

AOTEAROA ARTIST

THE NEW ZEALAND ARTISTS MAGAZINE

Series 8 Volume 4 Issue No. 46
June July 2021
DIGITAL COPY

DEMONSTRATIONS

- Leaves and Trees
- All about Violet
- Golden SoFlat Matte Acrylic
- Acrylic Skins

ARTISTS FORUM
DOUGIE CHOWNS
SKETCHBOOK, PART 37

EXHIBITIONS AND EVENTS

ANTHOLOGY COVER ART AWARD 2021

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Page 6



DEBBIE LAMBERT

Page 13



PAT NIELSEN

Page 20



RACHEL BARBER

Page 26



TAMMY GABRIEL

Page 32



VANESSA OWENS

Page 42



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On the cover: 'Out of the mist' – Pat Nielsen.
PG 23.

DOUGIE CHOWNS Page 19



JOHN A. DUMERGUE Page 30



EXHIBITIONS & EVENTS Page 46



ART MATTERS Page 24



Contents:

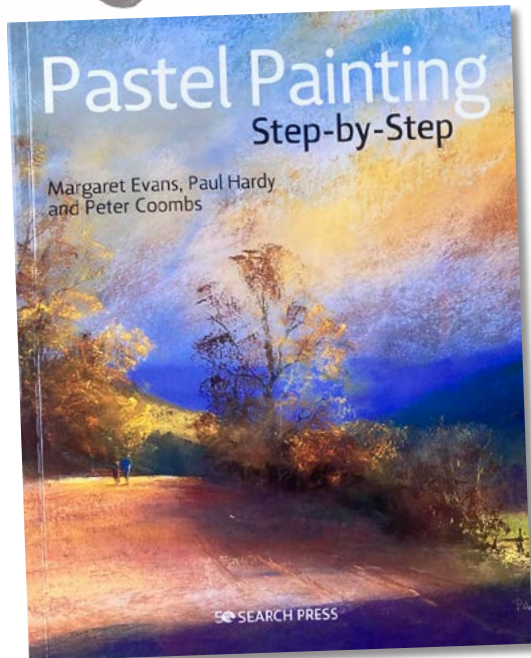
REGULARS	PAGE
Subscriptions	2
A note from the studio	3
Hooked on Books	5
Artists Forum with Dougie Chowns, Part 37 - Tattoo	19
Art Products	50
Market Place	56
FEATURED ARTISTS	
Amanda Gleason	6
Debbie Lambert	13
Pat Nielson	20
Rachel Barber	26
Tammy Gabriel	32
Vanessa Owens	42
FEATURE	
A brush with Royalty - John A. Dumergue	30
EXHIBITIONS AND EVENTS	
Exhibitions and events over April May and upcoming	46
DEMONSTRATIONS	
New Golden SoFlat Matte Acrylic by Evan Woodruff	10
Spotlight on Colour - Violet by Winsor & Newton	25
How to paint Trees and Leaves by Sam Earp	36
Acrylic Skins with Liquitex	39
ART MATTERS	
Kophie Su'a-Hulsbosch by Ira Mitchell	24

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PASTEL PAINTING Step-by-Step

By Margaret Evans, Paul Hardy and Peter Coombs

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

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

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

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

**We are giving away a copy of this lovely book!
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AMANDA GLEASON

Painting en plein-air is a dream for many landscape artists. Unfortunately, the hurdles of self-consciousness and a lack of appropriate equipment often constrain us to the studio. Amanda Gleason has broken these chains and is now flying solo; loving her newfound artistic freedom

By Cindy Kent Woest

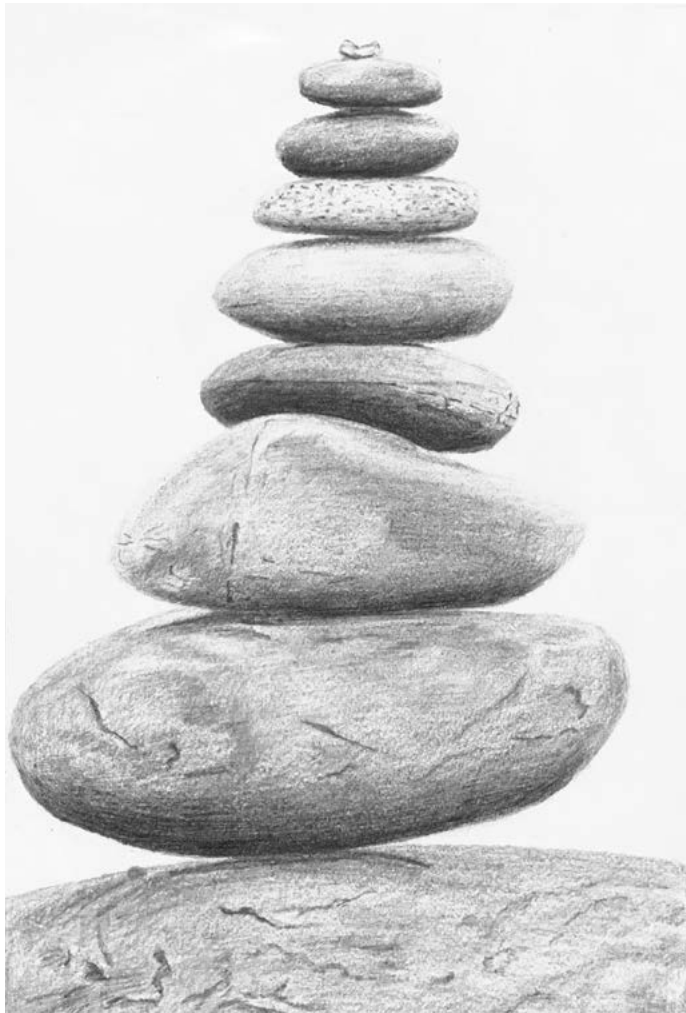


My mother was an artist and art teacher, so I was surrounded by art all my growing years. I work full time as Practice Manager at a physio clinic, but once my children had finished high school, I had the time to pursue some formal art classes and over the last five – six years I have become increasingly impassioned with my painting and drawing. I have had classes in oil painting, portrait painting (based on the old masters' techniques), drawing and landscape painting. I have also done a number of workshops through the Howick Art Group, including life drawing and still life painting.

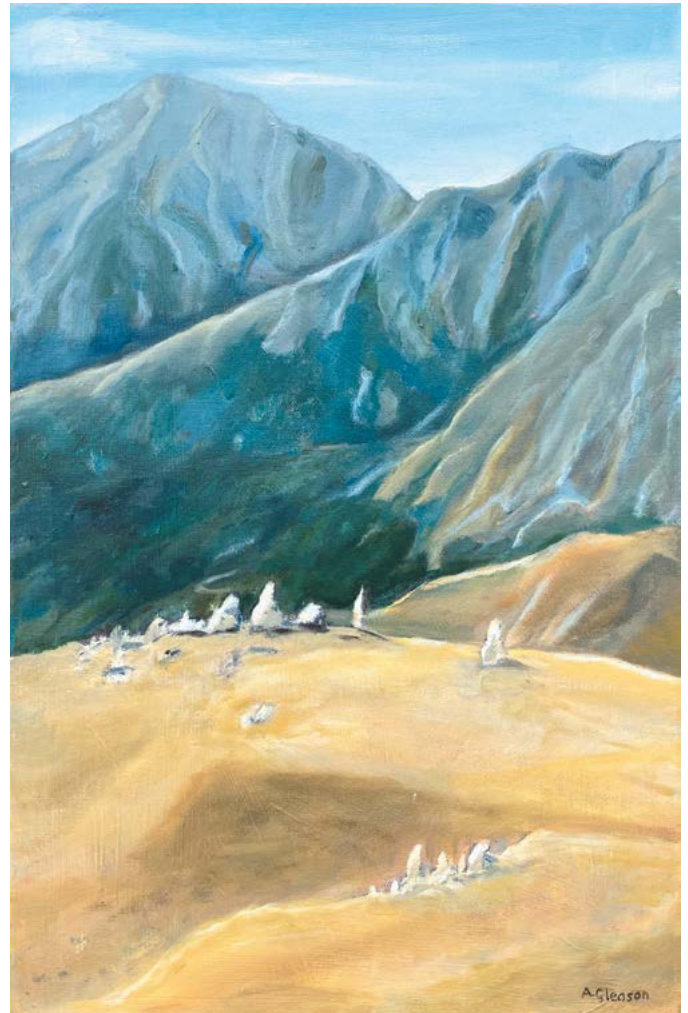
I have always been a creative person, but mastering painting in oils and seeing the beautiful works that are

created in the medium has inspired me to learn as much about it as possible. I have been very lucky to have some excellent mentors. The main obstacle to furthering my painting has been time, as I am still working full-time. I would love to be able to paint full-time.

At present my preferred subjects are plein-air landscapes and still life i.e. painting from life. My main inspiration at the moment is in our beautiful landscape, and exploring the natural environment around us including land, water and sky and creating art based on my emotional connection with a place or scene. I love the immersion of being an artist, whether in the studio or en plein-air. I love being able to create a work on a



'Zen Rocks'; 485 x 640mm. Pencil drawing



'Castle Hill Rock Formations'; 365 x 520mm. Oil on Canvas

blank canvas and have it represent a lot of emotion and beauty. Memories are a strong drive for me.

I am currently working on a mixture of still-life painting, and plein-air excursions while the weather is favourable. I am also doing some works from recent trips to Christchurch, which reflect great memories for me. Everything I paint has to have some emotional connection and come from the heart.

