

AOTEAROA ARTIST

THE NEW ZEALAND ARTISTS MAGAZINE

Series 8 Volume 3 Issue No. 45
April May 2021
DIGITAL COPY

DEMONSTRATIONS

- **Sunset seascape**
- **All about Ochre**
- **Horadam Super Granulating Watercolours**

ARTISTS FORUM

Dougie Chowns
Sketchbook, part 36

FEATURED INSIDE:

- **Alex Hoare** • **Claire Wallwork** • **Fiona Newton** •
- **Jenny Konz** • **Lynley van Alphen** • **Susannah Law** •



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THE TEAM

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

ART

Layout & Design MegaType Publishing

EDITORIAL

CONTRIBUTORS

Megan Lavin-McIsaac	Winsor & Newton
Douglas Chowns	Matt Mortimer
Evan Woodruffe	John A Dumergue
Ira Mitchell	Sam Earp

SUBSCRIPTIONS

Tel: 09 434 0096

subscriptions@thenzartist.co.nz

WEB PAGE

www.thenzartist.co.nz

CONTACTS

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

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a note from the studio...

Hello dear readers

Well, Easter us upon us and I for one, have been gorging myself on easter eggs bought for my grandchildren. I keep having to replace them! Oh please chocolate season, go away!

That being said, Easter is an important time for many different cultures, and as such, we wish you all the best over this weekend.

It a marginally smaller magazine this time around, mainly because the events that were to be held have been pushed forward due to COVID. However, we have managed to capture a few.

One event that is happening here in Whangarei, is the Whangrei Heads Art Trail, of which quite a few of the artists featured in the past, will be operating their stands. If you are up this way, it's a beautifully scenic drive, with many talented artists to meet. It is right at the beginning of April (Easter weekend), so by the time you read this, it may be over, but we will share our experience of the trail with you in the next issue.

We welcome John Dumergue who joins us formally as a contributing writer. John always has a fresh perspective on his subject, and it's a delight to read and see his work.

We are soon to launch our new website, which will be much easier to navigate. You will be able to purchase individual digital back issues, immediately downloadable on payment, or subscribe at a very nominal cost.

Until then, enjoy your magazine, stay safe on the roads and until next time, be happy :-)

Meg

JENNY KONZ

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LYNLEY VAN ALPHEN

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SUSANNAH LAW

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Contributing Writers

On the cover: 'Owaka Valley Impression' – Lynley van Alphen. PG 40.



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



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



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



JOHN A DUMERGUE
CONTRIBUTING WRITER
Christchurch based artist. John has a Writing Diploma, Attended Sarah Deans Art School. Former Kitchen and Bathroom Designer CKDNZ, CBDNZ, and a carpenter by trade. Highly Commended in a Christchurch Art Gallery competition.



CINDY KENT WOEST
CONTRIBUTING WRITER
Cindy has a fine art (oil painting and art history) BA degree and a Masters in City and Regional Planning. She is passionate about creatives being brave enough to follow their passions and is currently trying it out for herself.



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

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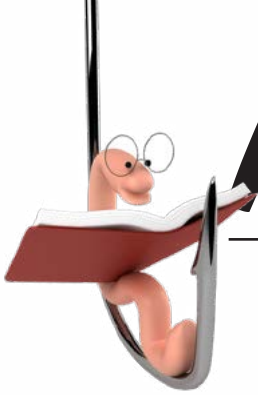
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OIL PAINTING Step-by-Step

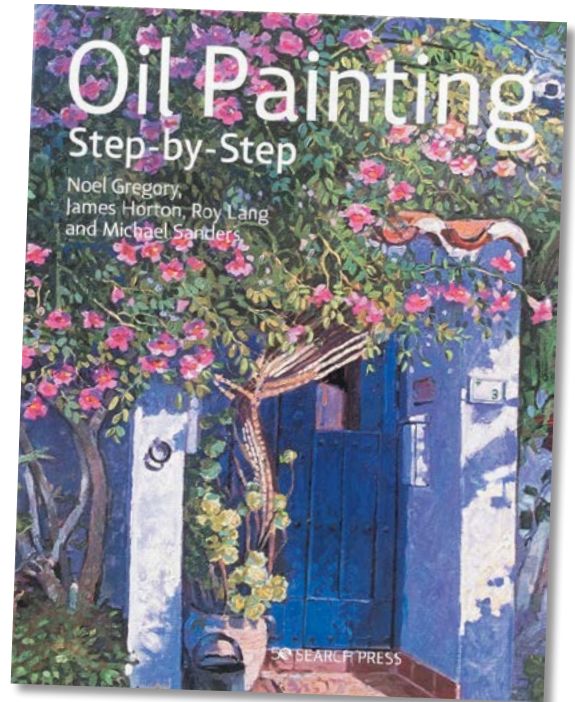
By Noel Gregory, James Horton, Roy Lang and Michael Saunders

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

'It's best to look at this as a compendium of single-subject demonstrations, albeit a themed one. Turning the pages more or less at random reveals all sorts of useful information on subjects such as on skies, light, reflections, choosing a subject, underpainting and glazing, as well as a good selection of demonstration paintings on subjects including flowers, landscapes and water.

The individual volumes were definitely something to work through, but I rather favour serendipity here. Just let the book fall open and read from there; it's full of wisdom and good advice.' - Henry Malt, artbookreview.net

Drawing on material previously published in the highly successful Leisure Arts series, four bestselling, professional artists provide advice on materials, painting from photographs, colour and composition. They describe basic and more advanced techniques such as wet on wet, wet on dry, scumbling, dry brush, sgraffito, impasto and glazing. For those wanting to avoid the use of additives like turpentine or white spirit, there is a section on water mixable oils. For readers who would like to see quick results, there is a section on instant oil painting, or painting in an intuitive, spontaneous way. Easy to follow step-by-step demonstrations show the reader how to paint landscapes, sea and sky, still life and flowers, and each section is accompanied by a selection of inspirational paintings by the four featured artists, in a rich variety of styles.



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MANY BOWS

As with all artists across the board, the issue of confidence in ability is always a tenuous thing, especially when young and starting out. Alex Hoare is just such a young talented artist, who is finding out exactly how much talent he really has, both with visual and performance art. [Colin Hoare](#), Alex's father was featured in our September October 2014 issue, and visited us here in Whangarei around the same time, bringing his twin sons, Alex and James to introduce them. It is with great pride and pleasure that we introduce our readers to Alex, his talents and his reflections.

The only formal training for art I've had was in classes at school. My art class in high school was the foundation for my understanding of art and made me excited to create; it gave me a really good baseline understanding of how to apply different materials and techniques to my work to create art that looked the way I wanted it to. I remember we would experiment with so many different mediums and just

have fun with creating art and I think that's still so important to my creative process now.

Being an artist simply means creating art and in this sense I guess I have always been an artist. I've always loved to draw and paint ever since I can remember. It really helps that my Dad has always been into art and, more recently, started to paint. I am so inspired watching him work and seeing him explore different

styles. Growing up, my twin brother, James, and I would always paint and draw together – we were in the same art classes through school and loved it. Now he studies at Massey and does a lot of concept art and digital work for his degree and seeing his work is always motivating to me.

Over the last few years I've also been working through a performance degree in classical music. Over the course of this degree I have been exposed to a great many different composers and pieces along with so many different performers and some of them have really inspired me. I've enjoyed learning about the way composers approach presenting their ideas and applying them to a non-visual medium and I've loved seeing people bring these to life.

One of the main ways that I engage with artists at the moment is through Instagram and the internet. I think it's amazing how many different artists that we now have access to through social media and I really want to make the most of it. One of my favourite artists at the moment is James Jean, he creates such intricate and polished works that capture a sense of wonder that I would love to be able to achieve in my own work. For the same reasons, I love the work of Edward Hopper – there's a mystery that I love about the work he creates. On the opposite end of the spectrum, I love the work of Cezanne for its looseness and freedom. I remember studying his work in high school and it definitely inspires the aesthetic direction my work has taken recently.

More recently I have been really engaging with artists on YouTube, specifically Minnie Small. It's refreshing to see an artist struggle with similar things that I do and work through these challenges. Her channel inspired me to film my own videos and post on YouTube. At first I felt very exposed showing my process and every mistake I made along the way. But I've grown to love the accountability that having this channel gives me, as it reminds me that people do want to see the work I create and gives me something to actively engage with when I don't feel up to creating. I really like this process for presenting my art because it shows people an insight into the way that I paint in a way that just seeing the final work doesn't. At the moment my setup involves folding over a music stand and taping my phone to the top of it to film, so it's definitely not professional by any means.

I think the process of creating art is very therapeutic and one of my favourite parts of being an artist is being able to sit down and create anything I want, without boundaries. The sense of freedom is one of the many things that draws me to art. I think it's also really nice to be able to see progress in a very tangible way – being able to look back at old sketchbooks, old paintings and drawings and old work and see improvement



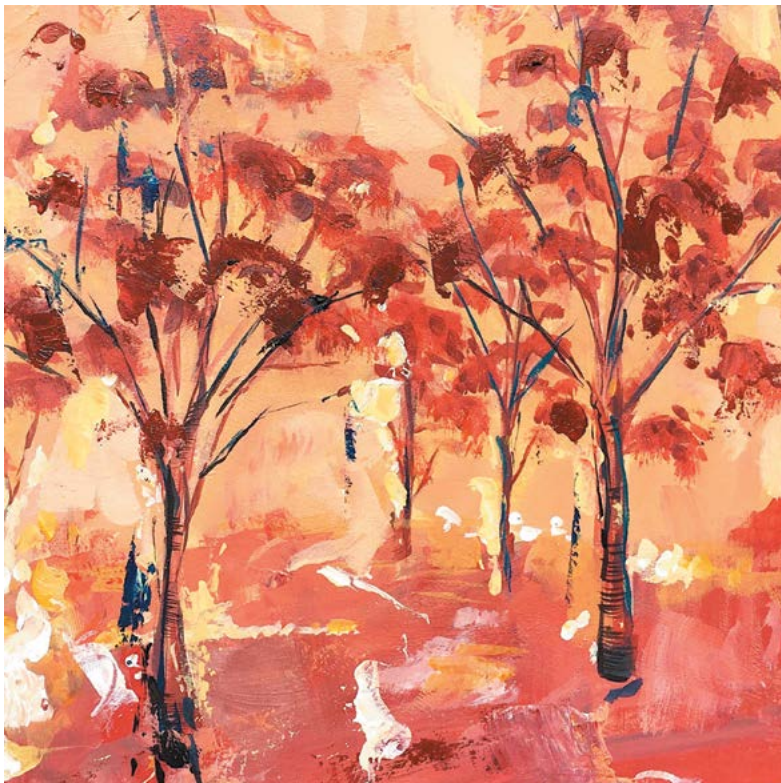
'Self Portrait', 148 x 210mm. Acrylic on Paper.



'Snapseed', 297 x 420mm. Acrylic on paper.



'Untitled', 406 x 609mm. Acrylic on Canvas.



'Bush Fire', 148 x 210mm. Acrylic on Wooden Board.

is really inspiring. One of my favourite projects I've ever done came about a few years ago, around the time that I first started taking art more seriously. I bought some little sketchbooks and drew a face in them every day until I filled them up. I ended up doing this for a few years and only dedicated about 10 or 15 minutes to each face. Looking at them now, there are sketches that I was so proud of that I don't really like anymore but seeing how much I have changed and grown motivates me to continue to create.

My main goal for my work right now is to get it out there and to have it seen. I'm still pushing past some of the mental barriers of being afraid to show my work off and have it on display so my main goal is to be proud of the work I've made and to feel comfortable showing it off.

For the future I hope to always be growing and evolving with my art – I hope I'm always continuing to learn and have an open mind. I want to try and bring more meaning and concepts into my work and make them more intentional with their composition. I think, most importantly, I want to still enjoy it.

At the moment I am working on creating artwork to hang up in the cafe that I work at. It might not sound like much, but I love going to work and having people look at the art I've created and talk about it – it almost feels like having my own permanent exhibition. So far I only have a few pieces up, but doing these paintings for such a big space forces me to create works that are bigger than I am used to and pushes me out of my comfort zone. I eventually plan on filling the whole space with my art and it feels so rewarding to see people appreciating paintings that I otherwise probably would have just had up in my room.

One of my fondest memories of my journey in art so far has been an exhibition I put together with my Dad and my brother James. Through this process I learnt so much about displaying my work, framing it and how to put together a cohesive display. This exhibition was a compilation of all of our work and pushed me to create art that I felt comfortable displaying to the public; it was the first time I'd had something on display apart from having my school art board shown at Te Manawa as part of their NCEA exhibit. This experience really boosted my confidence and is something I'm really proud of. It is one of the first times that I really considered myself an artist instead of someone who just makes art.

When it comes to painting, especially on a large scale, my favourite subject matter definitely has to be landscapes. I try to paint

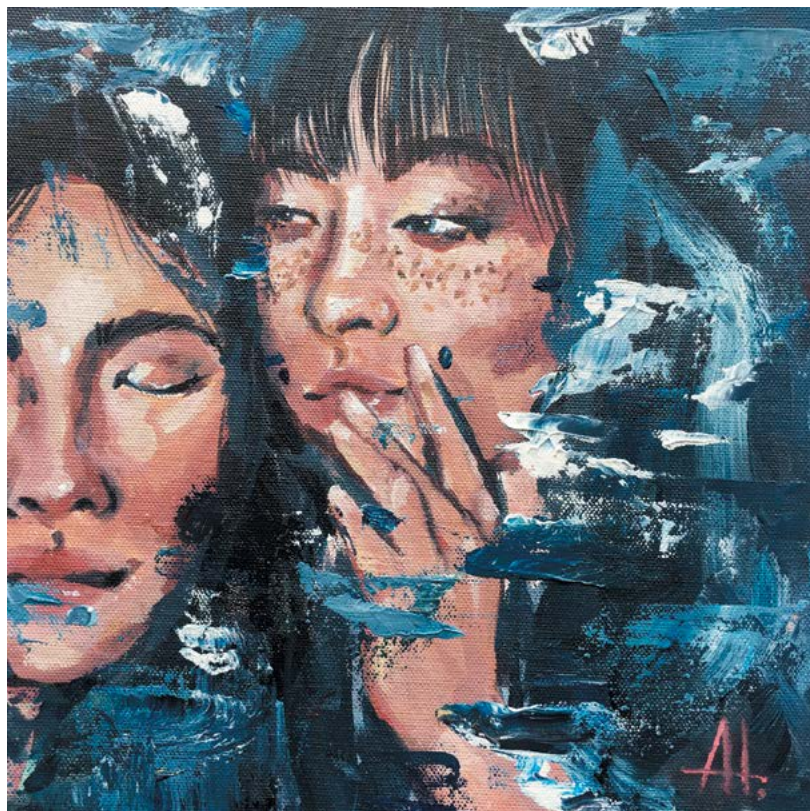
mainly New Zealand landscapes because they are absolutely gorgeous and vibrant. When it comes to a smaller scale though, I prefer painting faces. I love the expression you can get from a few simple lines and I love the way you can use so many different vibrant colours in skin.

