thing I have learned is to follow your instinct with your art. Critique from external sources is valuable, but you need to stick to your decisions if they feel right.

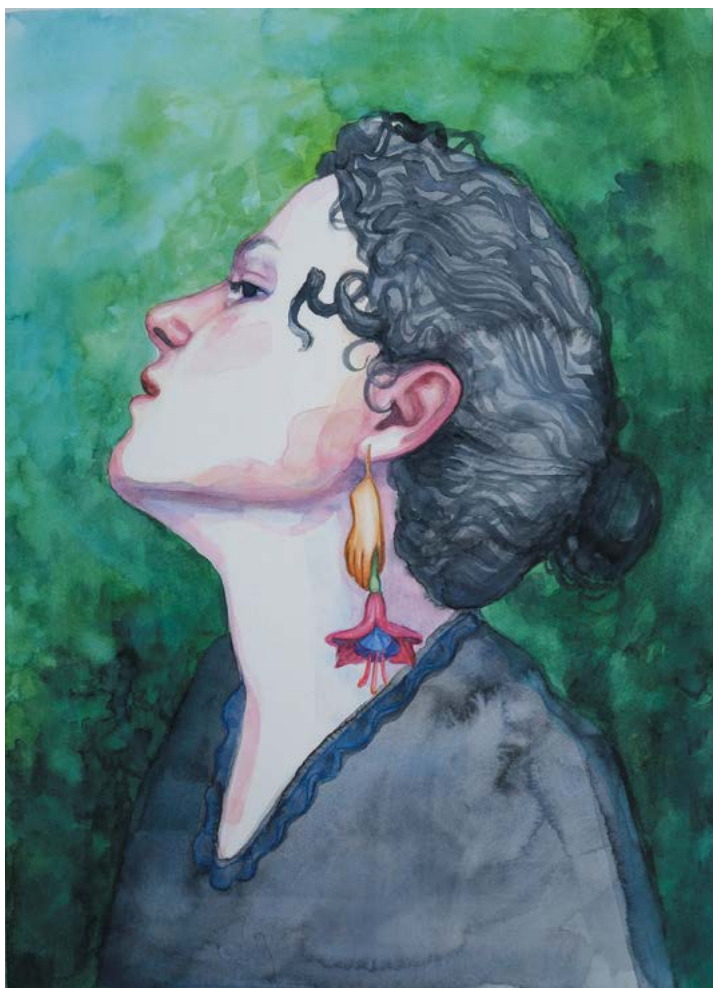
I loved to draw from a very young age, favouring depicting people right from the start. I was really lucky to have incredibly supportive parents, who recognised my passion and helped to steer me in

the right direction. My grandmother was a talented artist, as are my Dad and my aunt. I left home at 16 to move to Auckland and attend Senior College of Education, a school that would provide excellent preparation for applying for and attending Elam. I completed a Bachelor of Fine Arts at Elam School of Fine Arts, majoring in printmaking, from 1998-2002.

I have an innate drive to draw and paint which I can't



'Your Eyes, The Sky', 390 x 580mm. Watercolour on paper.



'Fantasy Fuchsia', 280 x 380mm. Watercolour on paper.

entirely explain. For me, creating artwork is cathartic, it calms me and absorbs me, I am happy to lose many hours caught up in the making of artwork. I love creating things that people treasure. I often do private commissions that can be both challenging and rewarding. I enjoy the relationship that forms not only with the customer, but with the subject of the painting. I work equally in oil and watercolour. I also do a little bit of printmaking, mostly etchings.

I am inspired by people. Portraits and figures are my primary subject matter. I'm drawn back to people again and again because of my fascination with the endless variety of personality, expression and gesture, and the beauty of the human form. I might be trying to capture a certain angle of a particular face, or perhaps the way the light falls upon them, or a precise emotion expressed by them.

I am currently creating a body of work – portraits – about childhood discovery and wonderment. I hope to create a slightly fairy-tale feel to the works, perhaps with a faint sense of danger common to children's stories.

I paint self-portraits frequently (they're great practice and there's always a live model in the mirror!). I am also inspired by vintage portrait and fashion photography and clothing, dance and movies; which I use for resource material. I love to create or to capture a sense of drama in my work, maybe imbuing the subject with mystery and intrigue. I have a 9-year-old daughter who is a great source of inspiration. I paint her a lot too. I am probably biased, but she has quite distinctive and striking features that are great to draw.

I have several favourite brushes and a favourite



*'Water Baby',
405mm. Oil on
panel.*

pencil, but my top piece of equipment is probably a colour: Caput Mortuum. I use it in both watercolour and oil and rarely make a painting without using it. It's a strange purplish reddish-brown colour. I mostly use Fabriano loose sheets for watercolour because they are nice quality at a reasonable price. I use a bit of a range of watercolour paints, but when I purchase new ones now, I go with Winsor and Newton Professional. I use a huge



'Brightening', 1250 x 660mm. Oil on board.



'Before I Forget', finalist for the Adam Portraiture Award 2020. 700 x 550mm. Oil on Board.

range of oils too, as I have been given a lot over the years, but I choose Winsor and Newton or Schminke Norma when I purchase new.

I often start with a pencil sketch in my sketchbook to work out composition and sometimes colour choices. Then, if it's watercolour, I use a loose sheet of Fabriano watercolour paper trimmed to the appropriate size. I do a careful, accurate pencil drawing, then go in with paint. I don't have hard and fast rules here, but I often block in shadow areas with a blue or with the Caput Mortuum. With oils, I prefer to work on a board that I have prepared with several layers of gesso (Sanding between each) and then a coat of acrylic ochre. Then I either pencil sketch my image or else paint directly with Caput Mortuum oil paint. I generally work from the darkest areas first, then mid-tones, then highlights last.

Printmaking is very much process driven. I start with a drawing, and if I'm doing a drypoint etching, I place a thin sheet of flexi perspex over the top of the drawing and use a sharp tool to scratch and engrave the image into the perspex.

My biggest success so far was being a finalist in the 2020 Adam Portraiture Award, with a self-portrait. I had entered the competition twice previously and this marked my first time being accepted. It was

hugely exciting for me as it is a prestigious award that saw my work exhibited at the New Zealand Portrait Gallery in Wellington. Other highlights include my solo show "Land Girls and Lifesavers", in 2017, at the Yvonne Rust Gallery in Whangarei. It was a great way to make myself know again here in Whangarei after moving back from Auckland in 2011. Over half the work in the show sold, and it was the start of some great new connections. My work has ended up all over the world - Australia, Switzerland, USA, Thailand and England.

At the moment I have work on display at Number 1 Parnell Gallery (in Rawene) and at Hangar Art and Framing, the MD Gallery, and The Quarry Co-Op shop (in Whangarei). I also have my own website <https://www.sallyspicer.nz/>

I currently work part-time at Hangar Art and Framing in Whangarei. I am a member of the NZ Watercolour Society, and I recently joined Mangawhai Artists. I also worked part-time at The Quarry Arts Centre for several years.

I started watercolour painting last year and have found it to be hugely beneficial to my practice because I can do it inside on the dining table. I don't need to be out in my studio for it. So that means I can dip in and out of a painting as it suits: I might do a little bit after breakfast before school drop-off, or while I wait for something in



'Lou and Stu'; Private commission. 620 x 870mm. Oil on board.



'Petal Fingers'; 280 x 380mm. Watercolour on paper.

the oven. It has meant that my work has developed at a much faster rate, as I am physically putting in more hours.

I admire many artists. John Singer Sargent is my current obsession, he was the master of portrait painting. I also love David Hockney, I greatly admire the character he manages to capture in his subject. Elizabeth Peyton is a fabulous British portrait artist who has a beautiful touch. I have a long-standing adoration

for Paula Rego's work, particularly for its bold and often mystifying narrative.