I love the work of the Impressionists, and more recently, since I have been doing plein-air painting, I am inspired by artists like Ken Howard, Fred Cuming, Haidee Jo Summers, Kasey Sealy, and our local artists Russell Hollings and Merv Appleton.

Over the next five years I would like to further develop my painting and drawing and be able to exhibit in some local galleries; in addition to the art shows at which I currently exhibit. I want to continue exploring my plein-air work and also try a few more abstract pieces; which are a complete diversion from most of my works.

Career successes for me include winning two 3rd prizes at the 2019 Howick Art Group Midwinter Exhibition, one for oil painting and one for drawing and dry art. I was awarded a Merit at the 2020 Howick Art

Group Midwinter show for oil painting. Also, last year, I was one of seven artists whose work was selected to be displayed by the City Rail Link development outside their Mt Eden Station development. The works were displayed on a large board in gallery format. This was an amazing honour for me to be able to display one of my abstract paintings for others to see and it was in a very large format so very eye-catching.

The main lessons I have learnt so far have been to look at composition and create distance. Also, I have become clearer on the tones of a work and, in particular, focusing on the darks and lights that set the other tones. Painting plein-air has really helped me with analysing a scene and also working with true colours, not printed colours.

I have been a member of the Howick Art Group for the past five years and on the committee for the last three, currently as membership officer. I enjoy being involved and this is an excellent way to do that. Being on the committee gives me a means of really getting to know the members through my role with memberships, and I like having input into decisions made by the committee for the benefit of progressing our very lively Art Group.

I currently exhibit at the Green Gables Gallery of the Howick Art Group, and we change over the works once a month so it's a great place to have your work on display. Other than that



'Storm Approaching-Rangitoto', 510 x 410mm. Oil on Canvas

AOTEAROA ARTIST - June July 2021



'Still Life - Blue case', 435 x 540mm. Oil on board



'Still Life - Daffodils', 310 x 310mm. Oil on canvas



'Awaiting Spring', Oil on Board, 400 x 510mm

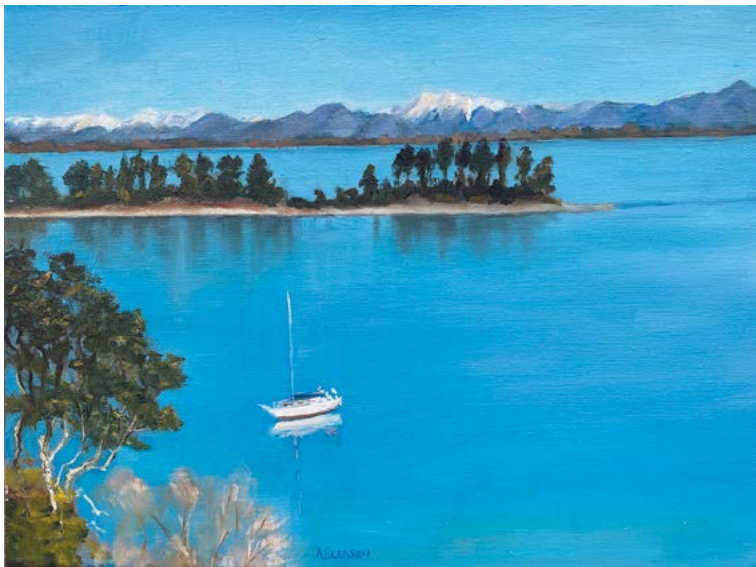
I have also exhibited in the Royal Easter Art Show, Macleans College Art Show, Orakei School Art Show, Edmund Hillary Village Art Show and Bucklands Beach Yacht Club Art Show.

I learnt to paint using oils and they remain my preferred medium because of their soft texture and the ability to work with them over a period, to develop a painting and not have to worry about it drying too fast. I have just started experimenting with gouache paints and I find them excellent to do smaller studies prior to a larger oil painting.

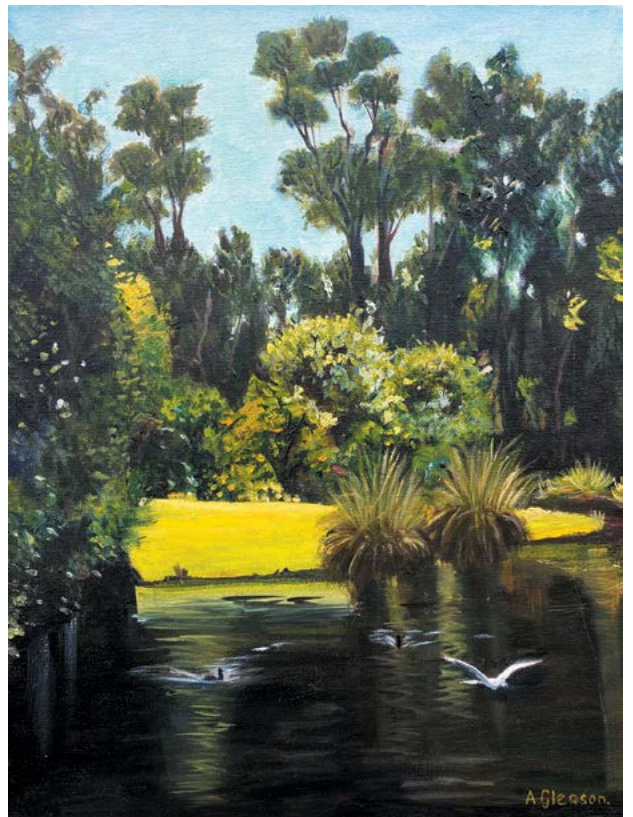
I use a mixture of oil paint brands, mainly Windsor and Newton, but also have Art Spectrum oils, Williamsburg, Michael Harding and Gamblin colours. I use Gamsol solvent and for my brushes. I mainly use Rosemary Brushes from the UK which are beautiful. I paint on either MDF boards, canvas boards or stretched canvases. I have started using Cold Wax medium in addition to Liquin medium. Other than my beautiful brushes, my favourite piece of equipment is my French Easel which enables me to paint outdoors. It is very portable and has opened up a whole new world for me.

I generally prepare my boards or canvas with a number of coats of gesso ending with a tinted layer. Whether working outdoors or in the studio, I mark in the main features and the darks, then block in the colour and develop it from there. The biggest thing is knowing when you are finished and not fiddling beyond that!

I listen to music while I am painting, both in the studio or outdoors. I love classical and jazz music and have some playlists I specifically use when painting. Both music types create a great ambience to paint to.



'Mountains Beyond the Bay - Nelson', 310 x 310mm. Oil on canvas




'Avon River Christchurch', 340 x 440mm. Oil on canvas

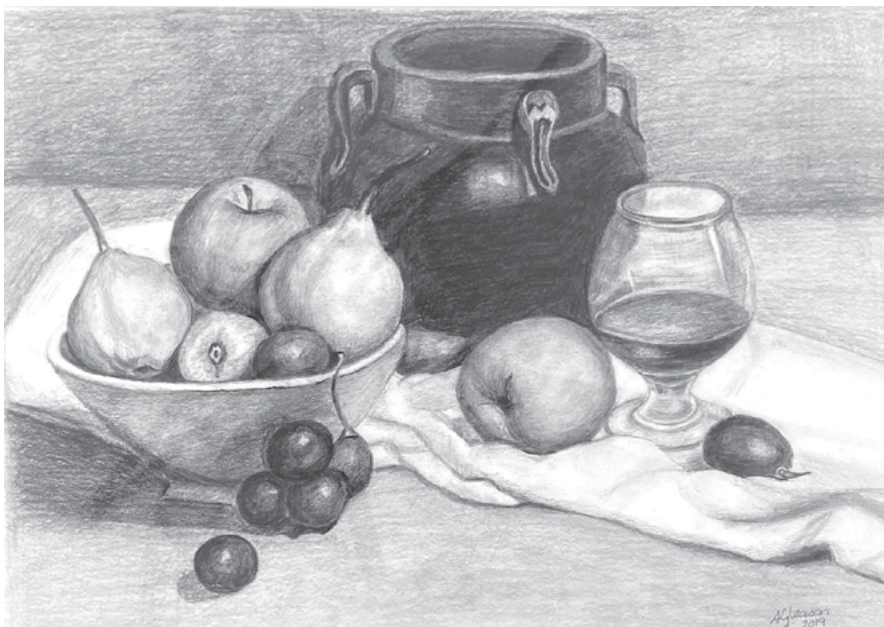


'Still life - lemons', 455 x 360mm. Oil on canvas

I also listen to podcasts, either the 'Talking with Painters' podcast from Australia, or Eric Rhoads podcasts from the USA (which he has been doing daily over the Covid lockdown there).

My outside work activities (when not painting) include gardening, which I have always loved, going for walks, spending time with my daughters when I can, catching up with friends for coffee, and going to the local cinema.

My advice is to keep pushing yourself to progress even if you have a setback, as it is worth it! Find a good class or tutor who you like and can relate to and have them guide you on your journey. I am now happy to go outdoor painting on my own after needing a push a year ago from my tutor. And it's the best thing I have done! 



'Still Life - fruit bowl', 560 x 460mm. Pencil drawing



Mural of Abstract work



By Evan Woodruffe

New Golden SoFlat Matte Acrylic



Super matte, self-levelling and so easy to brush out, the new SoFlat Matte Acrylic presents an exciting colour experience within the Golden range. Using genuine artist pigments and full-strength binders, SoFlat creates immersive fields of colour without the distraction of texture and glare.