Some of my favourite mediums are the ones that I don't often use and my favourite is definitely digital art. I think digital art is so impressive and it's amazing seeing the level of detail that artists can achieve through it. I love seeing digital art because it is always so expressive and vibrant and feels very exciting to look at – I'm so glad that it's finally gaining more traction in art scenes and I wish I could figure out how to do it myself. In a similar way I love oil paint, just because every time I attempt to use it it ends up messy and muddy and I'm always so impressed by the way artists can make this mess look so refined and vibrant.

I really like painting with acrylic paint. It was the first medium we were introduced to in school so it is definitely the medium I feel the most at home with. It dries super quick so I can paint with heaps of layers and work in a sketchbook really easily. I find that acrylic is super versatile and I like the way you can really push it in so many different ways. Sometimes when I'm going for a more smooth and blended look I add a Matte Medium to my paint, it slows down the drying time and makes it act a bit more like oil paints which really helps with skin textures and smooth gradients.

When it comes to drawing, my favourite piece of equipment is definitely a kneadable eraser, I wish I had discovered it sooner. It's super useful for lightening sketches (especially before you paint) and it's also just fun to use. For painting I really like pallet knives, they are a really fun way to add texture to my work and loosen up my paintings as I find that I often focus too much on fine details and get really hyper-focused on accuracy.

For the most part I don't really have a set process for my paintings. I've filmed my process for YouTube videos in the past and watching them back made me realise that I pretty much wing it every time. However, recently I've really liked starting with a bright (usually red or orange) underpainting to block in values. I find that this gives a warmth to the final painting and gives some really cool details when these bright colours peek through (especially in faces or people in general). I follow this with my midtones which I then follow with my darks and lights. I slowly get darker and darker before having the



'Untitled', 254 x 254mm. Acrylic on Canvas.



'Untitled', 500x 500mm. Oil on Canvas.

darkest parts of the painting complete (but I never use black, I just mix red and blue to get a dark purple) and finish with some pure white highlights. I try to mix all of my colours myself from red, blue and yellow as I think it gives me a consistent finish.

Most of the equipment that I use is either what I got from school and have kept for the last five years or the cheapest



'The Bucket Fountain', 457 x 457mm. Acrylic on Canvas.



'Untitled', 297 x 210mm. Acrylic on Canvas.

supplies I can find. The only thing I have really invested in are good quality sketchbooks or nice paper. I love the feel of Fabriano paper and quite like Moleskine sketchbooks which I always order online from Book Depository.

When I paint, I often get really focused and forget to turn on music – I'll reach the end of a piece and realise I've been sitting really awkwardly in silence for the last hour or two and have missed the opportunity. However, when I do listen to music it varies a lot and honestly just depends on how I'm feeling for the day. Sometimes I'll listen to classical music, when my uni performance exams were coming up I would almost exclusively listen to the music that I would be playing – for my performance last year this was Summerland by William Grant Still, Le Grand Tango by Piazzolla and the Prelude to Bach's Fifth Cello Suite.

For the last few years, most of my spare time outside of art has been spent dedicated to music. I have been studying towards a degree in Classical Performance and finished my honours qualification at the end of last year. It's been really rewarding to work through challenges that I faced on the cello and see how I can apply different practice techniques to the way that I create art.

Honestly my main advice to anyone who is just starting out in art is to just create. I try to draw or paint every day, even now and I think it's the best way to improve. I don't think you necessarily have to be working on drawing exercises or techniques every time, but just getting more familiar with your materials is so important from progress. In my music degree we would talk a lot about practicing away from the instrument and I applied this to my art though a couple of exercises: the first one is looking at the colour of things and identifying it and then just comparing it to other colours around it (if this bush is green is it lighter or more yellow than the grass beside it or is it darker and bluer?) - breaking things down like this makes it really easy to approach a painting with more of an idea of what colours you want to use. The other is just looking at what shapes things are made of rather than getting caught up on what it actually is (it might be a nose but it's actually a diamond shape with a triangle shadow). I think these mental exercises are a really good way to work on art without the pressure of actually painting or drawing. N



By Evan Woodruffe

WORKING WITH SCHMINCKE SPECIAL EDITION HORADAM SUPER GRANULATING WATERCOLOURS

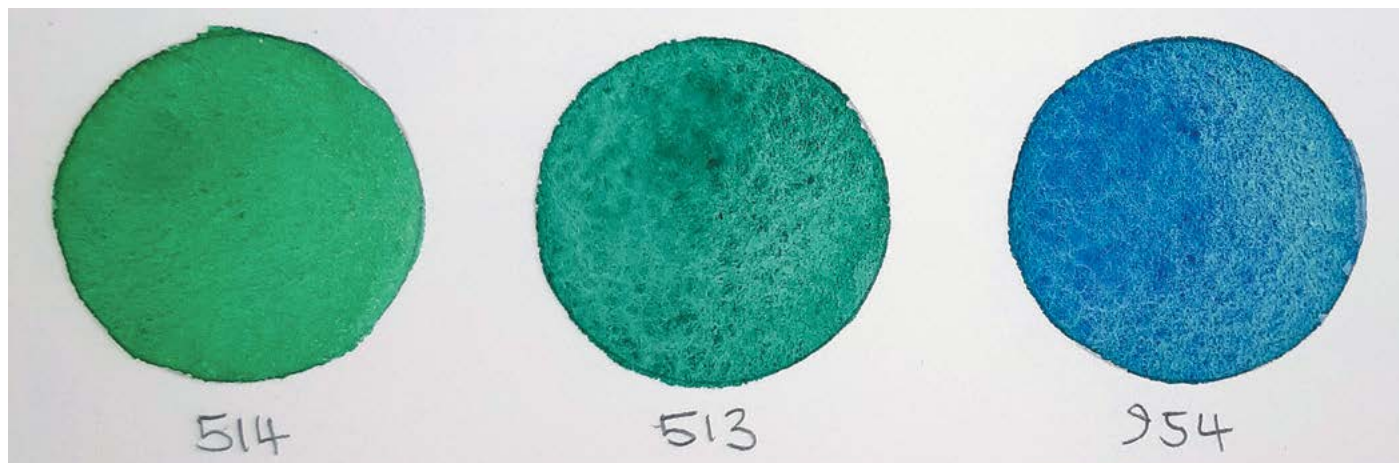


Since their introduction in 1891, Schmincke Horadam Watercolours have been famed for their colours, control, and innovation. Following intense interest in the 22 granulating colours included in the Horadam standard assortment (indicated by a 'G' in the colour chart), Schmincke have released an additional 15 special 'Super Granulating' colours in 3 colour groups: Deep Sea, Glacier, and Galaxy.

Granulation is a natural effect where particles of pigment too coarse or heavy to remain evenly dispersed in water collect in the grain of the paper. In chemistry, it's referred to

as flocculation, where particles come out of suspension to sediment under the form of 'floc' or flake. This only happens with certain pigments, such as French Ultramarine, some earth pigments, and some metal oxides like cobalt.

By combining at least 2 granulating Horadam pigments, the Horadam Super Granulating effect is made. This creates a wider range of visual textures for added depth and interest. An added effect with many of the Super Granulating colours is a duotone, or two simultaneous colours appearing as the different pigments flocculate.



Expanding Horadam's textural possibilities: most of the 139 Horadam standard colours are non-granulating, such as Helio Green SC14 514, alongside the 22 naturally granulating colours like Viridian SC14 513. The new Super Granulating Watercolours, like Deep Sea Green SC19 954 add 15 more of these textural delights!

This extra chromatic density can be clearly seen in Deep Sea Green (954 below), where both dark blue and green are visible in a single application, as the Ultramarine and Chromium pigments used in this colour separate into a complex textured hue. Compare this to the Viridian, where the single pigment granulates beautifully but contains only the green tone, with the white of the paper apparent under the paint.

As watercolours, they respond to controlled measures

of paint plus water, in combination with specific papers. Maximum effect is achieved when the perfect ratio of paint to water plays with the particular surface texture of the paper. The colour should not be too concentrated, or the pigments won't separate so obviously, but not be so dilute that there's insufficient colour to show the effect.

As all Horadam Super Granulating Watercolours are non-staining, they can be re-worked to heighten the granulating effect, if originally painted too densely.



While the separate granulation of blue and green is apparent in this wash of Deep Sea Green (SC19954), there is little texture on the Hot Press Fabriano Artistic (above) to attract deposits of pigment.

The paper strongly affects the granulation too. While the pigment will still flocculate on a smooth paper, as this is the nature of a granulating colour, the appearance is quite different from that on a strongly textured paper. The more

pits and pockets on the surface for the pigment to collect in, the more dramatic the contrast with the higher peaks, where less colour finds purchase.



The grain of the Cold Press Harmony paper (above) captures pigment, revealing dramatic colour shift between peaks and troughs in the surface texture.

Watercolours work especially well on surface-sized papers, and the Super Granulating range is no different. Surface-sized paper include Harmony and The Collection

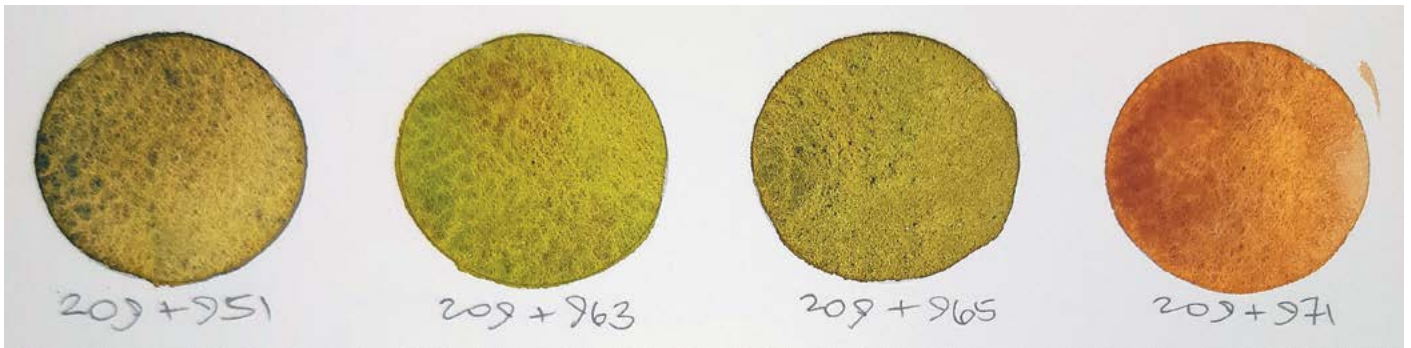
from Hahnemühle, Fabriano Artistic, and Arches Aquarelle. More absorbent papers (i.e. without surface-sizing) require using a little more water.



To maximise the granulation, choose a rough paper, such as the Hahnemühle Collection Rough (above) that will provide plenty of texture for pigments to gather in its complex surface structure.

The Super Granulating Watercolours offer visual texture and complex colour density to watercolour painting, especially in landscape and abstract subjects, where these are regularly required.

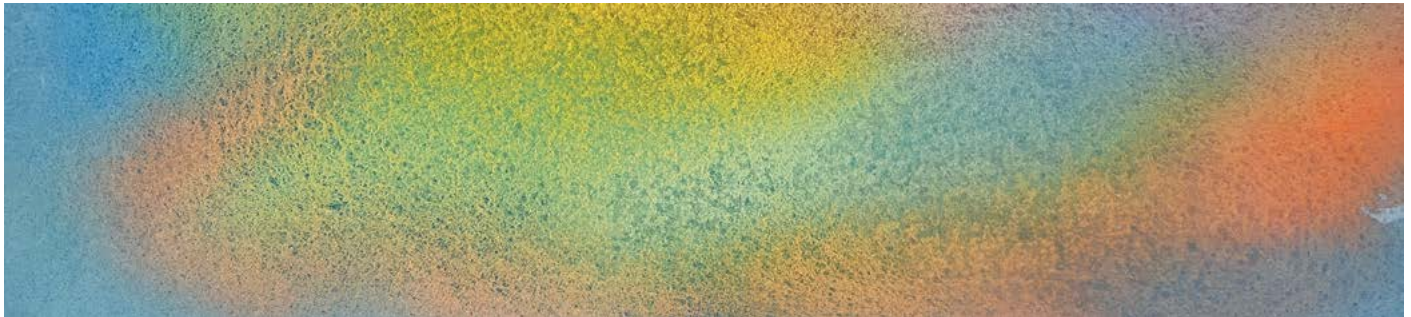
As well as providing a new range of textural delights, Horadam Super Granulation Watercolours presents 15 new colours to play with, both pure and in mixtures, dramatically extending the watercolour palette.



Horadam Translucent Yellow SC14 209 is mixed with four different Super Granulating Watercolours to illustrate how a whole new range of landscape colours can now be achieved.

Mixing Super Granulating Watercolours with colours from the standard Horadam assortment makes things really

exciting – that’s more than 2000 new combinations, each one granulating!



For real glow and texture, use Horadam Super Granulating Watercolours in glazes over standard colours.

The new Special Edition Horadam Super Granulating Watercolours really are special: they’re only available in select countries worldwide, and New Zealand is one of them! The range is available only in 15ml tubes, all are the

highest 4-5 stars lightfastness, they are non-staining colours, and mostly semi-opaque to semi-transparent.

Watercolour artists will be super excited with this special new range of effect colours. [N](#)

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CONQUERING DOUBTS

As a young woman and throughout her life, whenever Claire Wallwork thought of her dream career, she saw herself as an artist creating beautiful works and loving it, and yet she never really imagined that it was something that could actually eventuate. Three years ago, she had a catharsis where she asked herself, 'what is holding me back?' When she realised that the only thing stopping her were her own self-imposed limitations, she began to pursue her dream in earnest. 'From that moment I replaced my student paints for professional ones and dedicated all my time and resources into mastering my craft and stepping up to the challenge.'