I want to continue to improve and develop my technique and concepts. I would love to have my work viewed by a wider audience, so I hope to win more art awards. In five years' time I hope to be working hard on commissions and producing work for galleries. I'd particularly love to do another solo show. [N](#)

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ART AS A REACTION TO TRAGEDY

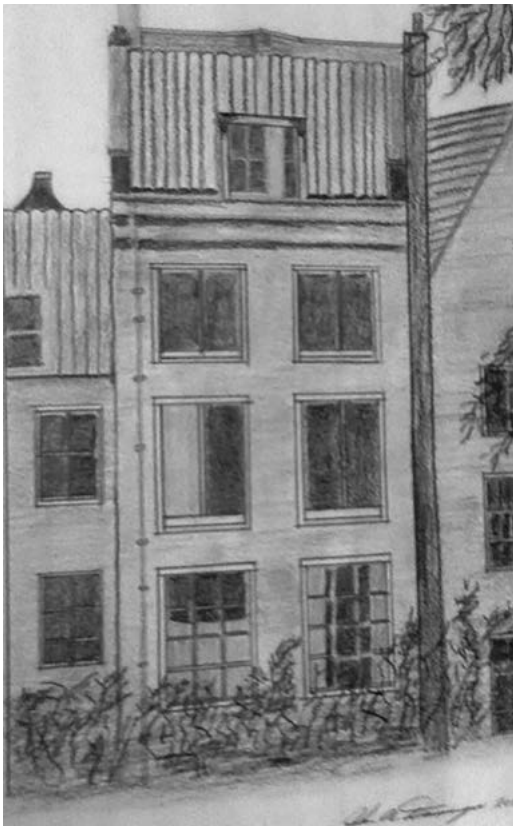


By John A Dumergue

Walking on the ground where Anne Frank walked and died along with many other souls was a very somber experience for me during a visit to the site of Belsen concentration camp in Germany. And it was many years later that I decided to record my feelings through art.



Me standing at the entrance to Belsen



Anne Frank House, pencil on paper. Titled: Freedom, Human Rights, Democracy.

One year prior to travelling to Germany I was employed as a Kitchen Designer and my employer asked me if I would like to travel to a trade fair in Cologne the following year all expenses paid. Of course my reply was yes, and my wife was able to travel but at our own expense which was fine.

We travelled with a group of other designers / manufactures. The trip was organised by one of our product suppliers. The fair was amazing and everyone returned home with new ideas and new products to enhance their businesses.

When you travel you always end up visiting places that were not on your original itinerary, and it is these side trips that add interest to your tour.

We also visited Hanover and it was from here that some of us went to Belsen.

The difficulty we had before going was no local wanted to help us as to how to get there, but eventually a mini cab driver did and four of us set off.

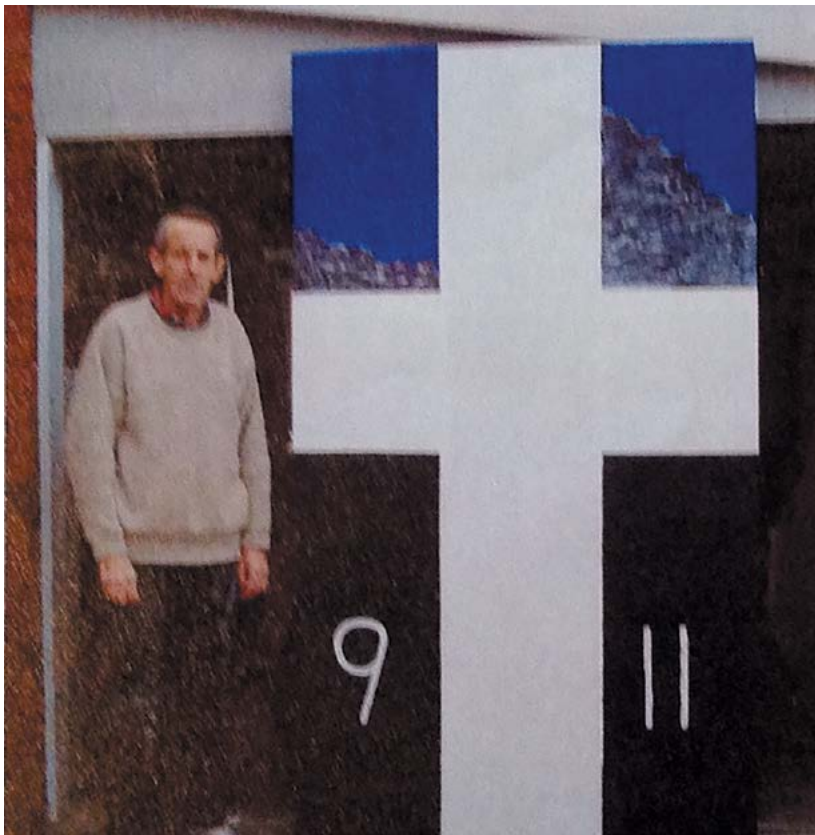
There are no original buildings left in the camp because the British burned down every structure to rid the area of typhoid. There is a small museum with photographs, and a model of the camp layout. There were memorial type headstones placed randomly outside, and one in particular was very different, it had the Star of David at the top and a tree that appeared to be snapped in half also engraved in the stone.

It was not until I returned home I realised perhaps the tree was a family tree and this was the last family member, this one stone representing many families.

I walked around the grounds and stood in front of all the mass graves. I had a heavy emotional feeling of sadness when I read how many 1000's were buried in each.

For years I thought about Belsen, and when New York 9/11 happened this really stirred up my emotions again about Belsen. So I put my thoughts on canvas.

I started covering a whole canvas in grey paint and this was followed by placing words on the grey. But a strange thing happened while painting the grey, I had an area of about 60mm square left to paint at the bottom of the canvas, but something stopped me from filling in the last white area. I stood there brush in hand and could not finish all the grey. Then I thought, leave the last portion of white, this can represent hope, so I did. It was a really strange experience.



My large acrylic painting titled: 9/11. (Apologies for poor quality)

The art work read:

I walk the grounds where Jews, Camp Guards and for some their liberators once walked. I stop and stare at a mass grave and wonder, why is the grave topped in brown grass? My mind races for the answer but it can't be found. Then I ask myself has man learnt a lesson from this awful place called Belsen? My mind races again, this time to New York 9/11, could this be the answer?

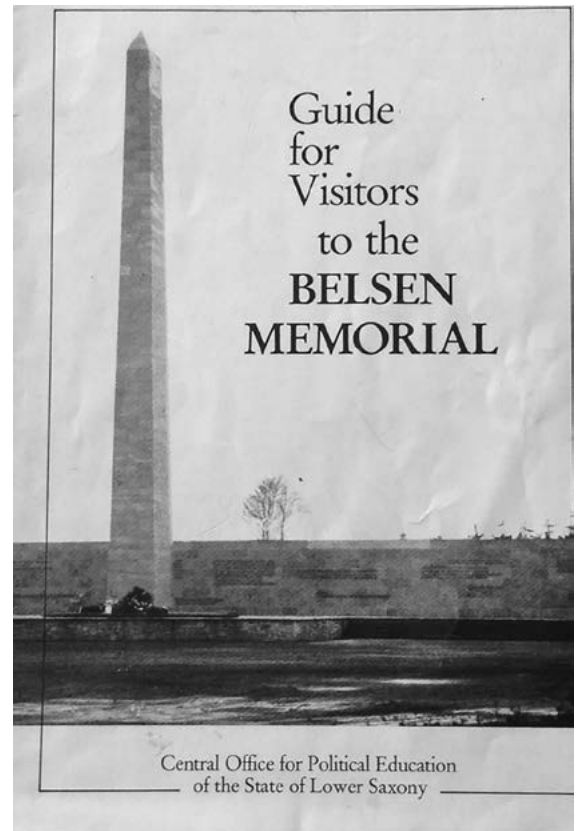
It was about this time I decided to express my feelings through art about the tragic events that happen on Mt Everest on a regular basis, the death of so many climbers.