How flat is SoFlat? Surface sheen is measured in GU (Gloss Units), and while Golden usually allows each individual pigment to show its unique refractive quality, SoFlat is consistently matte. Golden Fluid Acrylics

range between 13 – 100GU, while Heavy Body colours vary from 8 – 99GU. All the SoFlat colours lie between 0.4 – 2.8GU...very flat matte indeed!



On the left is Naphthol Red Light, on the right Ultramarine Blue. A single coat of Golden SoFlat on the left of each canvas panel is compared with Golden Heavy Body on the right. The lower half of each panel is underpainted with Neutral Grey 6 to show the relative opacity.

The unique matte formulation helps to make SoFlat colours more opaque than usual, so that usually transparent Phthalo Green (Blue Shade) and Ultramarine are semi-opaque in SoFlat. The exceptions are the six fluorescent hues – made from dyes, not pigment (and therefore not lightfast), these colours remain semi-transparent and are best used over white or painted thickly. Matte, opaque colours create surfaces that have a velvet glow!

Due to the amount of pigment and matting agents, give SoFlat a stir or shake before use. Unlike other acrylics, shaking won't cause excessive bubbles to form. This paint brushes out beautifully – smooth and even, and as it becomes matte as it dries, the brush marks also self-level.



Golden SoFlat is silky smooth to apply, brushing out easily; and the gloss and brush marks dry into a velvet-matte, even flat surface.

SoFlat will adhere on all the same surfaces as other Golden ranges – paper, canvas, plexiglass. They have a much better flow than gouache over paper, though paper surfaces

are best given a single coat of Golden Gesso for many acrylic techniques, as this reduces absorbency and drag.



Golden SoFlat can be extended with 25% Pouring Medium Matte and still retain its unique characteristics. Although most colours are opaque or semi-opaque, extending SoFlat further with this medium allows you to create wonderful veils of matte colour.

SoFlat is produced using the same professional standards as all GOLDEN Acrylics, and can be combined with other Golden acrylic paints and mediums to increase the range of creative effects that you can achieve. To extend SoFlat and

increase transparency while retaining the matte sheen, add up to 25% Golden Pouring Medium Matte; more than 25% will slightly increase the gloss as well as the transparency.



This is where the real fun starts – combining SoFlat with the huge range of other Golden products! Painting Soft Gel Gloss on areas of SoFlat (left & middle) creates dark, gloss tones. Light Molding Paste is the perfect matte paste for making textured surfaces that SoFlat loves to glide over.

Some other Golden mediums that work extremely well with SoFlat are worth a mention here. For a textured SoFlat surface, make the textured ground first from a paste such as Golden Light Molding Paste, as the smooth consistency and self-levelling qualities of SoFlat don't lend it to impasto techniques. A drop or two of Golden OPEN Thinner extends the drying time, so you can work longer. Even oil colours can

be painted over a SoFlat background, though to avoid oil "halos" a layer of Golden Fluid Matte Medium should be laid down and left to dry first.

The full range of 40 Golden SoFlat Matte Acrylics are available in 59ml pots, with selected colours in larger sizes. [N](#)

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INTREPID PLEIN-AIR

Having taken art as a subject through school to upper education and later followed with an art major at training college, Debbie Lambert's oil and watercolour painting journey has been largely self-taught with workshops over the years held by a number of notable New Zealand and overseas tutors

With both parents loving painting and keen amateur artists, she was encouraged from a very early age to 'make art.' "In my early 20s my mother paid for me to attend a Randall Froude oil painting workshop. I was hooked. Later I attended another with watercolours, and loved that too. Because I loved both mediums and the special properties of each type of paint, I have continued to learn from many different tutors and paint (and sell) in both mediums. I also have utilized my teaching training and tutored many artists through the years."

As an artist, another motivating factor is the appreciative audience and buyers, who are the icing on the cake. "My personal motivation to create has nothing to do with fads, fancies and what is currently fashionable. It is, dare I say, for my own selfish pleasure of enjoying the process and being 'in

the zone', where all else becomes irrelevant and I become lost in space and time."

The biggest motivating factor for Debbie to pursue a career as an artist has been other artists, art friends and family members, as well as her inner drive. "Having art galleries that believed in my story, and promote my art is fantastic. It's with this support, alongside the confidence boosts of winning awards and selling work, that has added motivation to keep on painting. I absolutely love painting, especially plein-air. Painting on location gets the creative juices flowing and keeps the excitement and joy in painting alive.

"My inspiration is our amazing landscape. Daily it changes, often with many changes of light and clouds, even in one day. I love the challenge of painting plein-air and capturing the essence and special character of the landscape. I have



'Southern Alps', 1200 x 600mm . Oil on canvas



'Mt Bonpland, Rees River', 1065 x 840mm. Oil on linen on board

travelled overseas to quite a number of places to paint, but I have to confess there is something extra special about our New Zealand landscape. Over the past 20-plus years living in the South Island I have indulged in a lot of travel and painting excursions to capture the landscape on canvas and in watercolours. Every and anywhere you look there is a painting. So many places to paint, I would need many life times to capture it, but I am content."

As a child Debbie's family had most (if not all) the books on

Peter McIntyre, as well one of Johnathan White's books, which she spent hours leafing through. In later years, she says, Randall Froude, Colin Wheeler, Austin Deans, Da'vella Gore and John Crump have been inspiring. "Basically, any artist who painted plein-air was 'amazing', out there braving the elements and committed enough to set up in any conditions and paint and achieve any measure of success was awesome. And now, some think I'm crazy, but I'm doing it and love it. We had close family friends who were professional artists,



'Mt D'archiac from Mt Forbes', 1200 x 700mm. Oil on canvas



Pulling Debbie from quicksand



'Kaniere River, Hokitika', 1520 x 1015mm. Oil on canvas



Looking back on what could have been a very dire situation



'Peaked Interest, Two Thumbs Range, Rangitata River', 1370 x 913mm. Oil on canvas

and with both parents' example and encouragement I was inspired to keep the brush miles going. Now it's my turn to try and be an encourager and inspire others to do what I love doing. I need to add that my students are also a great motivation. It is an honour to watch the excitement and joy grip students, especially when the 'Aha' moment happens. I love helping provide the techniques and pass on knowledge that enables the process to become more enjoyable."

Loving her flexible hours in her 'office/studio', which is wherever she wants to be on the day, no day is ever the same and the outcome is completely unpredictable. "Just the fact I'm making art is a joyful celebration. I love the glowing faces at the end of the day when students have enjoyed their learning experience and grown as an artist."

AOTEAROA ARTIST - June July 2021



'Uplifted, Rangitata River from Black Mountain', 1370 x 1015mm. Oil on canvas

She loves getting to new places to capture more, particularly of New Zealand. The sense of anticipation of what's around the corner and then the immense high when the painting is 'Happening' and the magic of the scene starts to unfold is addictive. "I was very excited that I was offered an Artist Residency in Auckland in October 2020 and would love to do more of these, especially DOC ones in remote places. My main artistic ambition is to do more brush miles



'Mt D'Arciac'; 1200 x 700mm. Oil on canvas



'Clarence River Valley'; 1200 x 900mm. Oil on canvas



'Golden Moments, Cave Creek West Coast'; 100 x 900mm. Oil on canvas

and improve and grow as an artist. I am planning to finish a book on my art adventures as a plein-air artist. This will be a series of short stories based on my adventures painting plein-air, including drowning my truck in a river, getting stuck in quicksand and many more."

Plein-air painting isn't for the faint hearted, and she has seen many artists revert back to studio painting because it doesn't present quite the physical challenges and time constraints, that painting in the great outdoors does. "As I have travelled down the artist road, I have had to learn to value my art and my time. I have also had many of nature's challenges thrown at me on my plein-air experiences, from painting in snow showers, paint freezing almost solid when painting above the snow line, gale-force winds, artworks blown off the easel and rescued from the river, drowning my truck in a soft bottomed river, a flat tyre, hours from anywhere (up a river) with over-tight nuts that were so tight that the wheel brace started to bend. We plein-air artists are an intrepid bunch! With a bit of MacGyver thrown in, and the necessary duct tape at hand for all emergencies, we get through."

She is currently working on a series of Southern Alps paintings from photos she took from a few helicopter flights. "In late May, 2020, I had a two-week plein-air painting excursion on the West Coast, in a campervan, spending most of our time South of Franz Joseph, painting every day (with artist friend Svetlana Orinko). In July 2020, four Artist friends and I spent 10 days in Wanaka, painting up the Matukituki Valley every day.

"I love the art shows because we decide what paintings we would like to showcase to the public, and then we are available to talk to the public during the show to share our paintings, inspiration and encourage artists and buyers alike to enjoy both the process and outcomes.

"Over the past 30 years I have received a number of awards and been involved in Society Art exhibitions as well Joint Exhibitions and Solo Shows. I had a solo show in the Ashburton Art Gallery last year, and a number of years ago, I shared my exhibition opening with Margaret Mahy and David Elliot who launched their new book. In 2020 I was going to be exhibiting at Bowen house Parliament in April, with five others, but this was cancelled due to COVID19 lockdown. One

of my most memorable experiences was filming for 'Put some Colour in your life' with Graeme Stevenson. I had planned to fly in a helicopter to the base of Mt D'Arcbiac, an amazing mountain in the Two Thumb Range.

BUT the day arrived and so did the Nor'West wind. The mountain was covered in low cloud and the wind was too strong, so we had to fly to the only valley near Mesopotamia Station that had the least amount of wind. We had to warm up one of the microphones, because it wouldn't work in the cold. I couldn't stand in the snow, or too close to the stream, due to the sound interference. Finally, when we were all set up and ready to film the wind started to blow enough to make it impossible to talk or be heard through the mic. Graeme picked up the easel, turned it 180 degrees, and said "Deb! You will have to paint that!!" It was not at all what I had envisioned, but that's what I did."