'Two Pea Pods', 610 x 455 x 44mm. Mixed media.

I am self-taught and have learnt through a huge amount of experimentation, asking a lot of questions and through watching YouTube videos to familiarise myself with various mediums and techniques.

To describe the theme that has permeated every aspect and stage of my life, it has been the challenge of self-expression. As a child I was cripplingly shy, and it took many years to find my voice, and even more to be able to express it eloquently. I eventually found writing really supported me in that but then I discovered painting. After a lifetime of soul-searching and healing, I discovered that painting allowed me access to the feelings and thoughts that sat under the surface of my conscious awareness.

As I poured my heart onto the canvas, I found I was able to work through issues that troubled me and it offered me a more expanded bigger picture perspective, similar to the reverence I felt whilst in meditation. The creative process enabled me to reframe the uncomfortable events occurring in the world into a thing of beauty and so my love affair with painting began. My life is all about self-expression and whether I pursue art as a career or not, painting has become my greatest tool for self-understanding. To be able to support myself in the process is something I am so grateful for.

Surrounded by the magnificent land and seascapes of Auckland's North Shore, there is no shortage of incredible beauty to inspire. Nature in all its facets is my muse but it is in the deconstruction of its organic elements and the reimagining of them anew that really inspires me. In doing so I find a picture emerges that enables me to make sense of the issues and ugliness facing the world and tap into the pure potential for positive change. It's that potential



'Pranayama' (left) and 'Pranayama' (right) 300 x 300mm. Mixed media.

that then allows me to create something beautiful from something ugly and that is at the heart of my creativity.

There are too many artists to name and many so different to my own style who inspire me, but I remember being in awe of the statue of David as a young teenager travelling through Europe, and similarly with Rodin's 'Thinker'. In fact,

I dallied with sculpture before I ever put paint to canvas. My (now) sister-in-law inspired me to look at art differently, to sit with the emotion of a piece. I was moved at the time by the Pre Raphaelites such as Rossetti and Waterhouse. Growing up my mother had some books of Georgia O'Keefe and I used to pour over them. She is probably the biggest influence



'Aroha', 1530 x 1010mm. Mixed media.



'Two Peas in Two Pods', 610 x 455 x 45mm. Mixed media.



'Ode to a Toadstool', 300 x 300 x 45mm. Mixed media.

in my own style. I love the effortless simplicity of her work and the calm that it evokes as it draws you in. Closer to home I have always adored Colin McCahon's abstract landscapes that similarly appear so simple yet manage to capture the true essence of the New Zealand countryside and express the quintessentially Kiwi context at the same time.

I love absolutely everything about being an artist! I often find myself in my studio on a Saturday or Sunday and marvel that I would rather be there painting than be doing anything else. How many people can say that? Lockdown in March last year felt like the greatest gift because I was literally able to spend every day at my easel painting – luckily, I had plenty of canvases at my disposal. If I had to say one thing I dislike, it would be the effort of promoting myself and getting my work out there, only because it takes me away from the painting itself but honestly even that is fun because I get to meet like-minded people who love and appreciate art like I do.

I have many artistic ambitions. Since my catharsis where I realised, I'd really been limiting myself by not pursuing my dream, I have resolved never to limit myself in any way again. I would like to evolve and develop as an artist till I take my last breath. I'd love to produce work worthy of exhibition and appreciation anywhere and I'd love my work to contribute positively to the New Zealand art culture. A tall order I know but if I don't allow myself to dream it, it will never happen.

To be honest, I'm not 100% sure what the next five years will bring but I know I will be embracing every opportunity to hone my skills, master my craft and express myself artistically. I'd love to be firmly established in the New Zealand art scene and exhibiting overseas as well. I feel I have a unique viewpoint and I hope my work will speak to the hearts of those who experience it. I always try and infuse the energy of love and fabulousness into my creations so in a perfect world my work will be creating subtle ripples of positive change as it touches those who experience it.

My background has been in women's health so the fact that I am now working as an artist is a huge accomplishment in and of itself. I'm super proud of the journey that has brought me to this point; it required a huge leap of faith and lots of hours of effort and determination. On the surface my work appears superficially to be pictures of flowers and nature but there is always a much greater story behind it and it was so great to receive that acknowledgement.

Like all artists I guess, I pour my heart out onto the canvas and I bare my soul for all to see, not just in the painting itself but in the narratives that accompany the work. That requires a level of transparency that I never really anticipated I'd be embracing but I'm getting used to it now. Vulnerability

is my new norm and surprisingly I only feel more empowered by it. I am who I am. Professionally, the greatest challenge is getting recognised. The more exposure you have as an artist the easier it is to get more of it, but getting that exposure as an emerging artist in the first instance can be very challenging and requires you to really put yourself out there.

The biggest lesson I have learnt is not pursuing an artistic career earlier. I'm so much more aware of the limitations I place on myself now. The other thing that stands out was early on, I was trying so hard to 'find my style' that I went on a huge journey exploring every facet of painting. I eventually came back to the very first painting I put on canvas and realised it was me all along. In the process though I taught myself so many new techniques and my diversion ended up being a blessing that really improved my skills so I could bring so much more to the table.

I'm a member of the Lake House Arts Centre in Takapuna and the Mairangi Arts Centre and Artspace in Devonport, all on the North Shore where I live and work so it's great to be able to support the local art community. These organisations offer classes and opportunities to exhibit and meet other artists and like-minded people. Every interaction offers some opportunity to learn and grow.

Nature is always front and centre of my work. Never striving to be beautiful, it is exquisite. I love the organic forms, the natural palette and the emotion nature evokes, but it also provides the perfect metaphor for exploring the human condition. The underlying subject of my work therefore, always relates to the interaction of us individually and humanity as a whole with each other and the natural world. I guess I believe in the essential goodness of humanity – at least at our core – and nature provides the perfect metaphor for that human potential. Taking that even further, despite its fragility, the environment is simultaneously strong and resilient, however its demise or survival depends on the choices we make. We are each connected and every action impacts everyone and everything else. This is what my work is really about and I try to engage the observer in that conversation.

I use acrylic paints, conte crayons, charcoals and a variety of mediums and glazes. My work evolves as I create it – it's an intuitive process and I trust the end result will reveal the magic. I just don't have the patience for oils and I love the versatility that the mixture of mediums allows.

If I had to choose my favourite piece of equipment, I'd probably say it's an old brush that I always resort to when



'Genesis', 505 x 505mm. Mixed media.



'A Fine Balance', 1000 x 1000mm. Mixed media.

nothing else works. It's so old that the brand and details have long since worn off so I'll never be able to replace it. It's probably cheap but it never lets me down.



'When the World Stood Still', 1210 x 1210mm. Mixed media.

When I work, I start with layers of quality gesso (and gac100 for the boards). I always have a general idea of form and balance with the initial composition and palette so get that down with chalk. Once the form goes down the rest tends to reveal itself organically and I change things up as I go. The palette emerges, often quite similarly to how I pictured it, other times it takes me in a completely different direction. I've learnt to trust the process and I've learnt that what I used to perceive as mistakes can make the most interesting brushstrokes of all so I go with the flow and watch the process unfold. I layer paint, charcoal, conte crayons with glosses and glazes, sand back to reveal under layers adding interest and texture. When everything is finished, I use a fixative, then do one or two isolation coats before the layers of varnish – usually a high gloss because I adore the resin like finish it gives.

My paints have been collected over time; they really are a mish mash. I probably use Atelier Interactive Acrylics more than any other. They are readily available and they come in a generous size so they last well and offer versatility. I love the array of colours in the Golden Range so if I'm looking for a very specific colour, I'll go to them. I generally mix every colour all the time but sometimes when I know I'll want to use a specific colour it's great to have it pre-made and at the ready. I absolutely adore the Matisse Structure Acrylics metallic range. They have a finer pearl quality to other metallics I've used and give a gold leaf quality I love, particularly when layered over each other. I've probably had some of their heavier, more opaque colours for over a year – they just seem to go on and on and I love that but I find they're not readily available otherwise I'd probably use them more.

My brushes are an absolute assortment, some were handed down from my mother, and no longer bare any identifying marks. I have a few Da Vinci Top-Acryl brushes and even their impasto brushes. I don't do highly textured work but I find they are useful for creating some of the rawer smudgy blends (for want of a more technical description). I have a Gamvar Varnish brush and a Trekkell Golden Taklon brush I use for finer blending. I love my Catalyst silicone wedge too. I use that more on bigger works for the under layers. They create

lovely interest and shadowing that creates interest as layers go over them. I have an assortment of items I've collected over time too like wire brushes, spatulas and even cable ties that I use if I want to create a certain effect.

I mostly work in silence. I'm so invested in the process it's all the entertainment I need. When I'm prepping or varnishing, I'll often have something on in the background whether it be CNN, or a Netflix doco on YouTube series. Every so often I'll put Spotify on and indulge in whatever takes my fancy – usually a playlist with the word 'chill' in it or 'acoustic'.

When I'm not in the studio you'll find me walking with my husband. Unless it's pouring with rain, we venture out every morning and walk the local beaches or through Centennial Park bush walk. It's where I draw my inspiration and it keeps my feet firmly on the ground. I love nature and it just fills me up! Family is everything to me so we get together frequently. Our daughter and her husband live just round the corner so we're blessed to have them so close. Since the beginning of the first lockdown in March last year we started doing a weekly virtual trivia challenge. Almost the entire extended family joins in from all around the world with wine and nibbles. My cousin is the quizmaster and when she can't do it we take turns at filling her very big shoes. It's so much fun but seriously difficult, not for the faint hearted. Suffice to say I don't do very well but I love it and look forward to it every week. I feel more bonded now than ever before.

Feels a bit cheeky to give tips to new artists when I'm new myself, but if you love creating don't be afraid to put yourself out there and give it your all. The only shame is not trying at all. My only regret is not doing it so much earlier.

I am doing the secondary school art show circuit including the Mt Albert Grammar Artshow, the Baradene Artshow and the McLeans College Artshow this year, I have been exhibiting through Upstairs Gallery in Titirangi, and the Lake House Arts Centre and my work was included in the 'Protest and Protect' exhibition by the Feminist Art Museum in December and January. I am looking for representation at the moment and trying to find the right fit so if you like what you see please get in touch.

Just New Zealand and Australia so far but I'm working on it. [N](#)

Artists Forum

Sketch Club



By Dougie Chowns

BETTER ALIVE THAN DEAD!

2021 Te Ara The Encyclopaedia of New Zealand Quote: *'Theo Schoon returned to New Zealand in 1982, staying in Rotorua, Tokomaru Bay and finally Auckland, but he produced little art, by this time seriously afflicted with emphysema. In February 1985 he returned to Sydney, where he died in Randwick on 14 July. Theo Schoon's charismatic personality, his desire to experiment in a range of media and to interact with Maori art and culture were a stimulus for other artists. Knowledgeable, committed and technically skilled, he occupies a significant place in New Zealand art.*

At a similar age to myself, New Zealand artist Theo Schoon attempting to protect the future of his life's work shortly before his death in 1982, wrote to myself and Geoff Wilson at the then Northland Community College offering as a gift his entire remaining archive of artwork. A wonderful proposal that we regretfully, after much discussion, had to turn down. Much concerned, it was a gift to Northland beyond our capability. A newly formed Art School with only minimal budget and facilities to meet the needs of our students, we could not safely store, show or own Theo's Schoon's legacy, although gifted. Up for grabs, Schoon was desperate.

Over the years all Artists age, few are recognised in their lifetime. Their cutting edge ideas ahead of their teachers and critics let alone the public. The very best creative artists are seldom normal – often not seen as important, just kookie or weird in the eyes of even a lot of art administrators. Creative thinkers we admire most in the world however have usually lived outside the square, art history is full of them – these amazing people have their own priorities and ways, **if they were simply normal – they wouldn't be any good!**

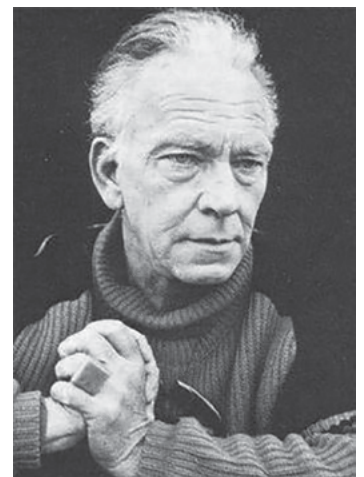
That Theo Schoon, a Pacific born Dutchman, wished to gift his collection to us in Northland, says a lot to me today. Now half a century later and honoured, his works in Northland might have been a major feature attraction as a worthy public art educational force, even though he did not work in or visit Northland as far as I am aware. He was well known in Auckland and Tokomaru Bay – but nobody in his time with influence and financial muscle was interested in him or his work. Hence his long shot to us at a new breed art school where we had managed to eek out a gallery building, based on a Victor Vasarely cube, after our students had visited Gordes on study tour in France. This fame after death is normal, but is it clever or even fair? However the same is true of many, Len Lye, the perfect example, has today a city cashing-in, too late for dead artist Len.