The painting I completed was influenced by Picasso's Guernica.

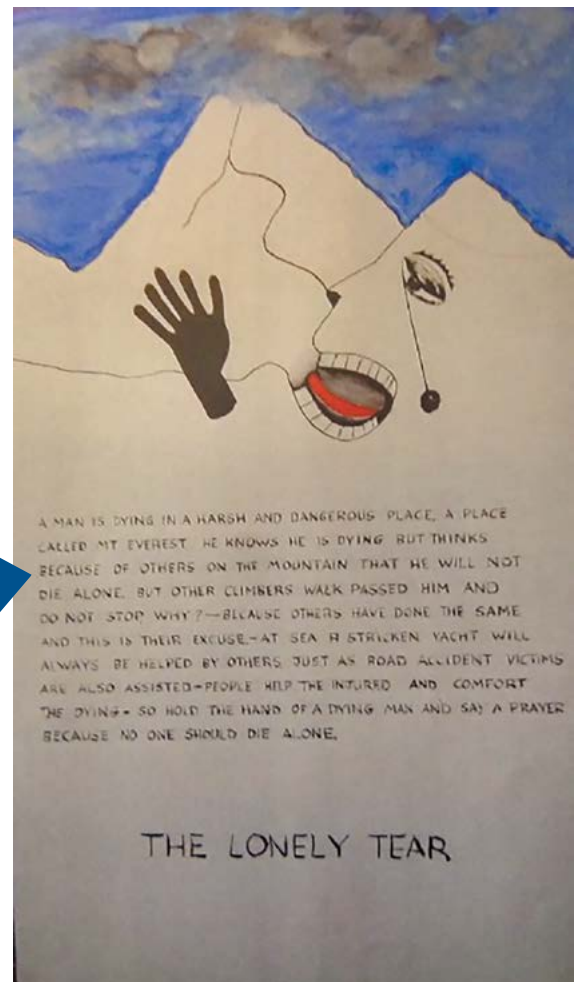
We do not always create art for enjoyment, or for being inspired, or for money, but sometimes we are compelled by tragedy. [N](#)

A man is dying in a harsh and dangerous place. A place called Mt Everest. He knows he is dying but thinks because of others on the mountain, he will not die alone. But other climbers walk passed him and do not stop. Why? — Because others have done the same and this is their excuse — at sea, a stricken yacht will always be helped by others, just as road accident victims are also assisted — people help the injured and comfort the dying. So hold the hand of a dying man and say a prayer because no one should die alone.

THE LONELY TEAR



Guide to Belsen Memorial



Mt Everest, acrylic on canvas. Titled: Everest has no Friends

FULL CIRCLE

Three years at Elam School of Fine Arts, Auckland University (Diploma of Fine Arts) and two years at Whitecliffe College of Art and Design (Master of Fine Arts, 1st class honours) has seen Wendy Leach through to a fine career in visual arts. She tells us her of her process and progress.



I went to Elam when I left school, then trained as a secondary teacher. I became an art teacher first, then an exhibiting artist later. In terms of a philosophy that drives my creative soul, that would be the language and understanding of the power of opposites, yin and yang. These complementary opposites - dark and light, black and



'Standing Proud' 2020, 900 x 1200mm. Oil on canvas.



'Stormy Light' 2020, 750 x 1000mm. Oil on canvas.

white, night and day, warm and cool, storm and calm - are fundamental to my current paintings as I explore the natural elements around me.

As well as being inspired by the natural environment, I find my inspiration through researching and thinking. For example, during my MFA study (2006 -2007) I started working with light and created large artworks I which I call 'Light Paintings' by working in complete darkness exploring dark/light and absence/presence concepts. There is a liberating freedom working in darkness, making marks with lights and capturing the whole performance in time elapsed photos. It is a performative process; a very positive and enriching experience. See examples of my light paintings at www.wendyleach.com/light-paintings.html

These significant changes in my art practice were to lead me directly into expressive painting with acrylic on canvases where I played with new materials and explored mark making and abstract painting. This was a wonderful adventure and a learning period. It has enriched my art and my soul and has added the dimension that had been missing in my art practice, making me a more enquiring and exploratory artist.

Wassily Kandinsky. During the 4-year period (2015 – 2019) when I was painting abstract works, I was exploring dynamic movement. Kandinsky believed that colours and lines can express emotional and spiritual values. He used them to suggest the dynamism of modernity, by combining expressive diagonal lines with dabs and washes of colour. I have used expressive lines and marks to suggest and create movement in my abstract paintings. Dynamic movement is characterised by movement of the eye that flows smoothly from one area of the composition to another, guided by continuations of line or form, and by gradations of colour or form.

During this abstract period my inquiry was around the concept of mark-making, and the gestural nature and bodily scale of this process. In simple terms, this means that painting can simply be a process of making a range of



'Coastal Tableau' 2020, 670 x 1830mm. Oil on canvas.

different marks (sweeping lines, straight lines, poured lines, splatters and flicks) on canvas with paint. A totally intuitive approach to painting; no pre-planning or designing; just letting the painting evolve.

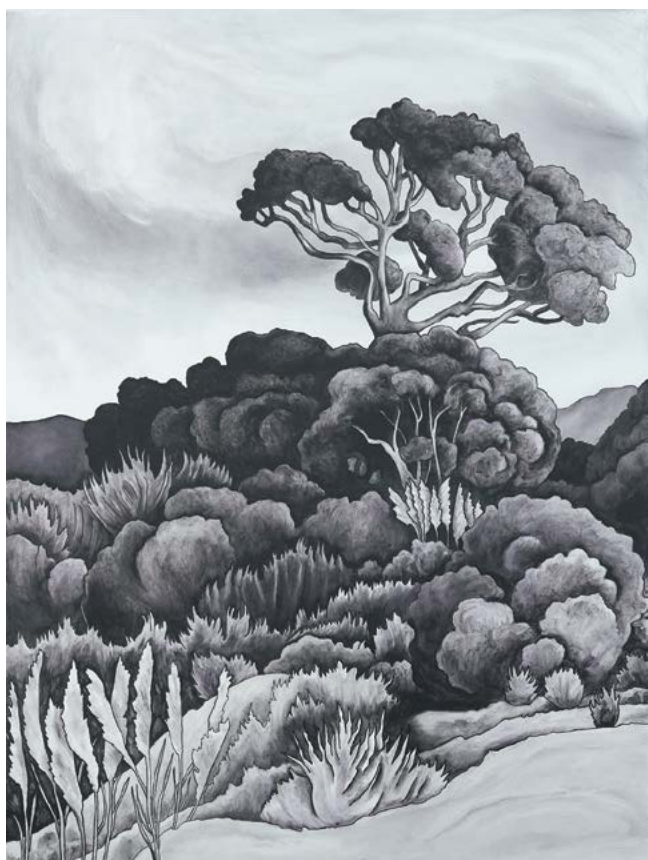
For an artist who could only paint realistically, developing this ability to work autonomously in the abstract is one of my best achievements.

Caravaggio. The chiaroscuro technique of Caravaggio, which is a method that uses shadows and a single light source to create depth and drama, is one of my most exciting influences historically, and one that I utilise in a contemporary way. Chiaroscuro harnesses opposites simultaneously – the power of light and dark. This meeting

of contrasts is everywhere, and without one, we fail to see or appreciate the other.

It's the energy and sense of well-being that I love about being an artist. I take energy from the process of painting and, whether it is my abstract or my realistic works, I always strive to put energy into my paintings. In the landscape this energy is all around and exists in nature's rhythms, tidal cycles and weather patterns.

I am working towards a January exhibition of landscape paintings called 'Full Circle', with imagery inspired by the Pohutukawa trees along Mangawhai ocean beach. I am enthusiastic about this work because it will be the first time I have exhibited landscapes in 16 years. In 2004 I



'Monochrome 1' 2020, 1000 x 750mm. Oil on canvas.