For new artists, Debbie says: "If you don't enjoy what you are doing, stop! Ask whether you can make the experience enjoyable by changing something. Life is too short. Don't give out advice unless you are asked for it. Make sure your answer is constructive and positive. Believe in yourself, this is your journey, no one else's."

Debbie is a past member of Whatakane and Kawerau Art Societies, and Past President, Vice President and Exhibition Secretary of Ashburton Society of Art and is a Watercolour New Zealand and Otago Art Society member.

"I have met so many fellow artists that have become firm friends, and can't thank them enough for their support and encouragement. They have been my 'go-to' people for adventures away painting plein-air. They keep me grounded and keep me safe i.e., helping pull me out of a river while 4WD'ing to a remote hut to paint for a weekend. Having friends to paint alongside with has kept the joy of painting very much alive. We laugh, bounce ideas, embrace and accept our differences and encourage each other to pursue our artist dream. Societies have organized art workshops with amazing artists to help further techniques and broaden horizons. The more tutors you are exposed to the more choices you have to find your own 'style' and cement and grow your own art in the direction you want. Art exhibitions are great to help foster a wider appreciation of art, and provide us exposure to a wider community of people, and a benchmark for our growth as an artist."

She loves painting to music when she's in the studio and chooses a wide variety of music, from opera, blues, country, rock, pretty much whatever she feels like on the day and something that resonates with what she's painting. "When painting plein-air, the sounds of nature are all I need. When I'm with friends we often paint to specific artists – these are happy memory triggers and great fun."

AOTEAROA ARTIST - June July 2021



'Stony bay Creek, Coromandel' 1520 x 1015mm. Oil on canvas



'Mt Cook from Mt Cook Station', 1550 x 1225mm. Oil on canvas

But there must be spare time away from painting and Debbie claims, "As our family has grown, it is a blessing to be part of our grandchildren's lives and a joy to watch them grow and develop and, yes, budding artists already with a love of art. I grew up living beside the sea, and have always loved fishing (many happy memories of fishing with Dad and putting the net out). We have a boat but don't get out as often as we would like. My husband's family organize a 'hike' every year in Dec which is also fun."

For new artists, Debbie says "Don't be afraid to play, go to workshops and educational platforms that resonate with your artistic direction, and believe in yourself and your artistic expression. Your art is your expression, no one else's, it is a communication from your heart to the world. Look for tuition, through other artists, books etc that will help you to better communicate your art expression. We are all unique individuals and our art an intrinsic part of us. If you love it. do it."

Central Art Gallery in Queenstown, McAtamney Gallery in Geraldine, Tait Gallery in Hanmer Springs, and Otautau Gallery in Otautau are the galleries currently holding Debbie's work. She is also involved every year in the Christchurch, Dunedin and Auckland Art Shows. She has paintings in England, Belgium, Italy, USA, Ireland, Australia, Hongkong, China and New Zealand. [N](#)

Artists Forum

Sketch Club

TATTOO

Ancient and Modern

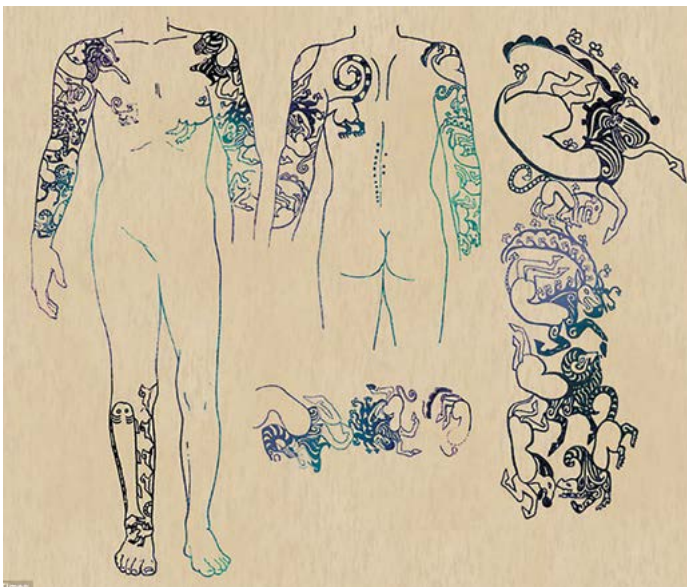


By Dougie Chowns

She was tall wearing long thigh high length boots, her head shaved and and dressed in expensive silk. On her head a wig that included a headdress. On her left shoulder a large tattoo . . . My neighbour told me yesterday that she had a butterfly on her shoulder in memory of her husband. What was this deer like animal image representing on this young woman's shoulder - from five centuries before Christ ?



Snapshot of The Siberian Ice Maiden's tattoo - one of many. She was discovered 19 years ago and is approx 2500 years old



Reconstruction of a warrior's tattoos by Elena Shumakova, Institute of Archeology and Ethnography, Siberian Branch of Russian Academy of Science. Photo Siberian Times

Excerpts taken from an article written and posted by Stefania Di Meglio

Stefania Di Meglio is Italian. She holds a bachelor degree in Language, Civilisation and the Science of Language. She is currently interning at Liden & Denz in Saint Petersburg.



Discovered deep frozen in permafrost on the Ukuk plateau on the border of modern Mongolia and China, this 23 year old woman was accompanied by six horses, some cannabis and coriander. She was embedded in a block of ice having died over six thousand years ago. Nearby several other warriors' bodies from 300 BC, all well preserved, have what we today call tattoos. Tattoo, a loan word from Samoan Tatau (to strike), refers to the tapping of a chisel when colouring an open wound. The Edinburgh Military Tatto similarly is the tapping of a drum, of Dutch origin Taptoe. It appears nothing is new other than the reason why these designs exist, or what they are intended to do for the wearer.

To have ones own flesh indelibly marked is serious stuff. Why these ancient people did this, I suggest, was quite different to the purely decorative almost meaningless tattoos we see that are so popular today. I believe, as already written in back issue six **'Once upon a time, when Art was POWERFUL'**, tattoo – as we call body graphics – was to empower the wearer through contagion. Touching wood for luck is much the same, especially Rowan or Oak. You hope in anticipation to be lucky or safe. The Scottish Picts or Pictorials named by the Romans, wore similar body markings but we have no examples. However their now claimed Celtic ancestor, the mythical Partholon who married a Pharo's daughter – Scotia – came, we are told, from Gades modern Cadiz but was originally a Sythian. Sythia, a fabled land named by the Greeks, was believed to be close to today's Mongolian and Chinese border, home of the Pazyryk people, where our tattooed 5th century BCC 'Ice Maiden' was recently discovered in 1993.



An established theory is that pre-Polynesian Lapita people, possibly the ancestors of all Pacific peoples including Māori, had slowly, over generations travelled east, island to island and were originally from Siberia – so I wonder if the tattoo also travelled with them, or if tattoo simply happened in result of similar thinking to enhance survival. The unfurling Koru graphic, a sure visual to my mind of the life force of continual recreation. In New Grange Ireland however the so called **Celtic Triskele** that pre-date the pyramids are likely much the same, I think. But that is only my personal conjecture – It would be interesting to attend lectures by Oxford's Prof Barry Cunliffe as he says that new evidence is changing history all the time.

Shamans or Pretty People

Russian Archaeologist Professor Natalia Polosmak thinks her 'Ice Maiden' was a healer or holy woman. This is often a usual concept with many civilisations, as women are seen to be the closest to the Gods. The Oracles, always women in Delphi, is it possible their mouths were tattooed? This is from where the Gods words issued – a holy and powerful place. The Celts, according to Professor John Purser, show prophecy and even music in early Irish illuminated manuscripts of the Christian church, issuing from dogs mouths. Were dogs oracles or divine? **Cú Chulainn, (the Hound of Chulainn)** empowered rather more with tattoo. A supernatural warrior driven by his Irish Geasa and dog totem? It's nice to dream.

What design of tattoo and where would you graphically attach a life force, to benefit and protect yourself? By becoming that graphic, a stag, a fish or punga Koru you would certainly feel some sense of empowerment I suspect. Sympathetic or contagious magic in the old world was usual, it worked – but what of today?

Ta Moko in Aotearoa, before European needle tattoo methods, fits this thinking, but what has been lost? No Tapu or taboo appears present today as far as I can tell. Is it that we moderns are less superstitious? I don't think so – If you think you are, try stabbing a photo of a child or loved one with a knife – very few can comfortably do that, and that says that deep down you still retain the same basic instincts of your forefathers. We Celts touch wood for luck, we throw silver into water and we likely prefer to fly with a Koru on the tail of our airplane.

A pretty decorative pattern on a pot, the name you give to your new Toyota and likely feminine, or the hope to make a good hunting knife better is to give it a plus – or is it all about attracting a mate? Birds do it, but interestingly its the males! Whatever, have fun thinking about it. Like art, tattoo is many things to many people. ■



After a mastectomy, this mother wears her sons drawing with love



Traditional croatian design of the tree of life on the upper back, and deer on the lower back (design found on the Ice Maiden, a bronze age siberian mummy) © Nataša Ilinčić

STRUCTURED REALITY

By Pat Nielsen

I made my first timid venture into the world of creating art about 20 years ago when a friend suggested I should enroll with Tony Clarke – a local art teacher who runs a very successful art school. It was there that I overcame my terror of the blank canvas and realised that I could at least draw

Under Tony's watchful eye I learned a lot of valuable techniques and I gradually began to develop my own style. I subsequently decided I was not a group artist and went my own way.