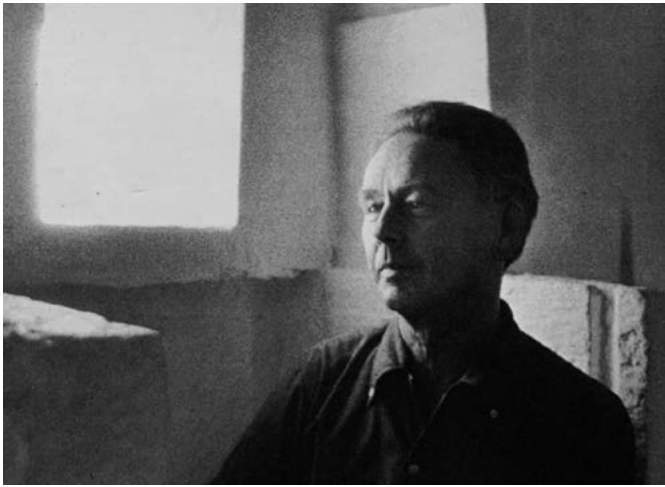
'Pekapeka' jade carving, Theo Schoon



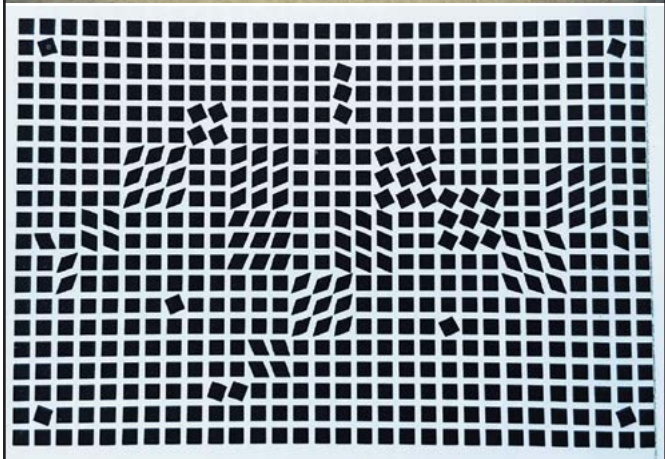
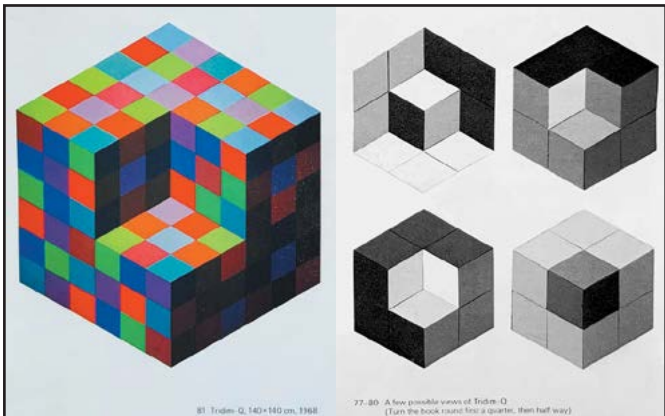
'Untitled (koru panel), Theo Schoon Circa 1959



Theo Schoon



Victor Vasarely at the window of his philosophy: A tiny square in a big wall that lets in so much light, but from outside a metamorphosed black fathomless cube.



Examples of Victor Vasarely's work and diagrammatic drawings

Artists need support from people with vision or those who are prepared go beyond what they simply happen to like. What they happen to like, sadly is often insignificant or mundane to an artists eye. To view the artwork in these peoples homes might be a telling fact. Do they buy works themselves, or is it all gifted to them? Do they spend as much on art as they do on beer and gin? It is an exceptional person with position and financial muscle who is prepared to promote art that is off the wall. But that is exactly what great artists and their art, is all about in my opinion.

I am encouraged that in transcending my own art and after half a century of diversity, a lifestyle others are envious of, fun, commissions and one man shows abroad flag waving New Zealand, I have little mention at the Wellington Art decision makers dinner party tables. It should not surprise me that like me, the majority of 1970's Northland full time committed professional artists, almost none, appear in current Wikipedia lists. Is it that Northland does not exist north of Auckland harbour bridge? It would be interesting to know how many of the below 1970/80 Northland professional artists, they could name. They will know of a few ... however if serious about New Zealand art and artists past and present – I suggest they should know them all.



Whangarei 1975'Behind the Eye Exhibition' artist line up

As it was for Theo Schoon, sick and late in his life, the future of all our life's endeavors as artists is important, if only to us. They are our children, our artwork matters. Since death, artworks by Theo are honoured and to be found in museums, even now regarded as treasures. Ironic for me as a lifelong dedicated artist half a century in New Zealand and not even listed. It is very sad for many that we, the beating pulse that feeds art galleries, art historians and critics pockets to earn a living, receive so little respect or that knowledge of who is where and what they are producing, officially exists. The cliché that 'you will be famous when you are dead' is little solace. As age shuts us down, Schoon like myself should have been able to turn to an official national body who have funding and the interest to store, show and retain artwork for future generations in his lifetime.

I am presently faced with Theo's same dilemma? Is it up to me to attempt a long shot - abroad? certainly Bushey Museum in UK have storage and would appreciate gifted




North Tech Gallery - a Vasarely Tridem

artwork to complement that which they already have of mine as they show my work periodically. Believe me - its quite a dilemma, not just for me but for many serious artists, I suspect, all over New Zealand.

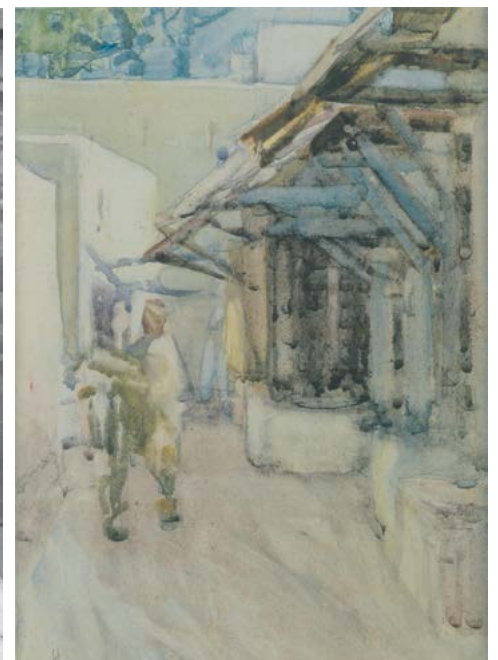
Meanwhile It appears that art movers and shakers in Whangarei as an emerging northern Art Centre have no knowledge of the many local artists past who established the first art exhibitions in Northland fifty years ago. Mostly new to Northland or young, they work hard and are completing big projects, but it appears not in any way to archive Northland Artists as part of our history or as a home grown attraction to visitors from other Cities or abroad – I hope I am wrong.

Meanwhile recognised in Britain at least as 'Living British Artist of the Month' last September, I am gratified – but not the first to be living in a South Pacific paradise. Frances Hodgkins finished her Moroccan paintings for her 1905 exhibition in my Bushey, a 'New Zealand Artist in Bushey' myself a 'Bushey Artist in New Zealand' and she taught Canadian Emily Carr who I follow alphabetically in Bushey. Such is life among the artists ... however, better alive than dead.

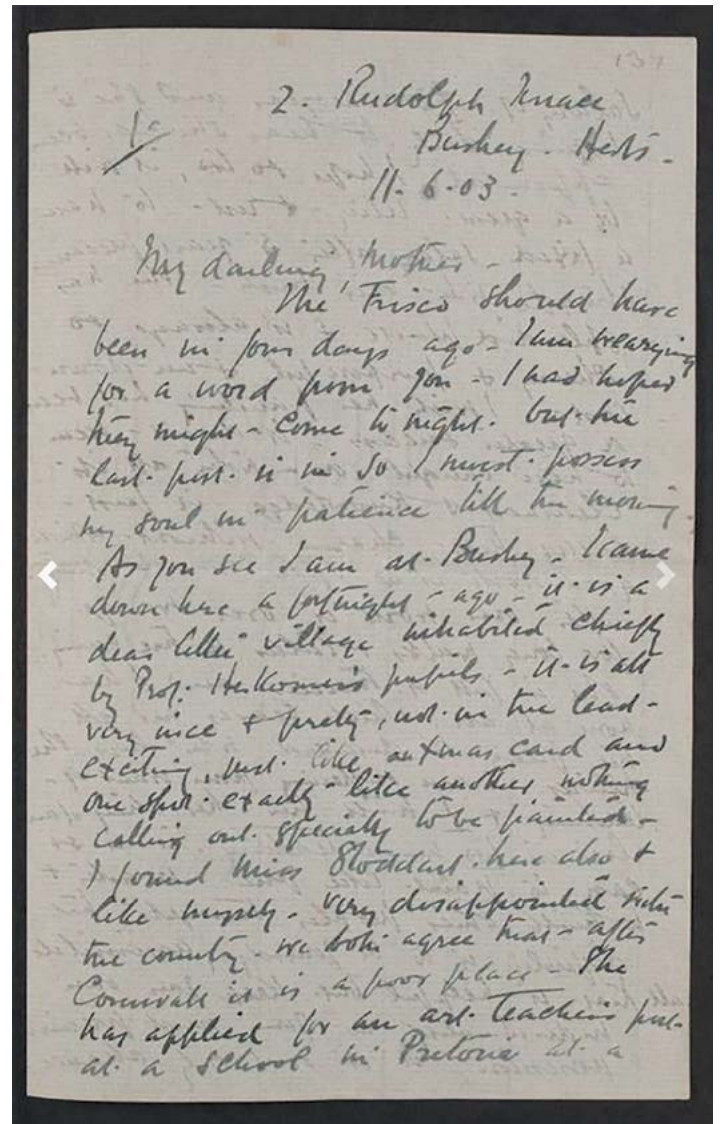
Honour your artists and encourage your friends with their wonderful new gracious homes that they enjoy to show off, to buy original artwork instead of mass produced art furniture on the wall. The wrong artwork can be such an embarrassment. How many own a Schoon I wonder? Would they know? Whangarei art movers have no idea they actually own a massive Vasarely cube at NorthTec. Who? ... do I hear the Directorate say? 



Frances Hodgkins



Moroccan Street Scene - Frances Hodgkins, finished up in Dougie's village Bushey

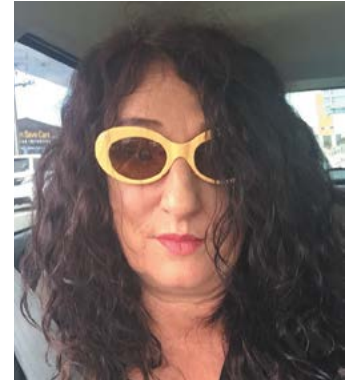


Letter from Frances Hodgkins to her mother, Rachel Hodgkins. Click on the letter to read all 16 pages of it online

FINDING WHENUA

By Matt Mortimer

Here in Aotearoa we are blessed to have an abundance of stunning natural beauty around us to inspire creative works and fire the coals of our imagination. This connection to our whenua is more than simply sightseeing or exploring to artist Fiona Newton, this began and still forms the base for much of her work today, including an approach of kaitiaki – guardianship of the land. This includes utilising discarded items she finds along the way.



I began gathering off the coastline, finding marine waste, sea glass, sea stones and sandblasted crockery on old tile and brick, my concern was respecting the beautiful coastline (keeping it) free of rubbish. A lot of it comes from boats and people throwing waste off the cliffs, 'she says.

'I'm very visual and notice the beauty in most simple things especially nature and our incredible Aotearoa. We have fantastic coastlines, rivers, mountains, and native bush. We are the lucky country! I see myself as an environmental artist. I work with found objects in nature in my garden art and found objects in my sculptural work, recycling and sustainable art.

I began mosaicking on concrete, making garden art.'

This connection to the land runs deeper than just the ability to create, it is literally in who she is and her family line – her whakapapa and learnings from an early age sowed a seed of looking after our environment.

'We have a Maori bloodline; Ngati Porou, amongst others through my father's side. He was very respectful of nature, loved gathering interesting things and exploring;

connected to the whenua (our lands) and oceans.

I see ingrained in me so much of my father.'

The love and respect of the land is also linked to some practical learnings, to hone her craft and stretch

herself via many mediums, through the Hungry Creek Art & Craft School.

'I did over two years of



'Eats, roots and leaves', ceramics in sculpture – length 300 x 100mm made from found clay from northland, earth, sand pigment glazes, made from the imprint of real leaves I've harvested on my travels

an art diploma exploring with many different mediums, mainly sculpture and ceramics. We also did jewellery, painting and drawing.'

This was after initially exploring her art on her own, however.

'I started off self-taught through my garden art design for 15 years before I studied.'

This exploration of various mediums via self and school has clearly laid a solid foundation for what Fiona creates





'Utopia tectonic land mass', 1055 x 850mm. Oils, acrylics and Indian Ink

today. Her works are as varied as the resources she collects. Stone mats, acrylic paintings, ceramic sculpture and photography all make up a beautiful eclectic portfolio of inspiring expression.

A massive range of mediums requires several different materials...

'I use an industrial liquid clear glue - Liquid Clear - it really works fantastic in my stone mats and mosaics. Clear jam epoxy resin and hardener; this is a special resin with a UV filter so it doesn't turn yellow in the sun (it's used on surf boards). I work with recycled fabrics (such as) dyed string from trade aid stores, helping their indigenous communities and I explore charity shops and recycling stations.

I use Reeves oil paints in my abstract paintings combined with Global colours fine art acrylics and also Chromacryl. My paintings are very unstructured so I love exploring with paint; Indian inks are also interesting; they travel and create amazing effects.

In my ceramic work I recycle clay I have found in my travels, I'm using earth pigments for glazes and include spices, sand and grit in the mix.'

Such a wide range of subjects and mediums all draw on simple motivations.

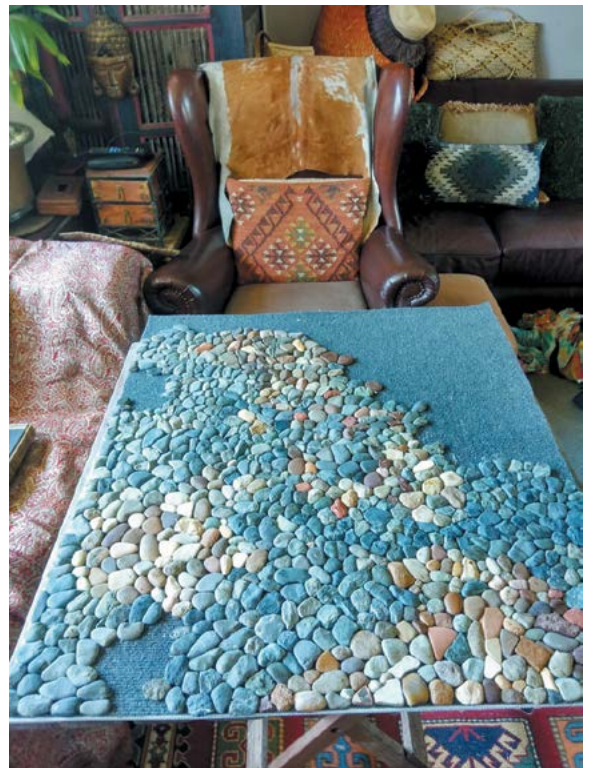
'My inspiration comes from the simple things in life. I just make from instinct. Designs just come to me and I flow with the process. I love exploring and experimenting with different mediums. I'm definitely a prolific maker and always have different works on the go.'