'Mangawhai Pohutukawa' 2020, 760 x 570mm. Oil on gessoed Fabriano.



'Elements' 2017, 1200 x 1200mm. Acrylic on canvas.



'Filaments' 2017, 750 x 750mm. Acrylic on canvas.

stopped painting landscape and since then I have enjoyed working in a multidisciplinary way. However, as life is cyclical I have come a full circle to discover landscape again.

The deliberate break has had a very positive effect, and I feel the new landscapes are so much more accomplished than my earlier landscape works.

As far as pride in my accomplishments goes, my Master's degree was the big challenge that turned my art around. Studying and writing an academic thesis was a huge learning experience and I was proud to come out of it with first class honours.

2001 'International Artist' magazine, issue #12, 'Master Artists of the World' section featured an eight page article about me (published in USA) and I have been featured in two New Zealand art books: "Art New Zealand Today" by E M Caughey, (pages 60 and 61) and "New Zealand's Favourite Artists 2" by Denis Robinson (pages 52 and 53)

The biggest obstacle I overcame was complacency. In 2005 I did an about-turn in a successful painting career. Most successful artists get to a point in their career where they can comfortably settle to produce consistent work – but is it the best they can be?

Taking a quick look back to 2005, I was painting colourful landscapes, mainly using a mixed media technique of oil pastel and gouache, and also oil paintings. Competent and popular works based on my visual response to my environment (my external environment).

I realised that to move ahead in my painting, I had to look inwards. I entered a Master of Fine Arts programme, seeking to make changes in my work.

Through my thesis study I gradually found what I was looking for. The understanding that wholeness comes from two complementary and interdependent halves; the two halves being yin yang opposites. The cyclical nature of life comes from these two opposing halves. They are two parts that cannot exist without each other, they counterbalance each other, and they can also turn into each other. This concept was a revelation to me and has had a profound effect on my thinking. My art practice now embraces

this understanding of opposites. The amazing thing is, I put trust in my process and, interestingly, that 'cycle' brought me around to landscape again. It is an ever-evolving process. Hence the title of my next exhibition 'Full Circle'.

I am a member and committee member of Mangawhai Artists Inc. We have a creative community, a members' gallery and an annual art trail. We have recently fundraised and built an extension on our gallery to use as a teaching space. My role is communications, website management and social media. It takes up a lot of my time and is very rewarding. I am also an art tutor.

Alkyds are my favourite medium at the moment, because they are faster drying than conventional oils. My abstract works were always acrylic, and my landscapes are oils, because the two mediums are so entirely different and facilitate quite different processes.

When working with alkyd oil paints my process is to first work only with light and dark, often onto a coloured canvas. Sometimes my painting stops after this point because the chiaroscuro – the dark and light – is such a lovely dramatic combination of opposites, that I leave it as it is.

If I proceed to colour, I work over the contrasty underpainting with a very limited palette of colours. I choose paints with a high level of transparency. If I choose to work with stronger colour I will use colours that are opposite on the colour wheel because of their complementarity ('Coastal Tableau' is an example of this).

For new artists, my advice is work hard and do a lot of thinking and reading. Try to tap into that part of you which is your soul. It takes time but keep challenging yourself and it will come. If it seems easy, push yourself harder.

I currently have work in New Zealand, United States, Canada, Singapore, Jordan, UK, France, Italy, Australia and Belgium. [N](#)



'Particles 1 - 9' 2017, 750 x 750mm. Acrylic on canvas.



'Segments 1 - 9' 2017, 750 x 750mm. Acrylic on canvas.

Pouring Medium Techniques

Pouring paint has become a popular trend that shows no signs of stopping and its simple steps offer an easy entry into creativity whether done alone or as a group activity.

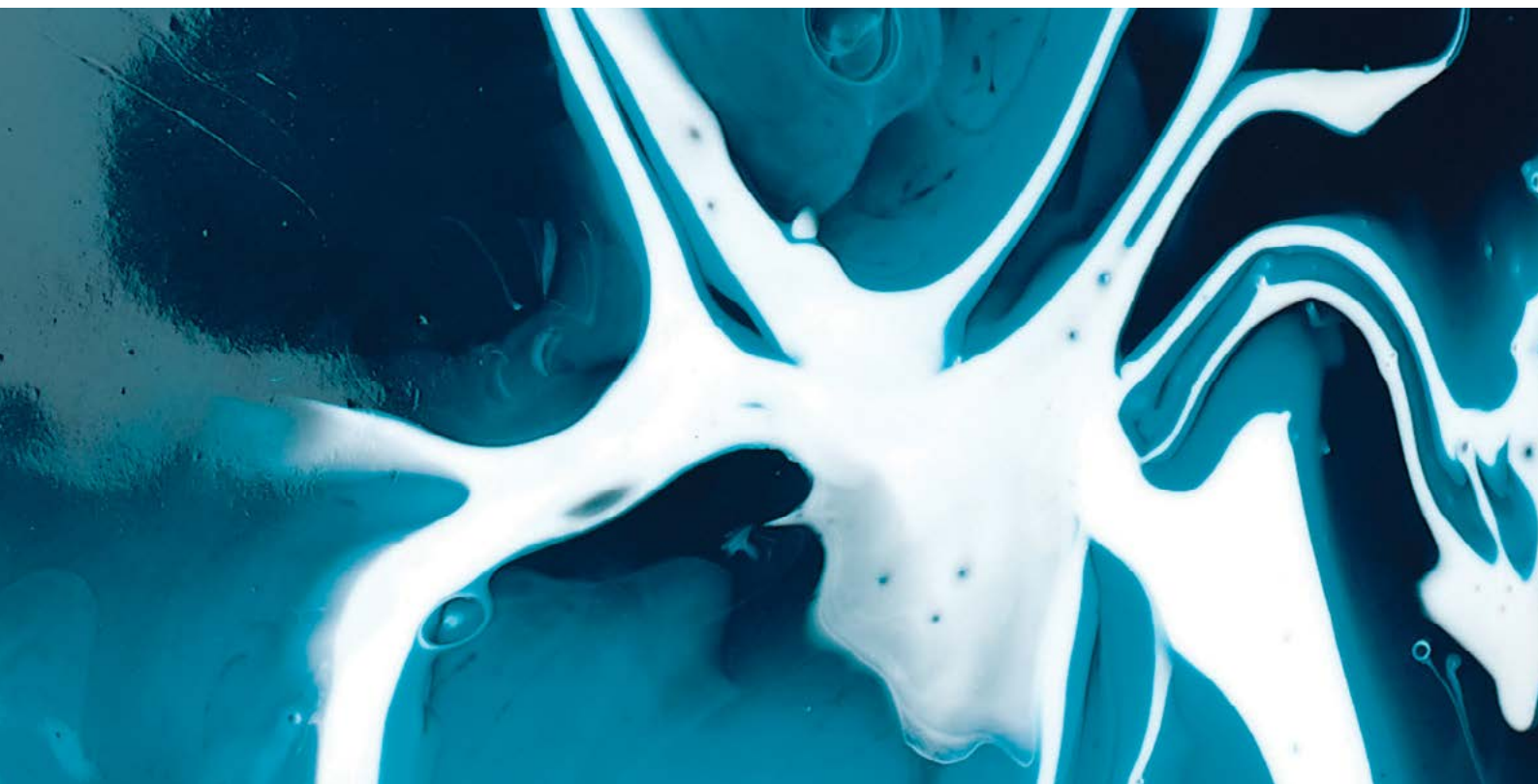
Pouring paint can be done in a variety of ways but this demonstration will focus on a “dirty” pour, meaning that all colours will be layered in a cup and poured at once, creating distinct patterns, rather than pouring each separately.

Liquitex Pouring Medium is an acrylic effect medium that when mixed with acrylic colour creates even, poured puddles that will not craze and will dry to a high gloss finish. We will also be using Liquitex Soft Body to mix with Pouring Medium because it’s a low viscosity acrylic.