Although I am quite ambitious and competitive, I never saw art as a possible career. Also, I was totally immersed in another passion which was tutoring year 11

and 12 maths. I was self-taught and started by helping our oldest son's friends to prepare for NCEA1. This quickly developed into a commitment and, eventually, it took up most of the late afternoons sharing my time with keeping control of a husband (who is also an artist using wood as a medium) and three young boys and two foster children.

The maths teaching became a job to



which I was dedicated for 45 years. Art became a relaxing hobby on the side.

My first paintings were smallish and realistic. They gradually developed an element of abstraction but always contained motifs from nature such as stones, shells and feathers. These sold well. I had a successful solo exhibition at the Auckland Botanic Gardens and I have exhibited at the Uxbridge Art & Culture Centre.

After I retired three years ago, my love of geometry began to assert its influence over my art until it became the predominant feature.

I accept that my work now appeals to a small minority but my main reason for painting is not to sell (although this does become a matter of sheer necessity as the house becomes increasingly cluttered with the outcomes of my industry).

My prime motivation for creating art is to give expression to the ideas which are constantly forming in my head and the satisfaction of seeing an idea taking shape on canvas, looking just as I imagined it would. Having said that I do get a buzz from making a sale, which is always a welcome affirmation.

In the earlier days of my growing awareness of art



'Before and After', 600 x 300mm. Acrylic on canvas



'Stranded', 750 x 750mm. Acrylic on canvas



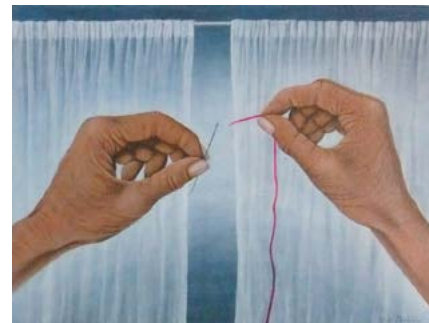
'String quartet', 750 x 750mm Acrylic on canvas



'Symphony', 770 x 480mm. Acrylic on canvas



Tumbleweed



'Nearly there', 600 x 450mm. Acrylic



'Vanishing into eternity', 760 x 760mm. Acrylic on Canvas



'Wheels within wheels', 760 x 760mm. Acrylic on canvas



'Washed up', 750 x 750mm. Acrylic on canvas
AOTEAROA ARTIST - June July 2021

I was lucky enough to inherit a rare book: Georgia O'Keeffe's 'One Hundred Flowers'. I was struck by her limited palette, economy of line and composition and her voluptuous portrayal of flowers.

I admire the work of Michael Smither. His depiction of stones appeals to me and many of my early paintings included stones. I like his definite lines and his subjects are often simple, charming and sometimes whimsical. I am also intrigued by Op Art.

I am very much influenced by the art I am exposed to by our son and daughter-in-law who own a gallery in the centre of Copenhagen called Galleri KANT. What I see there is often challenging, disturbing and not easy to understand. Lars Breuer is a contemporary German artist whose paintings are austere, created using hard straight lines and sharp angles.

Asmund Havsteen-Mikkelsen's work is based on architectural principles, much altered from reality. I love the work of Peter Ravn who paints men in suits involved in activities and contortions that we don't normally associate with men dressed in elegant suits and shiny pointed-toed shoes.

What I paint now incorporates geometric principles, illusion, sometimes humour reflected in the title and elements of beauty and elegance. I try to make them slightly challenging and provocative. I cannot ignore the ideas that form in my head.

I do not have a studio. At one time my husband set up our basement for me to use but I found I was unhappy being cut off from the rest of the household. It was cold and uninviting. I tend to paint in fits and starts and will take over the



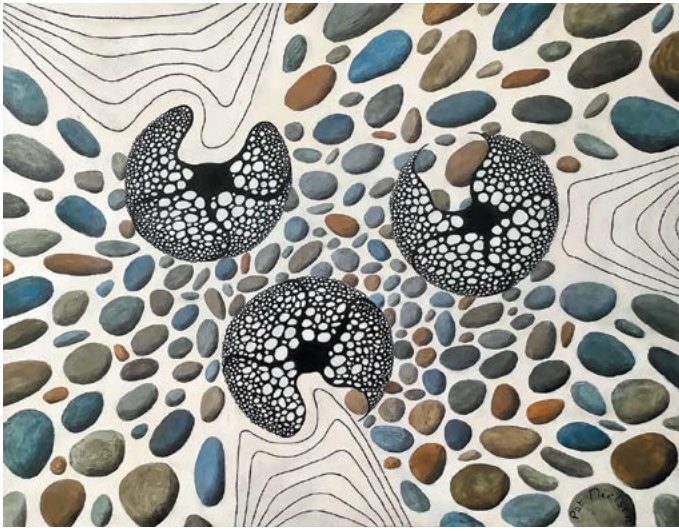
'The heart of the matter', 1000 x 1000mm. Acrylic on canvas



'On the point of collapse', 760 x 760mm. Acrylic on Canvas



'Light filtered through palm leaves', 750 x 750mm. Acrylic on canvas



'Rock Pools', 1000 x 770mm. Acrylic on canvas



'Hidden Strength', 1000 x 770mm. Acrylic on canvas



'The Underside' 760 x 760mm. Acrylic



'One to ten in Māori', 600 x 600mm. Acrylic



'Inside out' 760 x 500mm. Acrylic on canvas

whole living area with the result that we live in chaos for a week or so. After this, a period of relative calm emerges and order is restored for a while.

I am an active member of Howick Art Group and am involved in the running of Green Gables Cottage Art Gallery, that the group rents from the council for permanent displays of our work. We are a positive, enthusiastic, supportive group who all get pleasure from other members' successes as well as our own.

I am also a member of Auckland East Arts, Palette Artists Inc. Auckland and The New Zealand Fellowship of Artists, which has a permanent exhibition at Waipuna Convention Centre, where I have sold a number of paintings. All these groups provide opportunities for exposure and selling. I have also sold a few works from The Gallery & Café, Helena Bay Hill.

So far, I have only explored possibilities using acrylic paints – Matisse, Atelier and Golden. I have no particular preferences. I have little need for the blending properties of oil paint. I work quickly and need a quick drying paint. I do value my unimpressive collection of much used, worn old brushes from which I can always find one which is just right for the purpose.

People tell me that I should loosen up, but saying this to me, being contrary, has the result of my work becoming more and more structured and precise. I mostly use small brushes and short quick strokes. I was once told that I draw with my brush. I use the paint thinly, never straight



'On Reflection', 790 x 790mm. Acrylic on canvas



'Indecision', 760 x 760mm. Acrylic on canvas



'Collision', 750 x 750mm. Acrylic on canvas on canvas



'Counterpoint', 790 x 790mm. Acrylic on canvas



'Ever Decreasing Circles', 800 x 800mm. Acrylic on canvas

from the tube, and apply several layers. My palette is often limited to two colours. This choice is often subconscious. I always paint with Radio New Zealand Concert playing in the background.

My ideas often begin to take shape during sleepless hours at night. I work on them in my head over the next few nights until I can clearly see the finished result and have worked out the approach. I've found that it is a mistake to start painting before this stage is complete. After this, painting is just a matter of following the recipe.

What did I do with my spare time before I started painting? Back in the day, I was a long-time member of The Penwomen's Club (NZ) serving as president for a time. I am two papers short of a BA majoring in Geography at the University of Auckland. At 30 I began to learn classical piano up to grade 8. Later in life, I joined the Sweet Adelines, singing unaccompanied four-part harmony. I became a section leader and sang in a quartet for 12 years. I also tried my hand at arranging for the four parts. Tap dancing also became a consuming passion and remains so.

The story of Maurits Cornelis Escher is a source of encouragement for me. He was unknown for almost all his life. He started off drawing objects from nature and later was

attracted to geometry, tessellation, perspective, illusion and impossible juxtapositions. He died in 1972 aged 73, but he was already 70 before his first retrospective exhibition.

My advice to beginning artists would be to find out what you're good at and do it better. Remember Picasso's words, "Good taste is the enemy of creativity".

Being 82 years old, it is difficult to imagine where I might be in five years' time. But I am determined to continue developing my style. I will continue to rely on the big local exhibitions for exposure and sales. I realise the importance of reaching out into the wider market but this involves technology which presents problems for me but maybe it is something I will have to explore. [N](#)



'Out of the mist', 760 x 760mm. Acrylic on Canvas. Cover Pic

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ART MATTERS

With Ira Mitchell

Kophie Su'a-Hulsbosch



The core essence of Kophie's art is of strength and social change. Currently working with the conscious club it's mostly about Polynesian women and feminist works. Inspired by a particular event, growing up with a disconnection to my Polynesian side and then meeting Selina who reconfirmed their disconnect. They inspired each other to connect; doing a DNA test they actually found out they were related. The twist in her art is that Kophie is a modern woman exploring her Polynesian roots and expressing these through her art. The subject of women in her work speaks of their unique spaces, racism, and emotional separatism; a feeling of not quite being of this land and society. The more she learns about her Polynesian heritage the more tradition influences her style and the way she presents herself. Going from hiding her looks, not wanting to look brown, and avoiding hip hop and all perceived 'brown culture' association. Coming full circle, she is now embracing it into a full-blown 'Afakasi!' Raised in a dutch household, that is still a strong part of her identity. She thinks of herself as an international hot Mosterdsoep/soup mix. Currently, her works are 70s inspired, triggered by a commission from the Fikskate Gallery, to paint a piece of the Berlin Wall brought to Otautahi by an art gallery in Berlin. Wanting to create a political piece of the era, post-revolution, and a very cool period in design. A time of revolution and upheaval, echoed in the lives of every generation to this day.