The only thing as wide and broad as the many materials Fiona uses are the many countries her works are now proudly owned or displayed in. These include Australia, Brazil, America, Samoa, and all around Aotearoa.

With any upper limits on her creativity seemingly drifting away into the Aotearoa skyline, one resounding feature that matches her creativity is the compulsion to inspire creativity in others. The cycle of sharing aroha and knowledge with others is foremost in her thinking.

I love sharing my gifts with others. I've donated some of my work to help the community.

I've donated a large painting to North Shore hospital, done fundraisers for animals and different community organisations. I've worked with school children creating art for the environmental



Stone in fusion stone matt, sea stones and river stones



Surrealist installation, found objects, recycled waste Hungry Creek Art school 2019

gardens. Because I'm gathering my resources, I feel it's good to give back. Universal kindness makes a difference!

And of the future?

'I would like to do art therapy with people living with disabilities, being creative is such a wonderful thing and helping others, (maybe by) taking workshops.'

Fiona brings inspiring advice for the young exploring artist or those wanting to venture on



Close up Part of my painting 'Utopia' being exhibited this month



'Living Colours', 110 x 80mm. Acrylics and indian inks.



'Pariheke Blanket of Aroha', 1050 x 1210mm. Weaving acrylics, found objects and textiles



'Biomorphic formations in Nature', ceramics installation

their own journey into creation, or simply those possibly frustrated in their own inspirational process.

The sage advice matches the outcome of her works. So, what are her key thoughts?

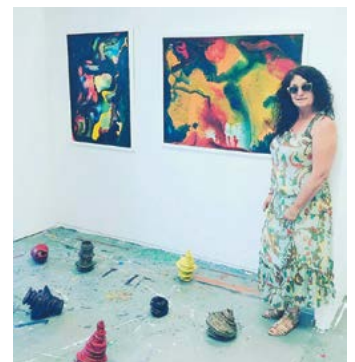
'Not to give up, there's only lessons! Even if you're not happy with what you're making, it's the effort that counts. Art is in the eyes of the beholder – it's a personal taste thing.'

With all this creating and exploring it's hard to see how she has any spare time at

all! Thankfully Fiona combines the two with a daily walk and her day-to-day life includes that all important aspect of giving back too.

I walk every morning around our local neighbourhood. It's a great way to start the day. I love hiking through bush and exploring coastlines and rivers. Catching up with friends is always wonderful and I love to visit markets and opportunity stores. I enjoy photography, and exploring the artistic side of film.

Swimming is a great gentle body workout





'Rangitoto Volcano, Motutapu Island', 1200 x 480 mm. Seaglass, marine waste.

which I indulge in, as well as light yoga. Closer to home, gardening is a passion of mine. I love to nurture plants and watch them thrive.

Spending quality time with my two young adults creates such special moments too'

Between all of this, she still finds the time to volunteer two days a week at a retro shop charity store which raises money to support Plunket and Starship hospital.

As with the time-honoured cliché, Fiona's work is more around a journey as opposed to a destination, as her final inspiring word pertains to just this:

'I've been on this journey of wanting to know more about my Whakapapa, my Tipuna, and a connection to nature and the Whenua.'

Ka rawe. N



'Fauna series'. Found objects, plaster, copper wire, mixed sizes 18 mm



'BloodFlower Series', 46 x 29mm. Ceramics.



'Tiki bowl', 90 x 90 mm recycled clay, sand and glazes

HOW TO PAINT A SUNSET SEASCAPE

February 6, 2021 By Samuel Earp

In this article I will show you how to paint this seascape that features a bright sunset. I will also show you how to paint the bright sun in a way that it looks like it's popping off the canvas. This painting is inspired by a place called Port Soif on the island of Guernsey which is located in the English Channel.

Colours

The colours I used in this painting are as follows:

Titanium white

- Burnt sienna
- Yellow oxide (you can also use yellow ochre instead)
- Quinacridone crimson (you can also use alizarin crimson instead)
- Ultramarine blue

Composition

This painting incorporates a circle or 'O' composition which implies unity and space. The circle composition is a good solid design to use in your painting. In this case the circle is in the foreground water surrounded by the rocks. The bright sun is also a focal area.

Things to be Avoided in Composition

- Never have your focal area in the middle of the painting, avoid centred objects
- Never have your horizon line in the middle of the painting, either go for a lower or higher horizon
- Avoid repeating objects, equal masses, repeating lines and vectors and aberrations in general.
- Avoid having too much detail.

Stage 1 - Blocking in the Painting

I am painting on a 12' x 16' linen panel. The panel is pre made with a medium weave linen that is oil primed.

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



Reference Photo

Here is a reference photo I took and used in this painting. Please feel free to use or copy this photo if you would like to have a go at painting this art work.

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





2) I begin the painting by focusing on the dark values first. Value refers to how dark or light a subject is and here the darkest values are within the rocks. I want to mix some cool neutral greys for the rock shadows and I use varying combinations of ultramarine blue, burnt sienna, quinacridone crimson and titanium white.

You can mix some nice neutral greys with a combination of these colours but I always edge my mixtures towards the blue side so the colours don't look muddy. The quinacridone crimson gives the colour a violet tint.

I've used the darkest colours in the rocks for the occlusion shadows and the cracks and fissures.



3) Once I've established the rocks I work on the sky. I want to create some warm tones here so I mix titanium white, yellow oxide and a little quinacridone crimson.

In order to create the illusion of bright sunlight it is necessary to paint the upper sections of the with my sky mix. This will help to make the sun look like there is a halo of warm light around it. I use the same colours I used in the sky but I increase the saturation by mixing in more yellow oxide and quinacridone crimson.



4) For the area around the sun I have mixed in more titanium white into my warm sky mix and I am able to use the same colour for the reflection in the water.

There is an area of blue sky visible in the upper right corner of the painting and for this I mixed titanium white with a little ultramarine blue making sure to keep the value light.



5) I paint the ocean with a mix of ultramarine blue, a little yellow oxide and titanium white. For the darker values in the breaking waves I use less titanium white in the mix and more ultramarine blue. I use more ultramarine blue in the water in the foreground and for the lighter values in the troughs of the waves and ripples I use more titanium white in my mix.

I paint the wet reflective surfaces of the rocks using my warm sky mix I made earlier. I also paint the white water around the base of the rocks especially on the left side of the painting. For this I use a mix of titanium white, ultramarine blue and a little quinacridone crimson.

At this point in the painting I stopped to let it dry so I could begin adding details later on.



Stage 2 - Adding Details

Once the painting was dry I added finer details to the rocks and water in order to build up three dimensional form. Essentially I am using the same colours that I used during the block-in stage but I have been using lighter value colour in many cases.

I paint more half tones in the rocks with a mix of ultramarine blue, burnt sienna, quinacridone magenta and titanium white.



Stage 3 - Completing the Painting

I complete the painting by adding some final highlights to the bright sun with a mix of titanium white and the smallest amount of yellow oxide. I am then able to use the same colour mix for the highlights in the water where the sun is reflecting off the surface. I also use this colour mix for the highlights on the wave crests and to paint some sparkles on the water.

I paint further highlights in the troughs of the waves and ripples with a mix of titanium white and a little ultramarine blue. N



ART MATTERS

With Ira Mitchell

ESTHER GANE


Scratchboard artist.

After a long career as a potter, Esther launched into the world of scratchboard after seeing fellow New Zealand artist, Karen Neal and was so impressed she began her creative journey in 2012. Now a signature member of the International Society of Scratchboard Artists, based in America, she has been recognized for her beautifully detailed and intricate works. Being raised on a dairy farm in Marlborough, her interest in animals started at an early age. Her love of creatures obvious in the eye of her subjects, looking directly at the viewer, often challenging in their directness.

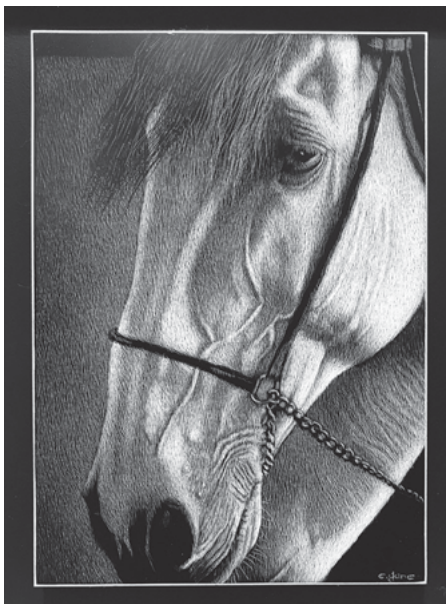
Now Christchurch-based, Esther creates artworks daily, enjoying the process as much as the results.

The process begins with selecting a clear image of high contrast and detail, then contact the image owner for permission to

reproduce or purchase the copyright. Her scratchboard of choice is made by Ampersand, in America.

It is a board-coated white China clay, covered in Indian ink. The image is drawn onto the black surface with a chalk pencil, then using a scalpel, the meticulous business of scratching every detail of fur begins. Approximately 20 hours go into the production of the piece, so detailed and life-like, they invite repeat intimate viewing. 

<https://www.facebook.com/EstherGaneArt>



Therapeutic Talent

The first time Jenny Konz picked up a pencil to draw with, was in 2009. She maintains there was never a 'plan' to become an artist. She resorted to drawing to ease the ache in her heart from her daughter and granddaughter living so far away in America.



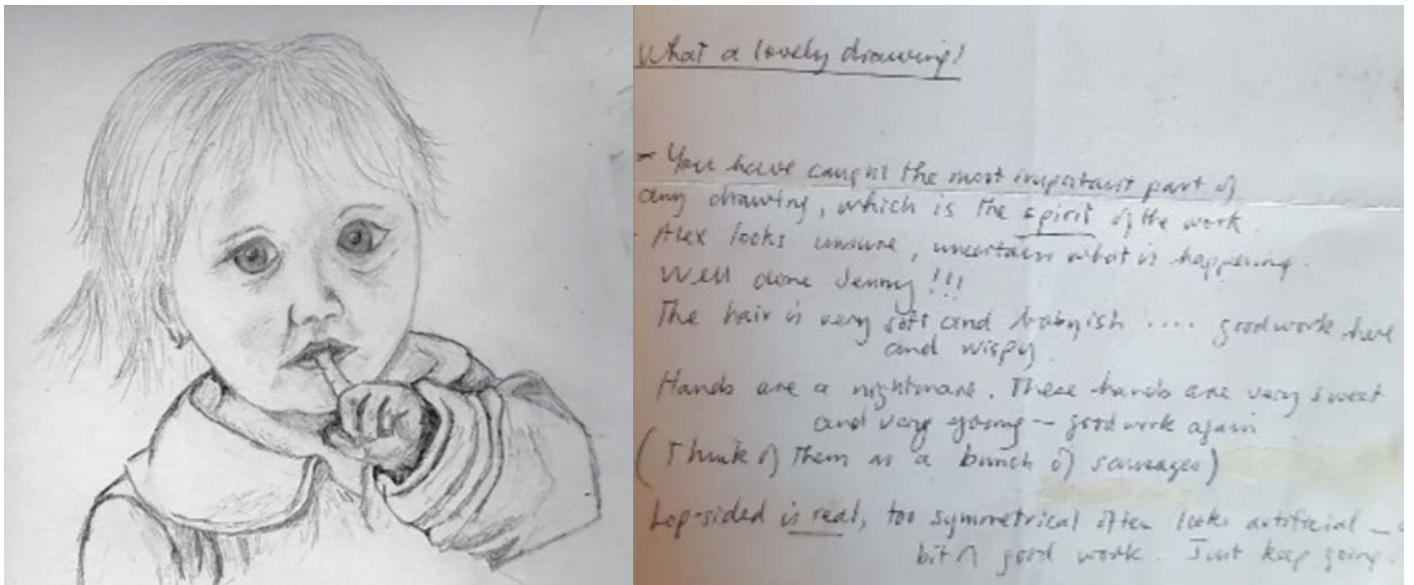
'Poignant Primate', 300 x 400mm. Soft pastels on pastelmat.

I went over to America for the birth of my first grandchild as my son-in-law (GI Joe) was doing a tour in Iraq. It tore my heart in two when I had to leave this beautiful little bundle and come back home. His second tour was when she was two years old, and my daughter and granddaughter came to New Zealand for a holiday. I fell in love with this bundle of joy all over again and my heart seriously broke when they had to leave. I struggled to cope with the loss and decided to pick up a pencil and try to draw her from my favourite photo, thinking that it would be good therapy for me. I had my Aunt Margaret who lived in Christchurch who was an artist (Margaret Hudson-Ware) so I sent her my drawing for some feedback and this is what she said...

'What a lovely drawing! You have caught the most important part of any drawing, which is the spirit of the work. Alex looks unsure, uncertain what is happening. Well done Jenny!!! The hair is very soft and babyish and wispy . . . good work here. Hands are a nightmare. These hands are very sweet and very young . . . good work again. (I think of them as a bunch of sausages). Lop-sided is real, too symmetrical often looks artificial - a bit of good work. Just keep going.'

And so Jenny's career began, her wonderful Aunt Margaret, who during her retirement, resurrected some of her teachings from when she taught art in Christchurch, and sent through various lessons on shading and light effects. 'I have every lesson and every work I did during that time documented in a very fat scrapbook.'

She decided to try her hand at colour and started with acrylic paint, doing a series



'Granddaughter': Jenny's very first drawing and the lovely encouraging letter received from 'Aunt Margaret' (Margaret Hudson-Ware). Look how far she has come!

that she called 'Emerging from Tragedy', in 2013, which she maintains was for her own therapy, although she can't really pinpoint any tragedy at that time.

Moving on to portraits, she became frustrated with how the paint always dried a different colour to what she had expected and moved onto oils, which she found much more pleasing. The new challenge was waiting for the oil to dry. She watched a YouTube video of Emma Colbert doing a portrait in soft pastel. 'I was mesmerised. Everything I was looking for was right here. The colours were vibrant, stayed the same and I didn't have to wait for them to dry. I had to try them out and haven't looked back since.'

Inspiration comes from seeing emotions in people or animals. 'Sometimes I see a photo and think, now there's a painting. For me it's about trying to capture the emotion, or just a moment in time, so I create a reaction with my audience. Laughter or tears, both are good results.'