MATERIALS LIST

1. Liquitex Pouring Medium
2. Liquitex Soft Body Acrylic Colours:
(or colours of your choice)
 - Titanium White
 - Medium Magenta
 - Brilliant Yellow Green
 - Muted Turquoise
 - Cadmium-Free Orange
3. Liquitex Palette Knife
4. Canvas (size of your choice)
5. Disposable cups
6. Paper Towels
7. Kitchen sink strainer (optional)





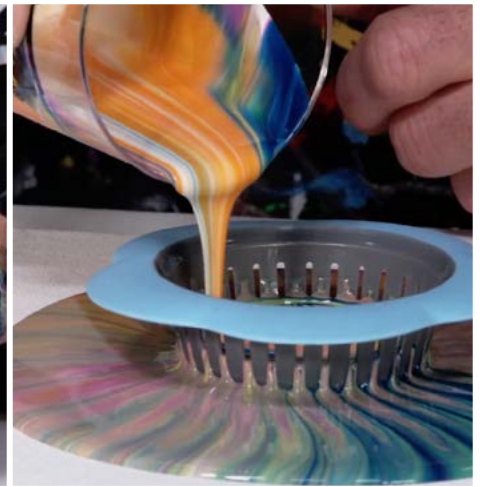
STEP 1: Mixing Colour

As many or as few colours can be used to create the pour. For this demo we'll use Soft Body Titanium White, Medium Magenta, Brilliant Yellow Green, Muted Turquoise and Cadmium-Free Orange. In separate disposable cups mix a 10 to 1 ratio of Pouring Medium to colour and stir thoroughly but carefully with a palette knife making sure to avoid air bubbles.



STEP 2: Combining Colours

Start by placing the Titanium White/Pouring Medium mixture in a cup where all colours will be placed. This approach will provide some space between each of the other colours so that they don't merge and become muddy. Continue layering white in-between each of the remaining colours until your cup is filled.



STEP 3: Time to Pour

While not necessary for pouring paint, we'll use a kitchen strainer in this process. The strainer has even intervals that will control the way the paint disperses when poured and create evenly spaced cells of colour. Place the strainer in the center of the canvas and pour your paint into it. Because there are multiple layers of colour, it needs time to disperse through the strainer. Let sit for approximately 8 to 9 minutes.



STEP 4: Covering the Canvas

Carefully remove the strainer. Grabbing the edge of the canvas, gently tilt forward and backward, side to side to cover the canvas surface. Less movement will maintain more of the colour intervals while more movement will create unexpected shapes and blending of colour. It's important to note that neither is right or wrong but more about aesthetic choices.



STEP 5: Let Dry

Place on a flat, level surface and let dry for at least 24 hours. Also, be sure to place plastic beneath the canvases to catch the paint overflow.

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Wendy Ricketts



By Cindy Kent-Woest

Compelled to paint and draw animals, especially their eyes, Wendy Ricketts tells us how she uses her artistic talent to focus and calm her busy mind while producing works for commission, family and friends.



Working on 'Roger'.

I was first inspired to draw after seeing a study of a hare by German artist Albrecht Durer. I was taken by the detail and softness of the rendition. I love the faces of animals and the detail needed to produce them. I strive to produce it, sometimes to my detriment. You can get so caught up in the detail that you forget the result you were intending to achieve. Or the mood you were trying to show in the animal.

Animal faces convey so much, especially the eyes. I have always loved the natural world and have a fascination with wildlife. If I see a picture of an animal that grabs me, I will fixate on it until I'm bored then move on to another. There is no shortage of inspiration even in our day-to-day lives. Pets are around us daily, so we have a permanent supply of subject matter. I have the privilege of being able to use the amazing photography by Multiple Award-Winning Photographer Marc Mol. His photos of African Wildlife give me unlimited inspiration. It felt like Christmas when he gave me the go ahead to use his images in my artwork.

I have done a couple of portraits of people, but therein lies a minefield of uncertainty. Will it be what the customer expects? People have very definite ideas on how a portrait of a loved one should look. With animals there is no such issue.

To me a career as an artist means working at it to pay the bills. I don't do it for that. I draw and paint purely for my enjoyment. If I sell something along the way that's a bonus. I have done commissions in the past and still paint pet portraits when asked. Mostly for friends and family. I have never exhibited. Maybe one day I will, if I can get a body



The artist with her cat Skye.



'Tarantula', 300 x 240mm. Coloured pencil and airbrush on Fabriano Hot pressed.



'Wave', 240 x 300mm. Pastel on Clairfontaine Pastelmat.

of work together that is cohesive. I love that when I'm at work in my studio all the worries or stresses of day-to-day life disappear. As a natural worrier who also lives with anxiety and a touch of depression thrown in, concentrating on my art takes all that away. Keeping myself occupied by doing something I love is a natural way of helping myself. Just me in the zone.

Sometimes I struggle with motivation, I think that may be part of depression. I can go weeks without stepping foot in my studio, then I get my mojo back and it's all go again. Working in retail full time as an administrator can be tiring as well, so weekends are my time to get arty.

I'm currently working on a portrait of my sister's dog Roger. He is what is known in Australia as a Bull Arab. He is big and black with white patches. I'm painting him in oils on board. I painted her two small terriers Pipi and Shilo as well. She loves it so much that Roger is next in line.

I have learnt that the secret to a successful painting or drawing is a good foundation. Laying down a good underpainting is key. Get the colours and positioning right at the start. The right colours in an underpainting can give the work depth and solidness, with the colours shining through in the finished piece. Positioning, getting things in the right places (eyes, ears, nose), is so important - just off kilter can make a piece look like a bit of an abstract, not a look I'm trying to achieve, however much Picasso might approve!

My favourite medium used to be coloured pencil, but I have discovered the wonder of oil paint! Since my husband built me a huge easel I am smitten with it. Apart from the easel itself, I also love brushes and the paints. I have found that Rosemary & Co Brushes have everything I need plus more! I love them. They have a huge range to suit all painting needs. Windsor Newton Oil Paints are my go-to paints. They are readily available where I live and have never let me down. For drawing I love my Caran D'Arche Luminance Coloured pencils. They are creamy and blend beautifully. With excellent lightfastness they can take some beating. I also use Faber Castell Polychromos Artist Coloured Pencils. I have many Prismacolor pencils as well. All three brands have differing qualities that suit my needs. My laptop in my studio is a godsend. I can use it to project any image onto any size canvas. I still love pencil and always will, but oils give me the scope to create larger pieces. Pastels



The pencils Wendy prefers to use.



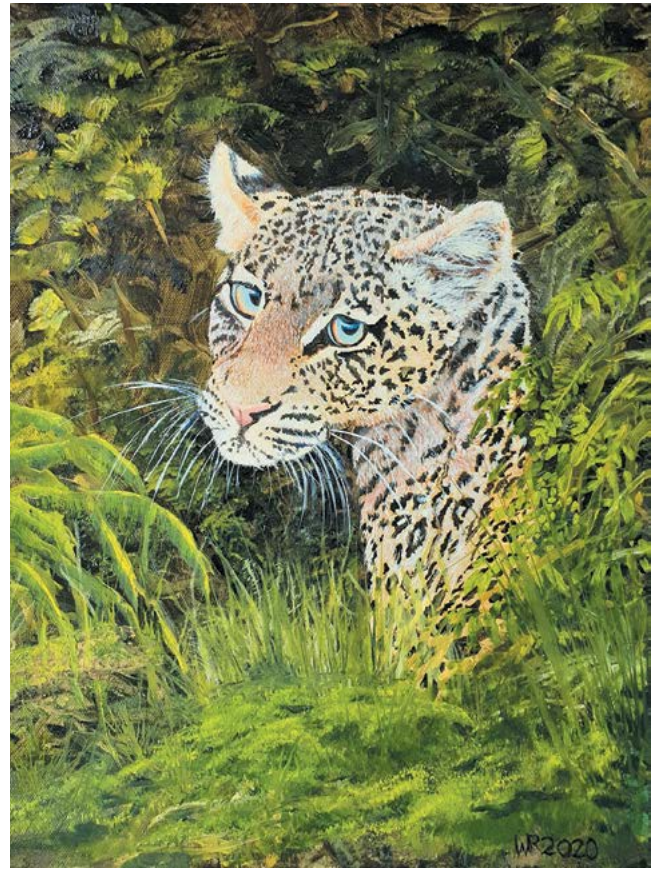
The paints Wendy prefers to use.

are also lots of fun and I have produced a few works with them as well.