Women of courage are a repeating motif, soon to be larger than life on murals around the city; coming to a wall near you. This lady has taken her power and embraced it in her art and hopes to be the voice for others who are lost in their identity in their journey through life; a Wahine who is determined to design her truth on the broad shoulders of her augatama/ancestors. [N](#)



Kophie and Selina Faimalo with their Civic Award, for Community work contribution by the Conscious Club.



Kophie painting her piece of the Berlin wall in Otautahi/Christchurch.



Winsor Violet (Dioxazine), made from PV23 (Pigment Violet 23), is a vivid purple pigment introduced into the Winsor & Newton range in the 1960s. Its strong mass tone is almost black and when diluted this colour reveals a paler soft violet. It is an incredible colour and one of the bluest shades of violet.

Violet falls between red and blue in an artist's colour wheel and is placed after indigo on Isaac Newton's 7 colour rainbow spectrum (ROYGBIV: Red, Orange, Yellow, Green, Blue, Indigo, Violet). Violet sits on the very edge of the visible rainbow spectrum after which we find Ultraviolet (or 'beyond' violet from the Latin 'ultra') which is invisible to most humans but can be seen by some insects and birds, for example, butterflies, who use Ultraviolet signals as a communication system for nectar guides and mating. Perhaps because of our inability to visibly perceive beyond violet, it is sometimes the colour that represents the fringe or the edge of knowledge.

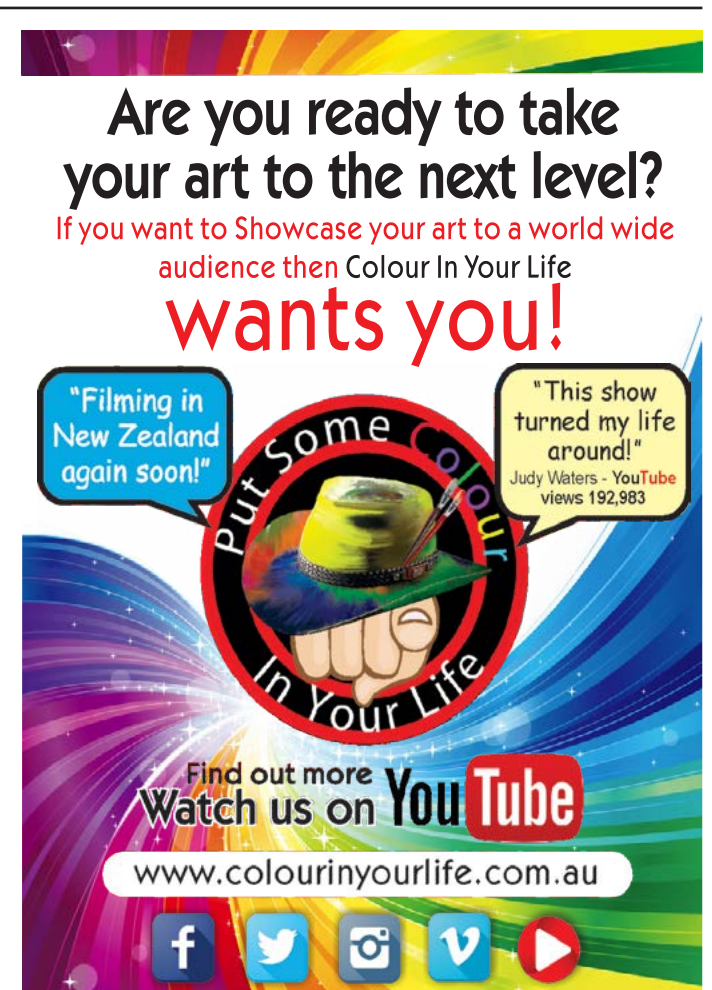
Violet is closely associated with purple and the history is a fascinating one that begins in Tyre, Lebanon with the legendary story of Heracles, the philosopher. It is said that Heracles was walking with his dog on the beach in Tyre when he noticed a purple stain on his dog's mouth. It transpires this purple had come from the Murex sea snail which secretes a purple dye. After this discovery, Tyrian Purple became a dye used to colour ceremonial robes. It didn't fade easily and took thousands of snails to dye just one garment, so it was very expensive – not to mention time consuming – to produce and became known as a colour of luxury and power.

Later in this colour story, in 1856, a new purple would be found, again accidentally, this time by William Henry Perkins at the young age of 18. Perkins had a makeshift laboratory in the attic of his family home where he was searching for a synthetic form of quinine for the treatment of malaria. One day he noticed a by-product of his experiments that produced an intense purple, and the colour Mauve, a pale tone of violet, was invented. Perkins went on to set up a very lucrative business of synthetic purple dye for clothes, which previously had been only possible with expensive natural dyes. Perkins' discovery at the start of the Industrial Revolution opened the floodgates to many other synthetic colours.

The word Violet as a colour comes from the French 'Violette' and Latin 'Viola', which are names for the violet species of flower. It was very popular as a female name in 1900 and has recently picked up popularity again, with variations Violette,



Violetta, Viola. Violet is also the colour strongly connected to Impressionism, with Monet, Pissarro and Manet abandoning the use of black for shadows and instead using tones of violet, seeing in shadows shades of colour rather than black or grey. This led to violet being dominant in their paintings and they were dubbed as having 'Violettomania'. With Monet declaring "I have finally discovered the true colour of the atmosphere,"... "It is violet. Fresh air is violet." ^N



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f t i v p

LOCKDOWN LIMBO REVERSED

Rachel Barber is an inspiration to us all. With her enthusiasm, self-discipline and drive she took the economic and psychological impact of a COVID19 lockdown job and home loss, and turned the situation around into an opportunity for artistic growth and self-employment. And what an opportunity she created! By Cindy Kent Woest



After I left school, I studied Digital Photography at Raffles College of Design. I have always been an artist, but I always worked as well. I was in such limbo when lockdown happened, I had lost all my work overnight due to COVID and moved out of my flat the day of lockdown. So, I was really faced with the reality of a 'blank canvas' in my life. I just knew I wanted to paint



'Theres a thread that runs from your body to mine', 1500 x1100mm. Acrylic, posca on unstretched canvas

every day, that it was my dream job and my passion. So, the biggest flex was just saying to myself – I'm going to do this thing! I came to the realisation "I literally have nothing to lose right now".

During lockdown I started painting every day, uploading pictures of my art to my Instagram, and it really escalated so quickly from there. I started seeing myself as a 'real' artist for the first time in my life, and that was definitely due to the forced routine of going into my studio AKA: my friends' garage – each day – and just sitting there and understanding my own creative process. It was a journey and a huge commitment when I decided to take it full time after lockdown ended.

It's hugely inspiring to me to be alive in this body. This imperfect body. I think that comes through a lot in my work, this sense of imperfect beauty. I'm always trying to understand this on the canvas too, for my own being. Our human selves motivate me: the lines we create, the emotions we feel, texture, curve, the energy around us all the time. I love the immediacy of creating. The way we dance with the unknown. The freedom of creation. The surprises, the intimacy, the failures. I love everything about 'being' an artist. My ambition is to feel more, to express more, to keep creating and I hope my art thrives and ends up on peoples' walls. I've already sent work to Australia, and all the way to Germany and France!

My favourite artists are people I've found on Instagram... there's something about the freshness, the energy, the recklessness, and vulnerability of posting online. There are so many great artists out there that inspire me daily. To name a few @cigarettesandkale, @d_u_s_s_e_l_b_e_r_g, @ellysmallwood and @sistercody. Honestly, so many others, they change all the time too. And that's something I'm beginning to admire about my process, art, and the nature of it all. Everything

changes and I don't look down on that anymore.

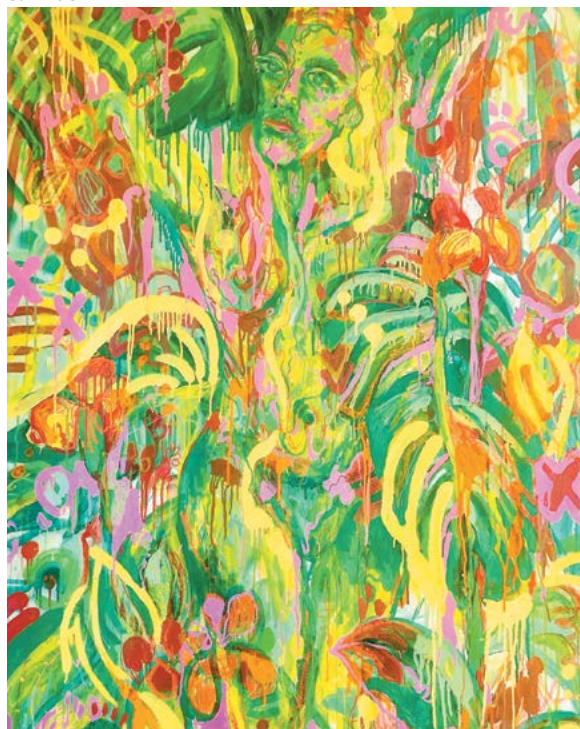
I had my first solo exhibition in January this year at Miharo Gallery in Gisborne. It was so amazing to have the support of a gallery. They really helped me understand the whole process of exhibition, and it was a really fun experience for me. I created a body of work called 'Dreamland' which explored lines and layers, psychedelic colours, figures interconnected with the backgrounds – all dreamlike visions that were interesting to me at the time. It was so beautiful to see how the series evolved while I was painting it. When I got to see it all up on the walls together it was a deeply special moment for me.