Since Jenny joined PANZ, she has taken part in a couple of workshops. One with Tony Allain who impressed her with his bold use of colours and mark making. More recently she did a workshop with Michael and Julie Freeman - totally opposite ends of the spectrum with their realism work. 'I completed Michael's workshop task and it started me thinking that maybe this is where I am heading. I had booked in for a workshop with Dawn Emerson who's work I also love but unfortunately due to COVID it was cancelled. I also love Paul Coney's work, especially his beach scenes.'

She says that painting takes her to a place



'Griff & Cleo', 700 x 500mm. Soft pastels and pastel pencils on Canson MiTeintes. Commission.



'Doug's Best Mate', 650 x 500mm. Soft pastels and pastel pencils on Canson MiTeintes. Commission.



'Baby Beach Babes', 300 x 400mm. Soft pastels on pastelmat.



'Our Jess', 600 x 500mm. Soft pastels on Canson MiTeintes. Commission.

nothing else can equal. 'I can get lost for hours in my own space and the worries of the world just disappear. Added to that are a few commissions I have done over the last couple of years, that have sparked such emotion in the buyer when collected that I feel I have something to offer.'

In five years Jenny will be staring down the barrel of retirement age. 'I'm hoping that my art career will be in a place where I can go full time into what I love to do and become a professional artist. All I can do is to put myself out there and achieve everything I can. A late start but I am thinking positively for the future. My biggest ambition in my art career is to capture stories within a painting and have the audience see that story as it relates to them.'

After encountering some frustration in finding inspirational photographs, and then seeking permission to paint them, Jenny resorted to taking her own photos. 'I was lucky enough to get a great camera for Christmas in 2020. We have a bird bath on the front lawn of our house. Our neighbours feed the birds every morning with scraps of bread and fruit. Once they have feasted, they come to our house for a drink and/or a bit of a dip in the bird bath. I love watching them, they make me smile with their antics. So my current project is the 'Bird Bath' series of which the first one is completed. I have five more to go.'

Time management has been Jenny's greatest obstacle, as she works a 40 hour week and juggles her housework and painting time. As with many artists, Jenny is her own worst critic, but says, 'positive feedback over the past few years from all sources has been beneficial and I'm actually starting to believe I am good enough. I want this . . .'

Artistic license is starting to become real for Jenny, 'My biggest mistake was painting what I thought should be there instead of painting what was actually there. This is something I have learned through watching videos and the couple of workshops I've done. Tonal value plays a huge part in a great painting and I was a slow learner in this space. I think the other important aspect of a great painting is the artistic license we are allowed. I have only recently started to play around with this.'

Jenny is always looking for either a moment in time worth capturing or trying to find the essence or soul of a person or animal through a photo. 'Last year I had a commission to paint a Rottweiler (still alive) for a friend of a friend. I was given a few good photos and between the owner (Doug) and myself decided on the one to paint. I made a start and over a few weeks had the work about 85% done. Our friend called in for a coffee one day and I brought the work out to show him my progress. His face just dropped, and I asked him what was wrong – the owner of the Rottweiler (Doug) had had a serious accident involving brain trauma and they didn't know if he was going to pull through. I was mortified and not sure what to do. I decided that I needed to finish this work, and it would either stay with me, or maybe I could give it to his Mum if he did not make it. I tell you, I had tears rolling down my face as I finished this work – so emotional – but it is one of my best pieces. Doug did pull through after spending many months in



'Soaked', 300 x 230mm. Soft pastels and pastel pencils. This is the first of the Bird Bath series.



'Watching the Rain', 300 x 300mm. Soft pastels with minimal pastel pencil work.



'Life is beautiful', 300 x 400mm. Soft pastels on Canson MiTeintes.



'Always Loved', 300 x 400mm. Soft pastel and pastel pencils on pastelmat. Commission.

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hospital and is now on the road to recovery at home.'

Soft pastels are Jenny's favourite medium. 'I just love the instant colour surge and the vibrance that can be attained. They are very forgiving and can be easily blended or not and I don't have to wait for them to dry so I can spend as much time behind the easel as I want. The only downfall is that the finished work needs to be framed behind glass which adds an extra cost.

'My absolute favourite soft pastel is Schmincke. They are so soft and buttery and will layer on top of anything else. These are what Emma Colbert was using in the demo I watched so that's what I first bought and they have remained my favourites. I do have some of the other brands but always know when I have picked up a Schmincke. I also have a set of Pan Pastels which are very handy and definitely have their place in my limited arsenal. Pastel pencils are also a must for me for the finer details. Pastelmat is my preferred paper as it's both smooth and holds a lot of layers like the sanded papers do. Some of my bigger works are done on Canson MiTentes.'

Jenny spends her spare time, which is minimal as she works full time as a Commercial Analyst, is spent between her six grandchildren, watching a good movie on a Sunday afternoon, and of course, painting. She has no preference as to what is happening in the background as regards music, or anything else, as she tends to zone out and enter her special creative space, sometimes forgetting to start dinner. 'I have a very understanding husband!' 

Gold Ochre is a distinctive, reddish, golden yellow from the ochre family. The name 'ochre' originates from the Greek meaning 'pale yellow', but there is nothing pale about this colour which can range from a light yellow, to a red, brown, and even a purple ochre.



The history of Gold Ochre

Archeologically ochre is globally abundant and owes its multitude of shades to the subtle variations in its core components: hydrous or anhydrous iron oxide, manganese oxide and clay from silicate rocks. Artistically ochre can be traced to the Middle to Late Stone Age but in recent years this colour has been in the spotlight of many contemporary colour schemes.

Gold Ochre in popular culture

Twenty years ago, in 2000 a survey showed that almost half of people when asked stated their favourite colour to be blue; during the late 90's cobalt blue became synonymous with Conran Blue, and at the turn of the millennium Meryl Streep's famous cerulean-blue sweater monologue in *The Devil Wears Prada* (2006) again showed the popularity of this colour. However, for the social media aligned Generation Z, it seems ochre is the colour of the moment.

Gen Z Yellow has been with us since 2016 when it featured in Beyonce's *Hold Up* music video. Ranging from pale yellow to deep golden mustard, it caught the attention of fashion designers – like blue did in the 90's – and is now being referred to specifically as 'ochre'. The deep orange hue of Gold Ochre is basking in the spotlight in the middle of the spectrum ranging from yellow to brown. According to trend expert Dayna Isom Johnson in 2019 there was an increase in searches for 'ochre'

and specifically 'burnt orange' and Pinterest report similar related searches for ochre such 'ochre living room' and 'ochre bedroom' for home inspirations.

Gold Ochre in renowned artworks


In truth, ochre has always been with us and at the centre of artist's palettes. This prehistoric colour, currently enjoying a 'comeback', is so ubiquitous that it is easy to forget it has never left us. At the beginning of the 19th-century ochre was one of the few colours that feature in Goya's famous Black Paintings. Painted 200 years ago they are Francisco Goya's most private works, painted directly onto the plaster walls of his home with a limited palette of ochre, gold, brown, grey and black.

Shades of ochre have been ever present in artists' palettes. During their trips to Mexico and New Mexico, where they were captivated by the geometry and chromatic range in Native American and Mexican art and traditional buildings, Anni and Josef Albers drew great inspiration from the deep ochre of Adobe houses; made of sun-dried bricks used by the Ancestral Pueblo people. This informed Josef's *Variant/Adobe* paintings, such as *Reds and Ochre with Pink* (1948), and later can be found in Anni's *Colour Study (Greens, Blue and Ochre)* (1970). Writing to Nina and Wassily Kandinsky in 1936, Josef expressed 'Mexico is truly the promised land of abstract art'.

In 2017 the desert is at the centre of a movie-like story when Willem de Kooning's *Woman-Ochre* (1955) was found in a New Mexico antique store. Valued today at \$100 million, its disappearance and reappearance is shrouded with mystery after it was taken from an Arizona museum three decades earlier. Painted by De Kooning in 1955 in his Greenwich Village studio as part of the *Woman* series, *Woman-Ochre* is painted in warm yellows, deep oranges and brownish reds, lending the painting its title.

Gold Ochre's appeal seems to be the way it points back to the past and the future simultaneously. It is a primordial earth colour. It is the glowing light of old masters paintings, as much as the 'golden light' sought out by photographers at sunset. Its warmth reminds us of nature and the safety of home, but its domesticity is equally adaptable with the modernism of Albers or architecture of Luis Barragán's Latin American hot ochre and pink painted buildings.

In 2016, the AkzoNobel Global Aesthetic Center named their 'Colour of the Year' as Ochre Gold, the same year Nike's Air Max Desert Ochre was launched. Gold Ochre is a colour that seems to emanate the mystery of the desert, as much as the dynamism of modern living of Generation Z.

Today we produce many artist materials in Gold Ochre, from Professional Watercolour to Artists' Oil Colour which can all be found [here](#). 

WORKS OF ART LOOKING FOR ATTENTION

By John A Dumergue



Years ago there was, 'The Newcastle Song' that I imagine was not to everyone's taste. Part of that song jumped into my head when I started some new artwork. In the song they say about the person who invented the urinal, all he had was a sheet of galvanized iron and his imagination. My new art work is sculpture using wire and my imagination, hence the similarity for the memory recall.

The reason I decided to try sculpturing was after reading about [Giacometti](#) and his work. Even though he did not prefer the company of other artists he did admire Picasso. When you see a



'Pointing Man' Alberto Giacometti, bronze, 1800mm high. 1947

Giacometti sculpture it is evident he was inspired by Picasso.

Giacometti's figures while complete also seem incomplete. They seem to have been obsessively rushed to be finished. In fact the sculpture titled 'Pointing Man' he created in one night, from midnight to 9am. This life size sculpture of a thin man sold years later for just over US\$141 million.

When you view a Giacometti sculpture your vision is completely focused on it because of how thin the work is. Looking at photos of his



Alfredo Giacometti. FAAG Paris, CC BY-SA 4.0 <<https://creativecommons.org/licenses/by-sa/4.0>>, via Wikimedia Commons

studio, I get the impression that he worked in a depressing environment and this seems to have attributed to the gaunt figures he produced.

I think this is the reason I have added colour to my sculptures plus the fact colour adds fun and enjoyment to my work. I hope that these give a childlike sense of

wonder to the viewer as they are 'Works of Art Looking for Attention'.

When wire is used in a sculpture it can be visible or covered when completed.

The wire I use is florist wire that is of suitable length and gauge for small sculptures.

The bigger the gauge number the thinner the wire, but you would think it should be the opposite. In addition to cut to length wire (stem wire) spool wire measured in feet is also available. The thinnest wire I use is 22 gauge but a thicker gauge is necessary for the main body of work. Two pairs of pliers are necessary when twisting two of the thicker wires together.

When I was thinking how to fit the wire form (before covering) to a base the old number 8 wire myth surfaced in my thoughts, no pun intended. The number 8 wire mentality was about resourcefulness using what you had available using scrap material. Richard Pearce used bamboo, canvas, tubular steel and yes, wire, to build his flying machine. But I think Bert Munroe making hand cast pistons using sand formed in a tin can for a motor bike engine would deserve first prize for ingenuity.

Someone once said 'There are no problems in the world, only solutions'.

For my sculpture bases I used MDF and Mahogany from some offcuts, and sealed them. Once the wire figure is complete except for the feet, these are made last.

I bend the wire to a rough foot shape and at the ankle end squeezed the wires closer together so a screw with washer type head could pin down each wire on both sides of the foot. Problem solved. Once secure



Armature for a Figure (wire) - John Dumergue

on the base then bend any wire that needs some attention before covering.

The wire structure is called an Armature and this can be covered in a variety of materials, Tin Foil, Paper Maché, Air dry clay, or plaster.

For Paper Maché I used strips of newspaper dipped in a mixture of one part PVA glue to two parts water. Before applying I drain any excess off the paper by using thumb and finger down the strip, or use the edge of the container. Either way it's going to get messy. When applying the strips to the armature, squeeze gently to ensure good contact, you will soon get the idea and gain more confidence. Once all covered, leave to dry.

Once the paper has dried, as a couple of suggestions, this can be painted, or covered in gold leaf. For gold leaf I apply Modge Podge, and when tacky (use the back of your finger to check) apply the leaf. This can be tricky and you may need to cover areas again so let it dry first rather than fiddle with it and get messy. To reduce costs I use imitation gold leaf but this must be sealed afterwards. If using pure gold leaf sealing is not necessary.

If air dry clay is used, leave at room temperature to dry and don't force dry. Once dry if any cracks have appeared use thin moist clay to repair using your fingers to smooth out. If leaving as a clay sculpture without painting, seal the clay when dry.

I was happy with all of the seven human forms when I completed them, but my favorite two are 'The Bride' that is all white but with one red flower, and 'Woman with a Parasol', in gold leaf. For the parasol I used a cocktail umbrella and covered it in gold leaf. The size of the figure was determined by the size of the umbrella, and I think it worked out OK. I did also make a taller figure using dowel, wire, and air dry clay.