Once I have chosen an image, I'll either draw it freehand onto my chosen surface or I may use carbon paper or pastel to go over the back of the image and then trace around it to transfer it to paper. I then lay down an underpainting. This is the loosest part of my process but I still struggle to keep it simple. The temptation to add detail can sometimes be a real struggle. I lay down the general shapes in the places I need them to act as



'Study of a wolf's eye', 130 x 180mm. Coloured Pencil on pastel mat.



'Madonina', 300 x 400mm. Oil on canvas. Reference photo courtesy of Marc Mol, multi award winning wildlife photographer.



'Sasha', 300 x 450mm. Coloured Pencil on 300gm Fabriano Hot Pressed.

semi landmarks and I use the colour that I want to shine through at the end. This gives a nice depth to the piece. It also helps to tie it altogether.

I'll then lay down a background. I don't get too hung up on it at this stage. I have to remind myself that it needn't be permanent! I'll stand back and take stock. This will show me if I have the basics right.

Then comes the part that I love the most. The detail. I love trying to get an accurate yet artistic rendition of my subject. I guess the eyes are always a favourite part for me, trying to get the colour and mood right as this will set the tone for the painting. When we look at a portrait of an animal we seem to be drawn to the eyes, so it's important that I get them right.

I make sure I stand back from my work often. It's easier to see what needs adjusting, adding to or leaving alone. We don't view art from inches away as a rule, so we need to see how it is taking shape from a distance. You cannot see that up close. Once I think I've finished, I'll leave it for a day or two and come back to look at it often. It can be up to a few days later before I'll see something I'm not happy with. I'll make final adjustments and sign it. I sometimes think that the signature is one of the hardest things to get right. I'm still working on what works and what doesn't!

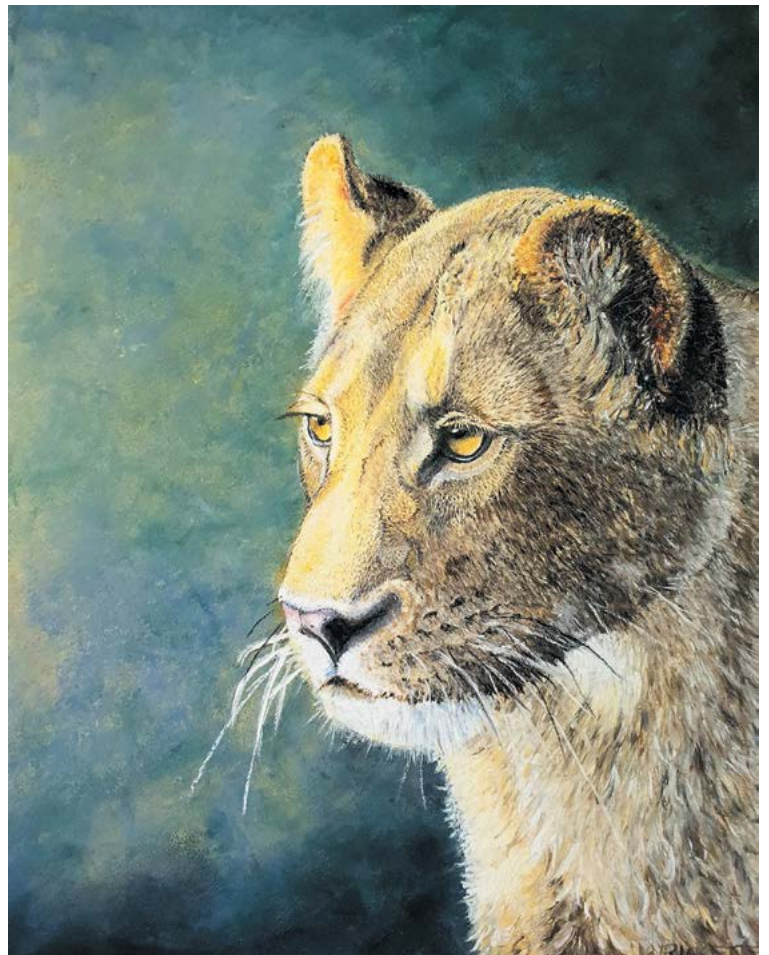
I hope to retire in about five years, so then I'll have much more time to do what I love. I am a squirrel and have art and craft supplies building up that will be there for me when I do. Putting bits and bobs



'Lioness' with reference photo.

away now will take the heat off the purse strings in retirement.

My tips for new artists are to buy the best materials you can afford, step back from your work often, get the basics right first, don't get too impatient (that's when mistakes happen) and if you're feeling frustrated call it a day. Your work will still be there tomorrow. N



'Lioness', 260 x 340mm. Pastel on 360gm Clairefontaine Pastelmat.



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HOW TO CREATE ATMOSPHERIC PERSPECTIVE IN A LANDSCAPE PAINTING

By Samuel Earp

In this demonstration I am going to show you how you can create atmospheric perspective in a landscape painting as I show you how to paint this mountain valley scene.

What is Atmospheric Perspective?

Simply put, using atmospheric perspective is a way of creating the illusion of distance and depth in a landscape painting, for example making distant hills and mountains look like they are far away. This can be achieved by understanding the values in the landscape, how light and dark a subject is and the colour saturation. Many colours especially greens and yellows lose their intensity the further into the distance they are. I will explain more as we get into the painting demonstration part of this blog post.

Reference Photo

Here is the reference photo I used to create this painting. Please feel free to copy it if you would like to have a go at painting this art work.



Composition

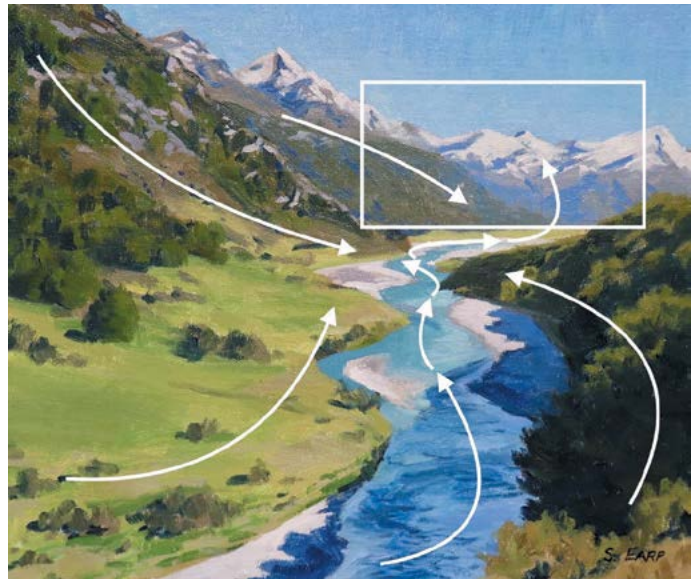
When painting landscapes it is always best to simplify the composition. The main features of this painting are the distant mountains and the river. The river implies rhythm in the composition leading the eye towards one of the main areas of interest, the distant mountains.

In order to communicate great height within the mountains I have placed some of those mountain peaks near the top of the canvas and even off the canvas in the case of the foreground mountain slope on the left.

The horizon line is a high horizon. Never have your horizon line in the middle of the canvas as this is predictable and causes disharmony in the composition, either go for a low or high horizon. This also applies to

focal areas, never place them in the centre of your painting as again it disrupts the harmony in the painting causing a displeasing static.