And my eyes hurt a little bit from all the colour! I'm continuing in the same vein – working on multiple commissions right now and creating work for my local gallery 'Exhibit A Gallery' in Mangonui. The Miharo Gallery in Gisborne still carries my work too.

I've definitely developed a thicker skin by working full time in this industry. At the start I was often hurt and confused when I received rejection emails from galleries – in fact I took it so personally I stopped sending emails for a while. The rejection changed my trajectory for a bit, and I focused more on selling my art online through my website and Instagram. It's an introvert trait that I'm aware of, and I'm looking forward to keeping myself open to opportunities in the future. I've learned to be kinder to myself, and just keep going. I think you



'The heavens escaped her, so she wore them around her head', 1100 x 1500mm. Acrylic, posca on unstretched canvas



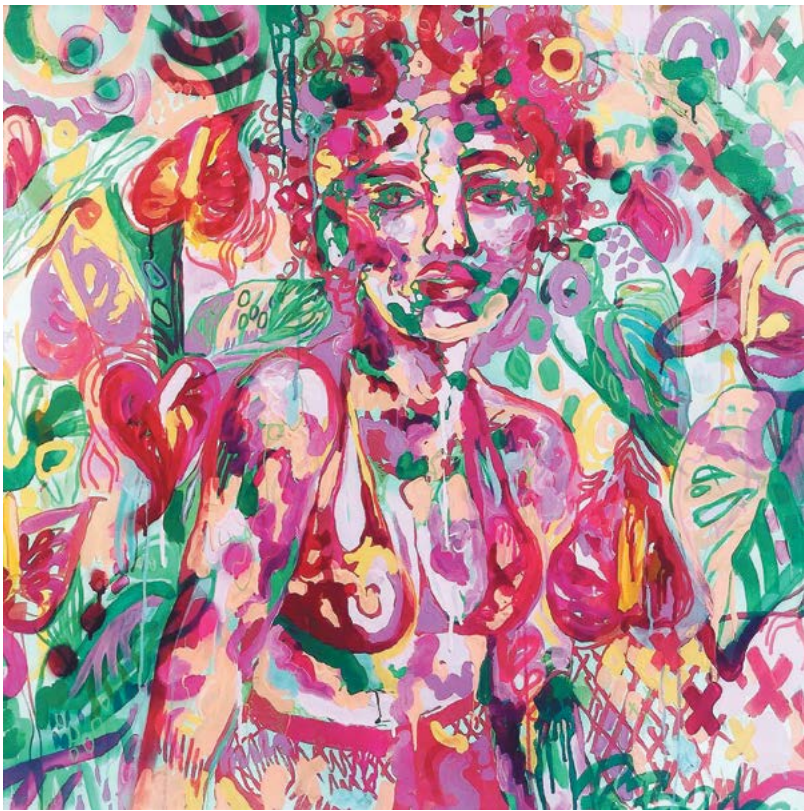
'Plant wisdom - natures kingdom', 1800 x 1100mm. Acrylic, markers, spray paint on unstretched canvas

really need a year or so to even understand your creative process – and I'm just hitting that mark now – I'm still so early on. I have a lot of energy and excitement for what the future holds. I hope that I'll keep on growing, keep on exhibiting and evolving as an artist.

I'm a member of a life drawing group in Coopers Beach. There's just so much to explore and express



'Heartspace', 400 x 1200mm. Acrylic, posca, spray paint on unstretched canvas



'Holographic versions of you', 600 x 400mm. Acrylic, neon crayons on canvas



'Electric skies', 800 x 1000mm. Acrylic, ink, spray paint on on canvas

within the realm of painting portraits and the human figure. I could paint different expressions, poses, energies inside the body for days. And I'm also on a few artist groups on Facebook. It's good to have a community of likeminded artists around me, whether it be online or in person. There's something magical about sharing your art with other artists.

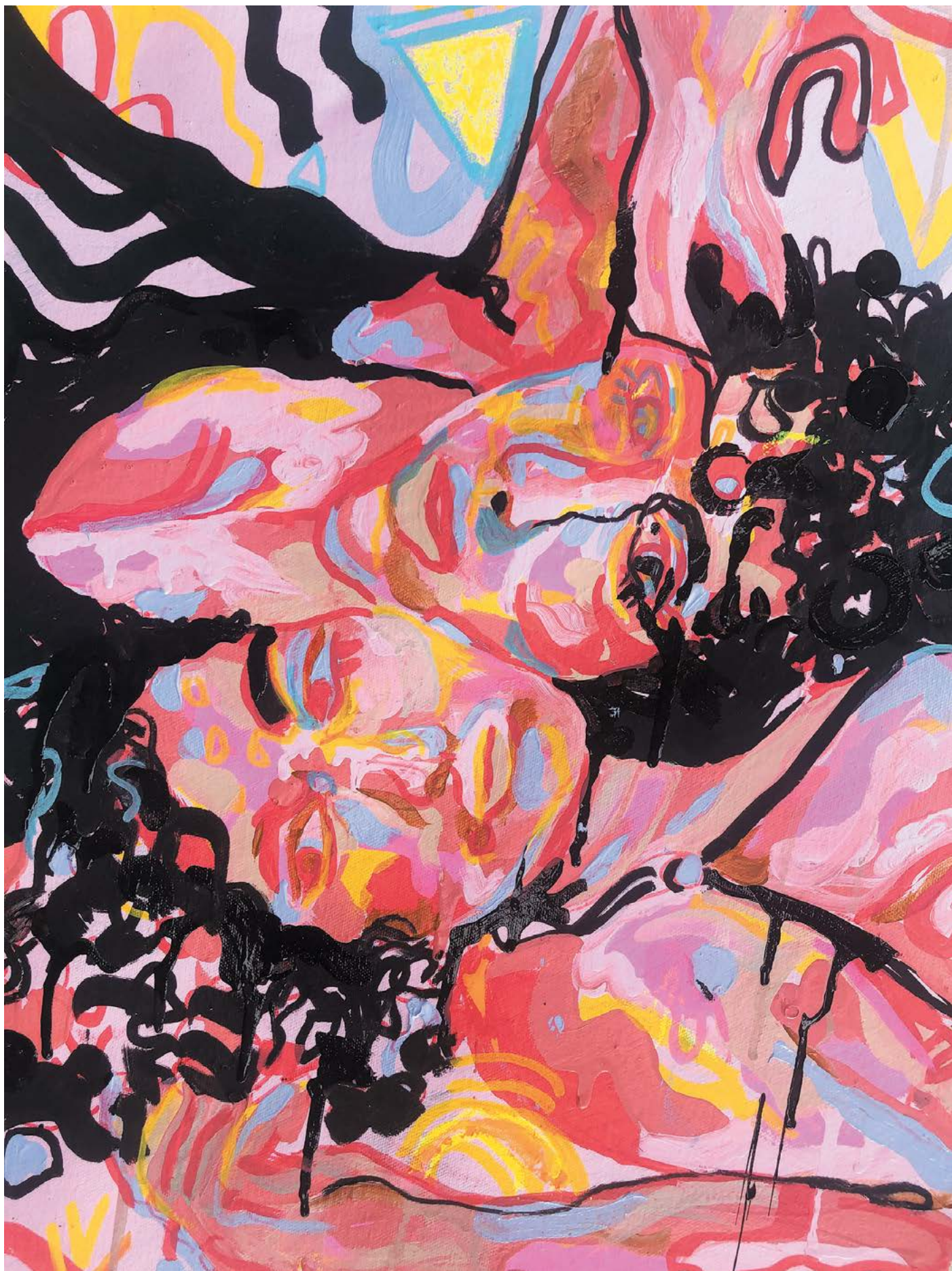
My main three mediums are acrylic paint, posca pens and neon crayons. It's really fun to switch it up and I always choose intuitively which mediums to use on which piece. Posca pens I buy online. I also use Pebeo watercolours, varnish, and oil pastels. My acrylic paints are a mix of Windsor Newton, house paint from bunnings, and honestly, I don't know where half of the paints came from, but people seem to gift me a lot of them. The game changer is these neon crayons I brought from a fellow Instagram artist @d_u_s_s_e_l_b_e_r_g. My favourite piece of equipment is my Stanley knife. Wow! Nothing like a sharp, clean cut along a canvas, especially since I mainly work off large roll canvas. It gives me freedom to choose my size and GO BIG!! I order my canvas from 'The canvas company' in Auckland. The canvas is a heavy 15oz cotton duck sourced from India and it is truly beautiful. I wouldn't buy any other canvas.

I'll always paint my background colour first. Once that dries, I'll look at it, and I'll usually start to see or feel what is right for that canvas. Sometimes it's a human figure, and I'll mark that out with vivid markers onto the background. From there it's a matter of filling in the darks and lights, and once they're down, it's free flow baby! Everything is intuitive – from the colours I use, to which material I'll use next. I have no idea when I first begin a canvas how it will turn out. And that's the beauty of my process. Even knowing when to put down the brush and step away is a subtle art in itself.

While I'm creating I listen to different things depending on my mood, but always on Spotify. The algorithms on Daily Mix 1 are spot on. Mostly low-fi beats and the occasion rap/trap if I'm in THAT mood. Sometimes I listen to a podcast called Art Juice – which has really cool tips and advice for artists just starting out and I find it really helpful.

To wind down I tend to keep it chill. Meditation, listening to music, beach walks along Coopers Beach; coffee and almond croissants with my mum. Just whatever the day brings really.