These are all my first attempts at making sculptures, so why not give it a try? If you don't win at something you don't lose, you learn. ■



Gold Figure (tin foil covered in gold leaf)



Christmas Day Embrace (clay)



Blue Figure (clay)



The Bride (clay)



Tall figure in a garden (clay)



Woman with Red Shoes (paper maché)



Woman with a Parasol (paper maché)

Soul Soothing

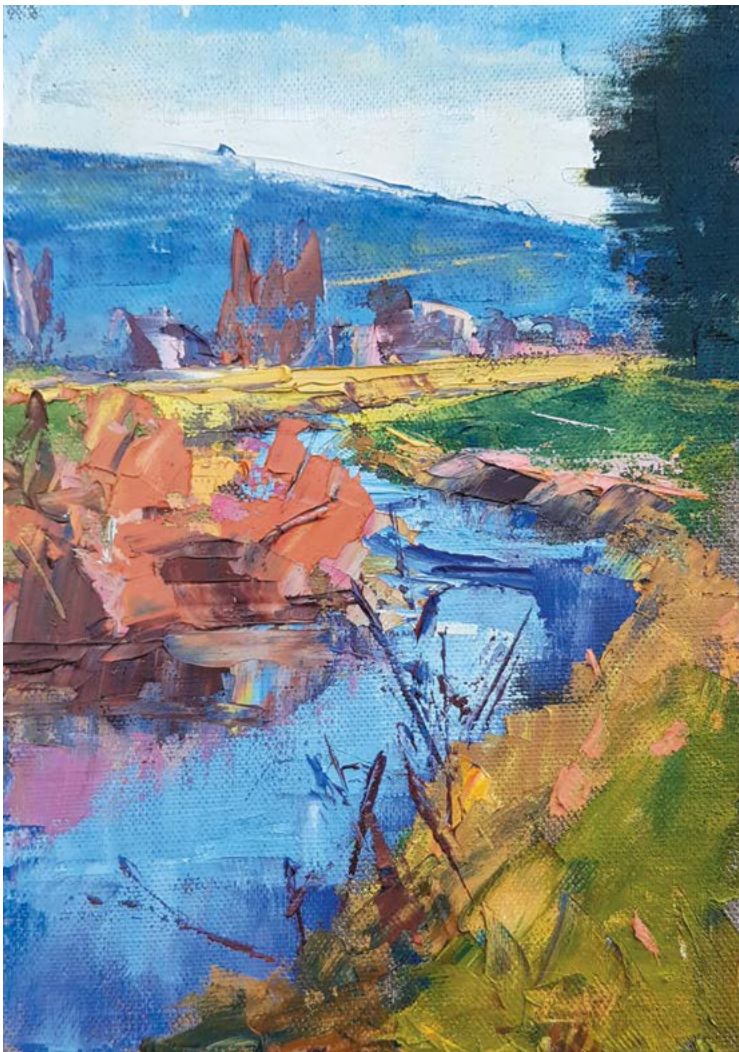
Photograph of Lynley by Ella Broekhuizen



Although largely self-trained, Lynley van Alphen has done various workshops with the likes of John Crump, Ben Ho, Wayne Edgerton as well as a week-long plein air workshop with John Wilson in Alice Springs, Australia.

Always a teenage dream, and always having wanted to make a living as an artist, Lynley fondly remembers sitting on the hillside above the Tarras (Central Otago) primary school, sketching with crayon the distant Hawkdun mountain range. She has continued to paint and sketch during her free time. The sad passing of her husband, seven years ago, enabled her to take the step to pursuing her artist's dream more fully. 'He told me when we first found out his terminal diagnosis of motor neuron disease, that he'd like me to follow my art dream when he was gone. Focusing on that helped me overcome the grief that comes from losing one's life partner.'

She has been deeply inspired by the late Douglas Badcock. 'Probably fifteen or more years ago I got one of his books from the local library and on opening it I remember thinking – now that's painting! There are others of similar generation that also enthralled me but it was Douglas for me who stood out. I was just drawn to his expressive brushstrokes and use of colour, and the free manner that he depicted our New Zealand landscape, as well as the fact that he painted on site. The discovery of Australian palette knife painter, Richard Musgrave-Evans in the last two



'Taieri River, Otago', 148 x 210mm. Oil on board, plein air



'Point Elizabeth, Westland', 280 x 450mm. Oil on canvas, plein air



years has furthered my interest in outdoor palette knife painting and my move to more abstract-like landscapes.'

Being outdoors and seeing the play of light on the countryside, really fires up her creative soul. 'There is nothing more mesmerising in my opinion. When painting outdoors I feel as one with nature, absorbing the atmosphere and getting totally lost in the moment of just being. I love the freedom to choose my creative path.'

Lynley is not working on any particular projects at present, finding the freedom of following her inspirations beneficial to her soul. However, summer months see her in Owaka, her home studio/gallery open most days to the public. She is also mulling over the idea of a painting trip to Reefton on the West Coast soon, perhaps a couple of days at Gabriel's Gully in Lawrence, depending on circumstances.

Personal obstacles suffered by her have been in the light of the fear of rejection: 'learning it's okay if some people don't like or criticise your work. There are many who do like it and want to take it home, even if it is just a postcard.' Professionally, her obstacle is learning the art of marketing herself, using a computer and managing an on-line shop.

One of the most important lessons Lynley has learned is to keep her own negative mouth shut when talking to others about her art. 'WE are our own worst critics!' she exclaims. 'That being said, I am satisfied with the



'Waiutu Westland', 760 x 390mm. Oil on canvas. Palette knife, plein air



'Queen Charlotte Sound from Kaireperepe Bay 4', 148 x 210mm. Oil on board. Palette knife, plein air

fact that people are now starting to recognise my work and some actually actively seek me out when passing through the Catlins. Just the joy of knowing people are actually willing to part with real money to buy something I have created!!'



'Owaka Valley Impression', 400 x 600mm. Oil on canvas, studio



'Kaka Point', 148 x 210mm. Oil on board, plein air

Lynley definitely prefers working on landscapes and seascapes and her favourite medium is oil. 'Pure oil paint straight from the tube, no thinners or mediums. I just like the fact I can butter it on thick or spread it thin with my knife. It remains workable for so long so I can move and shape it as I wish. Almost like carving with paint. The only downside to that is on days of cold weather the paint tends to be a bit stiff, solved by putting the paint in the footwell of my vehicle under the heater warming it as I travel!' She almost always uses oil but occasionally uses watercolour or a sketching pen.

Her favourite piece of equipment is a six-inch-long palette knife with an inch and a half wide oblong blade. 'It is great for buttering that paint on quickly! For smaller A5 works and smaller details I do use smaller knives but if I can get away with the bigger one I will. In fact, I sometimes challenge myself to ONLY using my big knife! There is a certain freedom in



'Bush Walk, the Catlins', 760 x 390mm. Oil on clear primed linen. Palette knife, studio

doing so in my opinion! The reason I changed to knives in the first place is that I hate cleaning brushes!

We asked Lynley to explain her *modus operandi*: 'I am always on high speed when I first arrive at a scene I feel I want to paint! I think about what pulled me to the scene in the first place, usually it is some light effect. But sometimes it's shape or colour in which case, that will be the main focus.'

If it is a seascape, I usually put a piece of tape across where the horizon is and either do the sky or sea area to get the straight line, then I work from there. I have no pattern really, although I guess my normal process is putting in the distant darker areas first. I paint from back to front, layering on each part as I come forward, although quite often I do the sky last. I walk back and forth like a yoyo – viewing the painting as a whole as I work my way through it. Sometimes I find myself getting caught up in irrelevant details in one part or another and stepping back lets me see that. A swipe of the big knife fixes that, blurring it all together! I just keep working, piling more paint on or scraping some off until the finished result satisfies my critical eye. I usually find the less time and subconscious thought I



'Lake Wakatipu', 450 x 280mm. Oil on canvas, *plein air*

put into the process the happier I am with the final result. Speed is king! The last thing I do is scratch my name in with a broken brush handle.

'I mostly use Art Spectrum paints, occasionally Charvin, all artist grade oils. The fact I can get these paints in 150ml tubes is really the reason as I use a LOT of paint. Recently I have been trying to limit my colours to the primary colours and white. Namely spectrum blue, spectrum yellow and spectrum red. All series one, so cheaper than some other pigments. I also do use ultramarine, light red, magenta and cad yellow and phthalo green but am actually finding it much simpler but also more challenging to stick to the three primaries with maybe only a slight variance to which red, yellow or blue I use.'

'When I'm in the great outdoors it is the sounds of nature I love to listen to, preferably with no human created noise to be heard! On the rare occasions I paint indoors it would probably be Metallica you hear blasting from my speakers or maybe Hauraki Classic Rock on iHeart radio.'

Outside of painting, she is a bit of an adventurer at heart and it's likely you will find her on some obscure back-country 4wheel drive track or wandering



'Morning Light at New Haven', 760 x 390mm. Oil on clearprimed linen, *studio*



'Karitane Coastline, Otago', 760 x 390mm. Oil on clear primed linen, plein air

some bush track, filling her senses with the joy of being alive. Alternatively, she will be tucked up in front of a fire, reading a good book or cruising the internet. Of course, if the weather is good, she can be found pottering in her garden.

For new artists, Lynley says 'Just learn the basics and then break the rules! Follow what makes you smile.' Her

work has ended up in USA, Britain, Scotland, Japan, Germany, Holland, Canada, Australia, France and 'maybe one or two others I can't remember, and of course our own great wee country, New Zealand. Mostly smaller works as folk want to take home something original to remind them of their NZ holiday.' [N](#)



Patron : David Trubridge

2021 Art Hawke's Bay Exhibition

Artfully Yours

Community Arts Centre, Russell Street, Hastings

12 -24 April 2021, 9.30am - 6pm, admission free

Opening Night & Awards - 5pm Monday 12 April, Entry \$15



www.arthawkesbay.co.nz



2021 Art Hawke's Bay Exhibition 'Artfully Yours'



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

Artfully Yours, the 14th Art Hawke's Bay Exhibition, is being held in a new venue, the Community Arts Centre in Russell Street, Hastings. This allows for a much longer exhibition, from Monday 12 April until Saturday 24 April.

The annual event brings together works by members of art groups throughout Hawke's Bay in one combined selected exhibition, during which all entries are for sale. There is also a separate section for sculptors.

John Brown is the art selector. He is currently living in Hawke's Bay, after relocating from Auckland in 2013. He has been exhibiting since 1996, both internationally and nationally. In 2012 John won the Kaipara Wallace Arts Trust Award and in 2019 won the Molly Morpeth Canaday Art Award.

The sculpture selector is Susan Mabin who lives in Napier and is a multimedia artist working in installation, sculpture, painting and photography. Susan

graduated from Ideaschool, Eastern Institute of Technology in 2018 with a Master of Professional Creative Practice, having completed a post graduate diploma in 2016 and her degree in 2014. She has been a finalist in the NZ National Contemporary Art Award in 2016 and 2017, the Molly Morpeth 3D Canaday Award and the Adam Portraiture Award in 2018, and the Molly Morpeth Canaday Painting and Drawing award in 2019.

This year's exhibition does not have a Hawke's Bay theme as in the past. Artist still need to be members of a Hawke's Bay art group or special members of Art Hawke's Bay, however an exception is made for sculptors.

The art categories are: Land, Water, People, Abstract and Art Unlimited, plus the Sculpture category. The winners of all these categories will receive prizes of \$300 each. Twelve Hawke's Bay secondary schools have entered works by one of their students in the Schools category, for a prize of \$250. Additional prizes will be awarded for Best in Exhibition (\$400), the People's Choice Award (\$75), a Mystery Prize (\$350) and a Best of the Backroom Prize.

Opening Night will be held on Monday 12 April, from 5pm during which the prizes are to be awarded.

A floor talk by John Brown is planned for Saturday 17 April at 10.30am, to be confirmed.

A free workshop for 10 artists will be held on Saturday 3 April, 10am to 4pm at Winnie Doevendans' studio. The tutor will be Helen Dynes and the topic will be Grisaille painting.

The exhibition is a non-profit event, funded mainly by local grant providers and sponsors. Art Hawke's Bay is very appreciative of their generous support. [N](#)

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



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



John Brown is art selector for the 2021 Exhibition.



Susan Mabin is sculpture selector for the 2021 Exhibition.



The Little
GALLERY

APRIL EXHIBITION 'Printmakers Combined'

- Local Coromandel Artists - Starts at Easter 2021 -



'Meeting of Mothers' by Paula McNeil.




'Reaching for the Sun' by Kay de Blaauw

This month we welcome the Printmakers Combined – a group of Coromandel based Painters working with printmaking - creating an impressive, exciting collection of original, hand created works through the unique process of printmaking.

Each artist presents works of extreme interest and intrigue which represent their individuality and different points of view. The group exhibiting include; Joanne Mahoney, Paula McNeill, Tina Carey, Susan Dunster,

Verena Tagmann, Liz Hart, Leanne Litherland, Kay de Blaauw and Jane Parson.

The exhibition will be held for the month of April so if you are visiting Whangamata make sure you call in to view this exhibition.

For all enquiries contact The Little Gallery in Whangamata at Shop 3, 427 Port Rd, Whangamata, Tel: 07 865 6922 or info@thelittlegallery.co.nz 



12 March – 2 May 2021

Filipe Tohi was born in Ngele'ia, Tongatapu, Tonga, and emigrated to New Zealand in 1978 with the goal of becoming an artist. In the early 1980s he taught at Rangimarie Arts and Crafts in Taranaki and left to become a full time artist in 1990.

Dagmar Vaikalafi Dyck (born 1972) is a New Zealand artist and art educator. Majoring in printmaking, she graduated from Elam School of Fine Arts with a Post-Graduate Diploma of Fine Arts in 1995.



'Kali', wood, sennit and bone



'Markers of Communiy', acrylic on feta'aki and canvas

Amu'i Mu'a – Ancient Futures is the significant creative outcome of recent 'hands-on' research by Dagmar Vaikalafi Dyck and Sopolamalama Filipe Tohi in historic collections at museums in Australasia, across Europe, the United Kingdom and the United States. Tohi and Dyck are investigator artists attached to a research and art development project titled Ancient Futures: Late 18th and Early 19th Century Tongan Arts and their Legacies, funded by the Royal Society of New Zealand Marsden Fund, 1 March 2017–1 March 2021. This outstanding opportunity has afforded insights from the holders of historic Tongan artefacts, and included opportunities to share and exchange with Tongan knowledge holders and artists in Tonga during the project's week-long symposium in Nuku'alofa in 2019. The exhibition at The Wallace Arts Centre, Pah Homestead, weaves together their creative processes and knowledge exchanges, and extends and disperses their experiences in diverse formats.

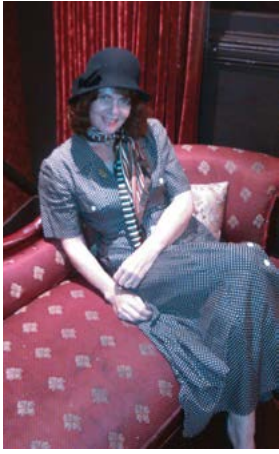
The project personnel also include Dr Phyllis Herda, Dr Melenaite Taumoeolau and Dr Billie Lythberg (all University of Auckland), and Hilary L. Scothorn (Independent Scholar). Working together with further Tongan artists and experts in Tonga and the extensive Tongan diaspora, and academic colleagues in New Zealand, Europe and the United States, the Ancient Futures

team has brought together previously disparate research findings, and sought to recover Tongan knowledge inherent in 18th and 19th century artefacts.

The research direction has been both historically and futuristically referenced and directed.