The direction of the mountain slopes, headland and river are subtly leading the eye towards the distant mountains.



Colours

I am painting in oils but you could also use acrylics instead. The colours I used in this painting are as follows:

1. Titanium white
2. Burnt sienna
3. Yellow oxide (you can use yellow ochre as an alternative)
4. Cadmium yellow
5. Cadmium orange
6. Quinacridone crimson (you can use alizarin crimson as an alternative)
7. Ultramarine blue
8. Phthalo green

Brushes

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

- No.5 flat
- No.3 flat
- No.2 flat
- No.3 filbert
- No.1 round
- No.0 round

Stage One - Blocking in the Painting

I am painting on a 10" x 12" oil-primed Belgian linen panel. I love the convenience of canvas panels as they are easy to frame, they come in standard sizes and they are easy to work with and easy to ship which is very useful if you are selling your art online.

I sketch out my composition using a No.1 round brush and burnt sienna mixed with Liquin original which is an alkyd medium used for thinning and improving the flow of the paint. It also has the added advantage of speeding up the drying time.



Creating Atmospheric Perspective Begins With Painting Your Dark Values First

Whenever I start a painting I always establish my dark values first. Value refers to how light or dark a subject is and by painting your darks first it makes it much easier to create a tonal dynamic in your painting.

Shadows appear lighter the further into the distance they are. As landforms recede into the distance darks are not quite as dark and even light values are not quite as light. We will find our darkest darks and our lightest lights in the foreground of a landscape. Colours change as well, as landforms recede into the distance and many colours drop out. Blue wavelengths are quite dominant in the landscapes and are scattered most which is why the distant landforms especially mountains have a bluish cast to them.

I start my painting by marking in the shadows in the distant mountains and as you can see this colour mix is a mid tone. I've also created a shadow mix with a blue cast by mixing ultramarine blue, burnt sienna and titanium white. I also mix in a small amount of quinacridone crimson to give the colour a violet tint.

The darkest values are found in the tree shadows in the foreground and here I have mixed ultramarine blue with a little yellow oxide and a little burnt sienna. The shadows in the mid ground trees are starting to get lighter (because they are further away into the distance) so therefore I mix in a little bit of titanium white into my tree shadow mix.

The shadows in the rocks and stones along the river are also quite dark in value. This is a mix of ultramarine blue, burnt sienna, quinacridone crimson and titanium white.

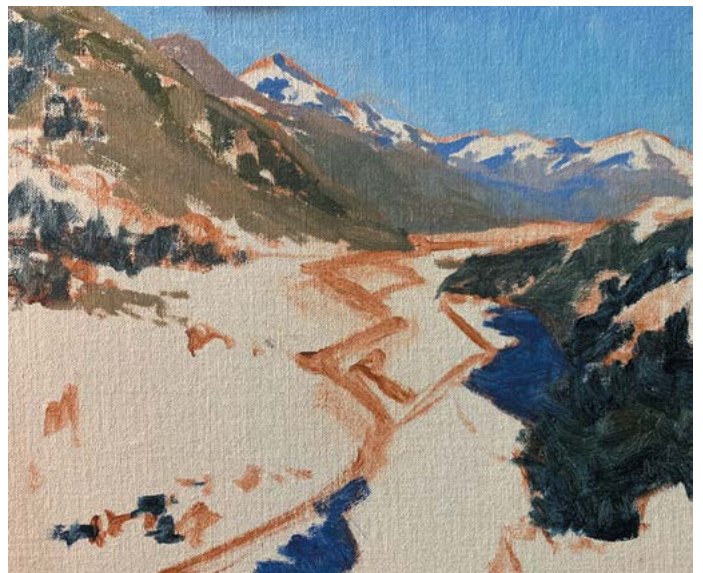


Once I have established the main areas of shadows in my painting I start with the furthest zone away and work forward. I paint the sky with a mix of ultramarine blue, titanium white and a little phthalo green.

Now that I am painting the areas of the mountains that are in the full sunlight I need to mix colours that will make them recede in the landscape. There are exposed rocky surfaces and vegetation such as grass, trees and forests to paint, so how do we make these mountains recede? We need to desaturate the colours.

I paint the areas of the mountains in full sunlight using the same colours as I used in the shadows but using more burnt sienna and titanium white. The colour looks like a warm grey on my palette and is low in chroma. This low chroma colour will make it sit back in the landscape.

For the distant forests I need to mix a low chroma green again so it will recede into the distance. If the green is too saturated it will leap forward in the painting. So how can we desaturate a green? By mixing something containing green's colour opposite, red. I mix ultramarine blue, yellow oxide and titanium white, then I desaturate the colour with burnt sienna, which contains red. The titanium white also helps to desaturate the colour as well.



As I work my way forward in this painting I begin increasing the saturation of my colours especially in the grass and trees. The saturation and intensity of many colours increases the further towards the foreground they are especially greens.

Trees are some of the darkest values to be found in the landscape as they often have dark coloured foliage and occlusion shadows. For the trees in the mountain on the left side of the painting I mix a combination of ultramarine blue, yellow oxide and cadmium yellow. Cadmium yellow increases the saturation of the green and I also mix in a little phthalo green and cadmium orange as well to create a variation in the colours. I don't mix the colours together thoroughly on my palette as I want some of those individual hues to come through.



I paint the grass using the same colours I used for the trees but with titanium white added. Grass is one of the lighter values to be found in the landscape and much lighter than the trees, so this must be taken into consideration otherwise the trees will get lost in the grass if they are a similar value.

I have mostly been using No.5 flat brushes in the painting so far as I like the loose gestural brush marks that you can create with them.



I paint the river with a mix of ultramarine blue, yellow oxide, a little phthalo green and titanium white. I also restate the dark values in the paint which helps to build up definition within the mountains and trees.

I paint the snow on the mountain with a mix of titanium white with a little burnt sienna and ultramarine blue which is going to make the value of the colour a little darker which will make it sit back in the landscape.

At this point I allow my painting to dry and it's at this point I want to check if my whole tonal dynamic is working and that I am happy with the colour and value relationships.



Stage Two - Adding Details

The painting is dry and as I did most of the work during the blocking-in stage there are just a few details to add and the painting will be finished. I am also going to be saving my lightest values until the end of the painting.

I am using smaller No.2 flat brushes and No.3 filbert brushes to add details such as the exposed rock faces and vegetation in the side of the mountain. There are also more details to be added in the river.

I have saved my lightest values for the snow in the distant mountains, painting a few highlights with a mix of titanium white and a little burnt sienna. ■



ART PRODUCTS



RENO ART Water Brush Pens

RENO ART water brush includes R3 durable, high quality, ink interchangeable, nylon, round tips brushes. Sizes 2mm, 3mm, 4mm each with cap.

The soft plastic reservoir will hold approximately 7.5 ml of water which allow you total control over the flow.

Unscrew the brush reservoir then re-screw after filling. Just squeeze to start flow.

Can be used for water, ink, watercolour or any other water soluble colour. Great for watercolour blending etc.

RENO ART Super Light Clay

RENO ART Super light clay is ultra-light in weight, air dry, easy to mould, non-sticky and non-Toxic. Ideal for fancy ornaments, accessories, toys, bouncing ball and more creative activities.



It starts off soft and mouldable and can be reused again and again. When you are happy with what you made, leave it out to dry. When fully dry it hardens into sponge like texture that can be squashed in your hand, but still keeps its shape.

Not only it will encourage creativity and give children a sense of achievement and satisfaction, but also it can give you a lot of fun to play and to make whatever your heart desires.

- 50 g
- Available in 10 colours

RENO ART Canvas Rolls

RENO ART primed and un-primed cotton and linen canvas rolls offer artists the flexibility to create artworks to the size suits their project and creation. Different weight of canvas allows artists to choose the most suitable they need.



- Width: 2.1M
- Length: 10M or 20M
- Weight:
 - Cotton: 100Z or 120Z
 - Linen: 100Z, 120Z or 150Z

RENO ART Jumbo Acrylic Bottles

RENO ART 2L & 1L jumbo bottle acrylic paint is made for beginners, students and professional artists. These wonderful paints are water soluble, nontoxic for safe use. Together with its vivid and rich colours available, especially its odourless formula, this allows for an active creative environment with joy and pleasure. Excellent value for money is another plus.

- 2L & 1L
- Comes with pump for easy to use
- Handle on the bottle
- Available in 10 colours



ART PRODUCTS



RENO ART Professional Art Brushes

RENO ART offers wide ranges of brushes that have different purposes, uses, bristles and tips. They come with in single brush or set for your art project. Reno Art professional art brushes are made of premium synthetic fibre, hog hair, goat hair or sable hair which allow you to find the right one for your application on acrylic, oil, watercolour or other media.

- Nickel plated brass or black aluminium ferrules
- Handmade for high quality and long lasting

RENO ART Oil & Acrylic Pad

RENO ART Oil & Acrylic Pad features a bleed proof, textured paper. It is ready to use with oil or acrylic without the need of priming or preparing.

Thanks to the extra heavy weight textured paper, oil paint can be blended easily on the surface to suit your painting style. If you are looking for paper to practice your oil/acrylic paints, this is the right product to choose from.

- 360 gsm textured paper
- Acid Free
- 10 Sheets
- Available in A3, A4



RENO ART 'Titian' Professional Stretched Canvas



- Solid US Pine Wood Frame
- Staple Free Edge
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- Acid Free For Oil and Acrylic Painting
- Unbleached 100Z (420gsm) Premium Cotton Canvas
- Kiln Dried Heavy Duty 1 1/2 " Pine Frame & Stretcher Bars
- Vary Sizes Available From 4x5" (10x13cm) To 48x78" (120x195cm)
- Ideal For Professional Artist and Art Lover.

ART PRODUCTS

Marabu Alcohol Inks 20ml

Fluid Painting on the next level: with alcohol-based Marabu Alcohol Inks. Limitless design freedom through a wide range of pouring techniques with the liquid and dye-based inks. After drying the inks shine very brilliant and can be reactivated by Alcohol Ink Extender. Alcohol-based and permanent Alcohol Ink for extraordinary pouring techniques on non-absorbent backgrounds, such as synthetic paper, ceramic, glass or metal. The properties of these are truly fascinating and differ greatly from other types of paint, such as acrylics or watercolours. The liquid consistency leads to actively spread across the background and to fantastic colour gradients. As well as the lively, often surprising way that the inks react with each other. After drying the colours shine very brilliant and can be reactivated by Alcohol Ink Extender.



WINSOR & NEWTON ARTISTS' OIL COLOURS 9 NEW CADMIUM FREE COLOURS

Winsor & Newton Artists' Oil Colour is unmatched for its purity, quality and reliability. Artists' Oil Colours provide the widest range of colours, the highest pigment strength and the best clarity of colour. The range consists of an extended range of 123 colours, offering the widest spectrum of all the Winsor & Newton oil ranges.

Winsor & Newton's new Cadmium-Free Artists' Oil Colours were developed by chemists in partnerships with artists to match the vibrancy, opacity, lightfastness and permanence of traditional cadmium colours – so you no longer need to compromise when seeking an alternative.

[Click here to see more.](#)



Cad-Free Green Pale



Cad-Free Red



Cad-Free Orange



Cad-Free Yellow



Cad-Free Red Deep



Cad-Free Scarlet



Cad-Free Yellow Deep



Cad-Free Lemon



Cad-Free Yellow Pale

ART PRODUCTS

WINSOR & NEWTON WINTON OIL COLOURS 8 NEW COLOURS

Made from high-quality pigments, Winton Oil Colours are durable, lightfast and permanent, at an affordable cost. Delivering consistent colour every time, their ready-

to-use formulation means you can effortlessly work at any scale. Now available in an extended range of 55 accessible colours. [Click here to see more](#)



Phthalo Deep Green



Quiacridone Deep Pink



Azo Yellow Green



Cadmium Scarlet Hue



Dioxazine Blue



Dark Verdigris



Phthalo Yellow Green



Azo Brown

WINSOR & NEWTON PROMARKER BRUSH NEW SETS OF 24 & 48

Promarker Brush offers translucent, alcohol-based inks that can be layered and blended together to build beautiful effects and depth to your work. Promarker Brush is twin-tipped: a flexible brush nib that is incredibly versatile and allows for a range of artistic styles. The broad nib on the other end has a chisel shape, which is perfect for filling large areas. Ideal for beginners and professional designers alike.

Now available in an extended collection set of 24 and 48. [Click here to learn more.](#)



ART PRODUCTS

MARVY DECOCOLOR PREMIUM METALLIC PAINT MARKERS

Marvy Decocolor Premium Metallic Paint Markers provide rich and extremely shiny ink. Available in three tip shape (bullet, chisel and calligraphy) and colours (silver, gold and copper) according to your purpose and type of surface.



MARVY DECOCOLOR CALLIGRAPHY SET

Marvy Decocolor Calligraphy is an opaque paint marker with 2mm calligraphy tip, great for decorating cards, gifts, furniture and various surfaces. The paint is oil based and comes in a set of 6.



MARVY DECOCOLOR GLITTER PAINT MARKER

Marvy Decocolor Glitter is an alcohol-based paint marker with shiny glitter to make your project sparkle. This high-quality marker writes on paper, wood, stone, leather, and plastic. You can use it to draw, craft, label, design. Ink is alcohol based, acid-free, non-toxic, lightfast, and pigmented. Available individually and in a set of 6.



ART PRODUCTS

MARVY FOR SKETCHING MARKERS

Water-based pigment ink, acid free, non-toxic and water-proof. Marvy For Sketching slick brush markers is ideal for all drawing and sketching. Available in loose markers or in 6 gradation sets of grey tone and brown tone



NEW WILLIAMSBURG OIL PAINT SETS

Introducing four new sets of carefully selected Williamsburg Oil Colours. Made in small batches, Williamsburg Handmade Oil Colours are recognized for being richly pigmented and dense. Each colour is treated individually, with each pigment ground to the nature of that specific colour, preserving the wider range of differences that were common in the past.

A painter's paint, Williamsburg Handmade Oil Colours are guided by a painter's eye toward tradition, as well as the sensuous feel of the material itself. This is not a homogenised product, but a range of individual colours that provide a rich and varied experience, yet are also harmonised to create a feel and balance unequalled by other modern oil colours.

Williamsburg Handmade Oil Colours are known for their selection of Italian Earth Colours in particular, as well as the overall wide range of

earth colours. While competitive with any professional brand of oil paint, Williamsburg Handmade Oil Colours are uniquely different, standing apart from the oil paints already common in the marketplace. This is a paint to aspire to; a paint worth trying for those who have not. Available from Gordon Harris.



ART PRODUCTS

NEW TOMBOW DUAL BRUSH PEN SETS

Five new sets of the popular Tombow dual brush pens are now available. A flexible brush tip and a fine-point, hard nylon tip in one marker. The brush tip works like a paintbrush to create fine, medium or bold strokes; the fine tip gives consistent lines, tight drawings, borders, copy markings, fine lettering and more. Tips can be dipped in water to create subtle colour washes. They're ideal for use

with rubber stamps. The water-based ink is blendable and the resilient nylon brush retains its point stroke after stroke. Both tips are fed from the same ink reservoir ensuring exact colour match. Tombow's odourless waterbased inks blend to create any colour desired.

Ideal for fine art, illustrations, doodling, journaling, hand lettering and more. Available from Gordon Harris.



NEW DA VINCI BRUSH SETS

From the world's leading artist brush maker, Da Vinci, comes five new innovative brush sets. Whether natural hair or synthetic fibres are used Da Vinci takes the utmost care with the design and production of their brushes, all made in Germany. Using the finest raw materials available,

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