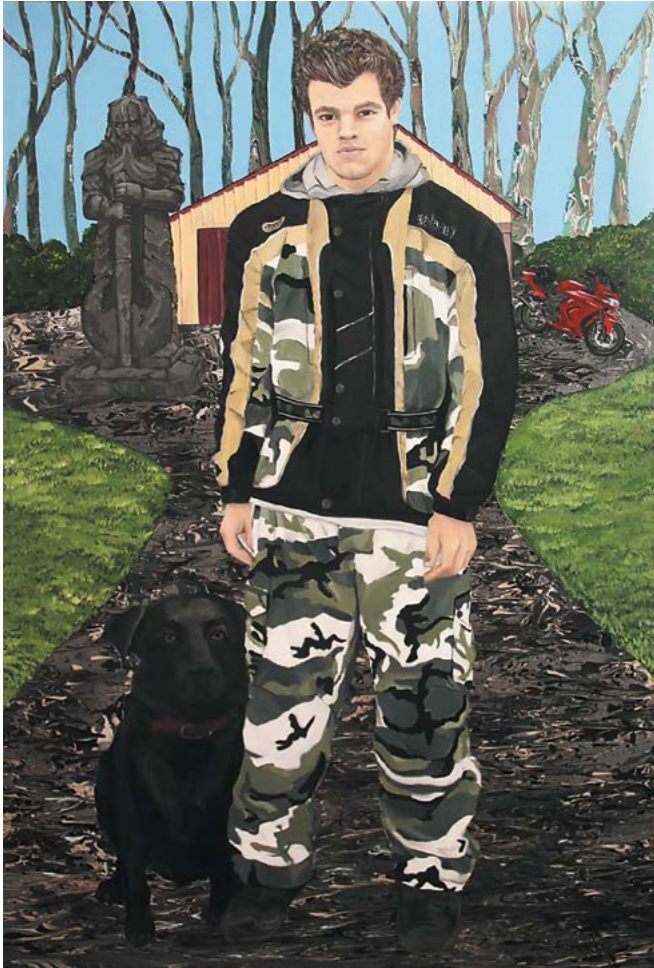
The team has worked through artefacts of early encounters between European and Tongan islanders, to explore the transformations – both immediate and long-term – that they engendered. It has construed as 'artefacts' not only objects of exchange but also the multilingual discourses, vocabularies and artistic traditions that are their legacies. The research has pivoted on close examination of artefacts and the records made of them, often described in manuscripts and old and obscure publications, to reinstate their genealogies and intrinsic cultural and historical values, and to develop new conceptual frameworks for their consideration.

The research project and its extensive collaborations have provided opportunities for Tohi and Dyck to interpret ancient artefacts in contemporary works as creative legacies for the future. They acknowledge the privilege and extraordinary responsibility of this work. 'Amui'i Mu'a seeks to showcase exceptional new artwork and set a benchmark of community involvement and practice documentation for established Pacific Artists. [N](#)



SUSANNAH LAW

Since childhood, Susannah Law has been receiving awards for her artwork and it was always her dream to be an artist. With much encouragement from family and friends, she finally completed a Diploma in Fine Arts from Hungry Creek Art School in Puhoi.



'I am Daniel', 600 x 900mm. Acrylic.



'Journey to the Winterless North', 760 x 1000mm. Acrylic.

My mother always supported me and organised private lessons for me during my teen years with my forever favourite art tutor (late) Kathleen Bartlett. Kathleen was so passionate about art and the history of art which she studied in London, she was always inspiring to me. I can remember her even now, vividly telling a story of her travels such as to murals in Greece and Turkey and other exhibits she visited, how Van Gogh's originals move you in a way that prints never could and that paintings in their original form always have a better impact.'

Having admired many artists in history, particularly Monet and the Impressionists, the biggest influence on her

own works have been the neo-romantics like John Miller Waterhouse who painted ancient stories, Jackson Pollock and his paint pouring methods, Charles Blomfield who painted New Zealand historical scenes and the ancient art of Chinese marbling and its mesmerising quality.

'I find inspiration in anything that lives really, I'd say I was a figurative artist mainly. New Zealand inspires me and recently I've been inclined to paint forest scenes and study conservation themes. In the past, mythology was my biggest passion, however I'm drawn to creating stories of my own now.'

Loving everything about being an artist, Susannah explains 'creating something from my own imagination,

forming images in paint, the smells and the colours, art for me engages all the senses and takes me into a zone that is almost meditative.'

She is currently building a bigger studio space. 'I'm still teaching art to students and have a wait list so expanding my studio will mean I can have more students again. At the moment I can only teach four at a time.' In the near future, Susannah wants to develop more relationships with galleries in Central Auckland to exhibit her work.

She sees the next five years occupied with this as well as developing her paintings and experimenting with her processes. 'I intend to paint larger works in future, however the detailing will take an enormous amount of time! I have a few commissions to do for a client in Kerikeri – these are larger bird paintings to go on the outside wall and door of his house.'

As one of her successes, Susannah explains: 'Other than winning awards (which has kept me striving particularly in 2020), I've created many murals locally, in Orewa, Silverdale and Whangaparaoa. I've continued selling my works and have been supported by local galleries and in other galleries of New Zealand and this has been crucial to maintaining a career in the arts.'

'I always wanted to study art but the confidence to follow my dream only happened in my 30s when I went to study again. Before that I was working as a teacher in ECE, and as I'm also a qualified teacher this has helped me to combine my skills in teaching art to youth.'

On the subject of mistakes and lessons, she feels that mistakes can challenge her to change her attitude and engage in ideas she may not have considered before. 'It has taught me that perseverance leads to the outcome I am looking for.'

Susannah was involved for many years as a volunteer in the setting up and running of her local community gallery Estuary Arts in Orewa. Later she set up Red Door Studios in the main town of Orewa, which ran from 2010 to 2018 as a co-operative for artists to work alongside each other. She was also



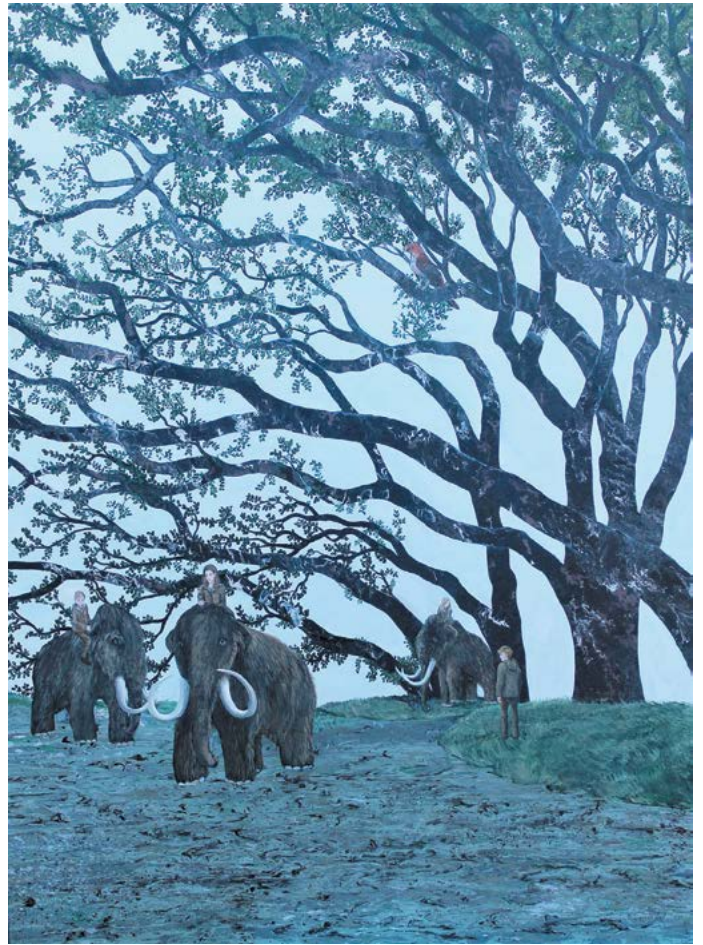
'Ancient Forest', 1000 x 1000mm. Acrylic.



'Natives in Kotukutuku', 1000 x 1000mm. Acrylic.



'Journey to the East Coast', 1100 x 760mm. Acrylic.



'Mammoth Revival', 760 x 1000mm. Acrylic.



'Morepork cutout woodwork', approximately 300 x 200mm Acrylic.

on the committee for the studio art trails set up on the Hibiscus Coast. She enjoys engaging in art projects that benefit the community. 'Being a painter can be a very introverted task, so keeping involved with other like-minded people is important to me as it encourages me to be more extroverted, which is not in my comfort zone usually.'

Preferring to work in acrylics, she enjoys the manipulation in her marbling processes. However favourite subjects are people, birds and trees. She loves her easels and claims 'This equipment is a must have as I can adjust the height of my canvas which is important if I'm doing detailing like tiny leaves or faces. Now that I'm older I couldn't be without my glasses either.'

In getting an idea of how she works from start to finish, Susannah says 'I think of an idea then I usually research through books and online. I draw up a brief design and then draw up onto canvas or MDF (if I'm creating cut-out birds). With wood I

use a jigsaw to cut the shape out and prime it. On canvas I cut out a screen and place it on the work. I always marble areas in paint first. Once it's dry, I then remove the screen and paint in the remaining areas using brushes. Currently I have a range of brands like Golden, Pebeo and Schmincke. I get supplies from Gordon Harris in Albany.'

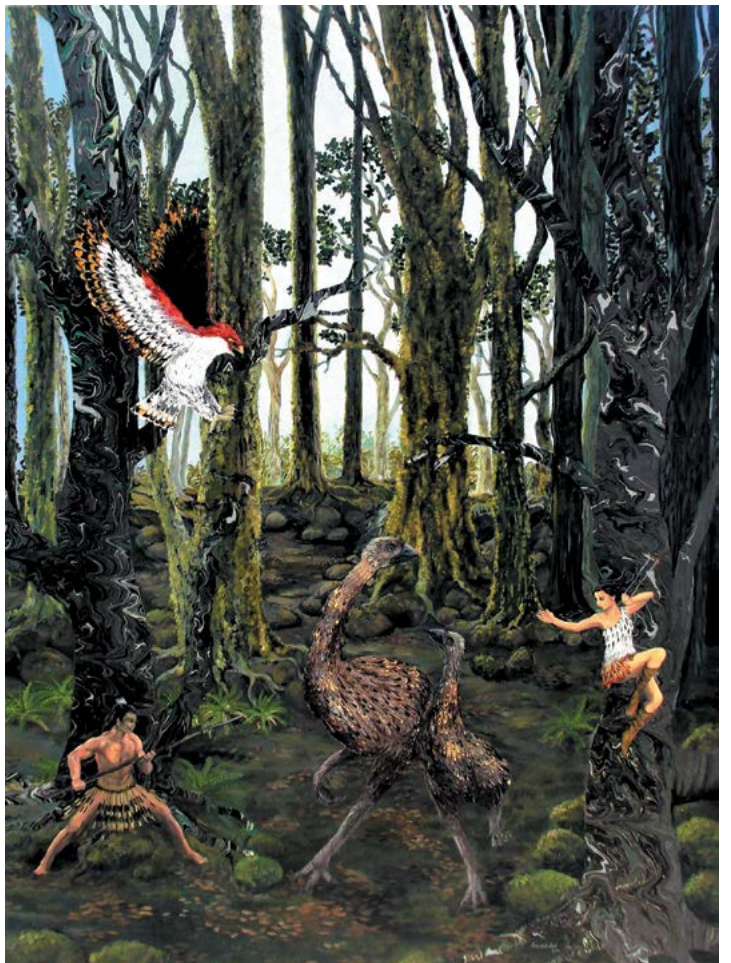
When not creating, we can find her spending time with her family and friends. Her four adult children and three grandchildren keep her and her husband busy. 'We are a blended family and for me the bigger the family the better. I love reading, cooking, and gardening at the moment, especially growing sunflowers. I should paint them sometime. When I can, I like walking and yoga.'

Sage advice from Susannah for new artists is that talent isn't enough. 'Attitude and working hard make a big difference to whether you can succeed in this career. Taking accounting at college paid off and I can keep my own books and do a profit and loss sheet, etc. Being financially intelligent helps, or taking advice from those who are, is necessary.'

Currently Emma Jean in Silverdale, Orewa Framing Studios and The little Black Gallery in Kerikeri are showing Susannah's work, which has found its way to Australia, Japan, America, England, Europe and New Zealand. [N](#)



'Mermaid study in mythology at art school', 600 x 800mm. Acrylic.



'Moa hunters', 760 x 1000mm. Acrylic.



'Winter Sky', 1000 x 760mm. Acrylic.

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Deep Sea



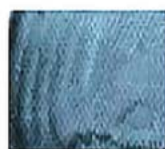
Glacier



14 951 ★★★★★ ▣ ▢

Deep sea violet

PB29, PB33



14 952 ★★★★★ ▢ ▢

Deep sea indigo

PV62, PG18



14 953 ★★★★★ ▢ ▢

Deep sea blue

PG50, PV16, PB29



14 954 ★★★★★ ▢ ▢

Deep sea green

PG18, PB29



14 955 ★★★★★ ▣ ▢

Deep sea black

PBk11, PB74, PB35



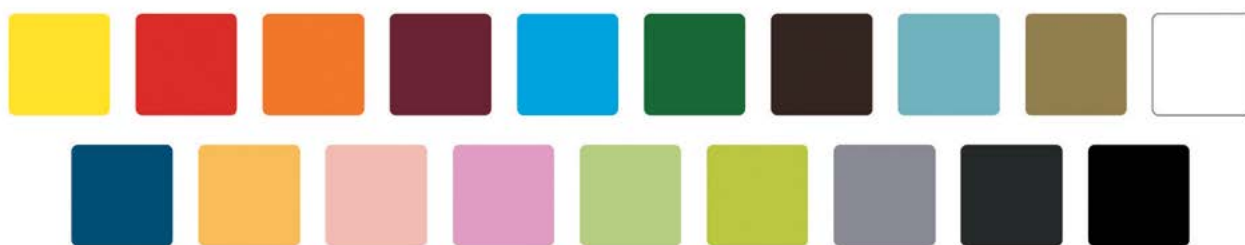
Galaxy. Watercolour Paintings by Anna Zadorozhnaya @draw_better

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