My tip to new artists is to just keep going! Something like the 100-day challenge is really good to expand your work and see your process. I did an online drawing challenge in lockdown which was 20 billion days long, and it really transformed my art in so many ways. Every day was unique, and I didn't judge any of it. Don't be too hard on yourself. Find your community. Reach out online. Keep evolving and expanding. Find your own flow. Look inwards. You got this. [N](#)

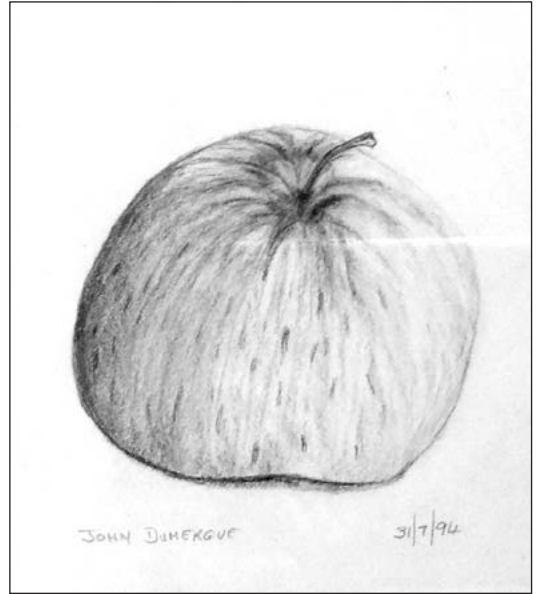
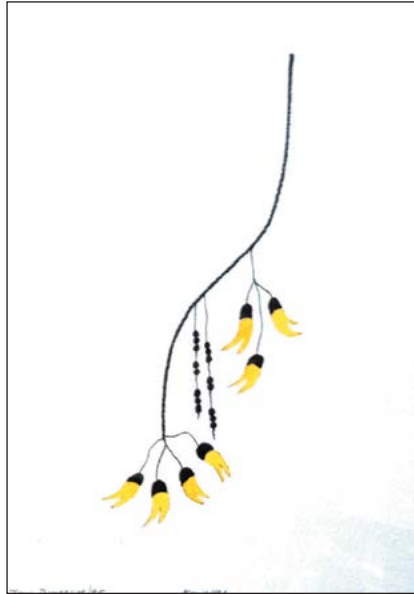
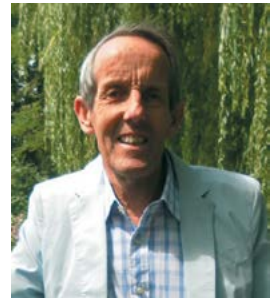


'Some kinda paradise', 1000 x 1000mm. Acrylic, posca, spray paint on unstretched canvas

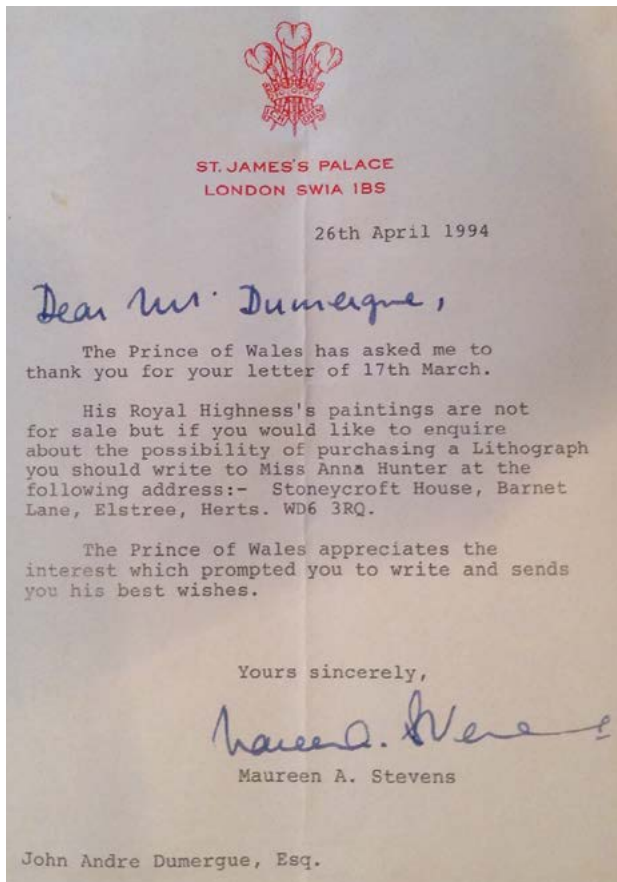
A BRUSH WITH ROYALTY

By John A Dumergue

A Brush with Royalty could refer to a handshake, a paint brush, a visit to Buckingham Palace or maybe a tooth brush, and in the following case, it is all four.



Three of my first art works - 1994/95: 'Kaka Beak, ink and water colour; 'Kowhai', ink and water colour; 'Apple', pencil



Letter from St James's Palace

The year was 1994 and not being able to work for a couple of months due to an accident I became interested in art, so much so that I joined the Sarah Deans Art School. On Sundays I started selling my art on the railings in Worcester Street Christchurch, along with other more experienced artists. One day on my return home I purchased a British newspaper, and read an article about HRH Prince of Wales painting using watercolors. Queen Victoria, Prince Albert and some of their children were keen artists also.

Being on a learning curve and soaking up everything relating to art I wondered if his paintings were for sale, as there were examples of his work in the newspaper. So putting pen to paper wrote to the Prince to find out more.

After receiving a very nice reply from St James's Palace that only Lithographs were available, I wrote to the contact for these to see if I could act as the New Zealand agent. It was some time before I received a reply, (perhaps they were doing a character check) the reply was a positive one, and soon I received a stack of brochures along with advice on protocol.

Charles Dumergue was a dentist to The Royal Family,



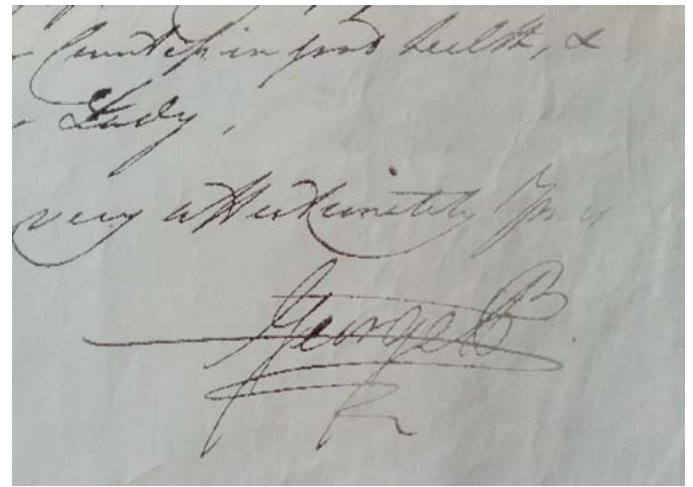
'Charles Dumergue' c.1739 - 1814, dentist to The Royal Family. Painting by Johann Zoffany

The Prince of Wales to The Dowager Countess of Elgin

Brighton, 11 Oct 1802

I have a thousand apologies to make to you, my dear Countess, for not having already answer'd your very obliging letter, but I have been so much indispos'd for the last four to five days, with a bad cold attended with strong bilious symptoms, though not very serious ones (or other-wise I should have sent for our fried Farquhar) that it has not been really in my power to muster up resolution to put pen to paper till today. However, being now, thank God, better, I seize the earliest opportunity of answering all your questions, which I believe may be done in answering one which is, who is to be consulted respecting Charlotte's teeth. Old Dumergue is the person I have employ'd this five and twenty years & upwards, & the only one I have complete confidence in, & the ablest most certainly in his line not only in this country but in any other, but he is unfortunately at this moment abroad; however, he will certainly be at home in a fortnight or three weeks at furthest. His nephew is most indisputably a very clever & genteel young man, & were the old man out of the question, one that I should prefer as a dentist to any other, & indeed who I have myself employ'd upon a late occasion since his uncle's departure. If you think it of such immediate consequence for the child's teeth that it will not admit of a delay of three weeks, of course I should wish you send for young Dumergue, but if otherwise I should recommend the delaying sending for anyone till the return of old Dumergue. I am truly happy of hearing of your safe arrival, my dear Countess, in good health, & for ever, pray Dear Lady

Very affectionately Yours
George



Copy of original signature (George)

made contact. It was disappointing overall, people had little interest in the lithographs, so in the end I directed my energy into more fruitful work.

In more recent times my wife and I visited Buckingham Palace Mews while on a London / Paris trip. The Royal carriages were amazing especially the one with gold, and of course as a tourist a visit to the on site shop was a must.



After the Christchurch earthquakes I did shake hands with Prince William while he was on his walk about, so it shows a brush with Royalty can have many different examples. [N](#)



TOP: John Dumergue with the Royal carriage at Buckingham Palace. LEFT: Prince William during walk about in Christchurch. Photo credit John Dumergue.

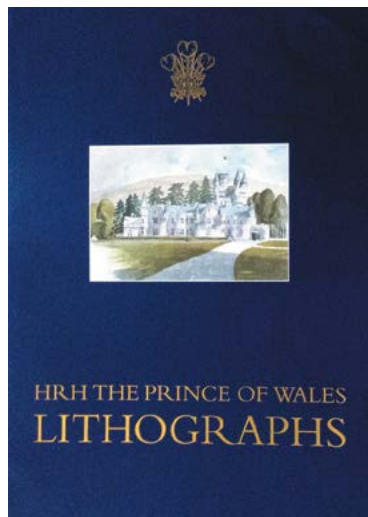
and to add provenance for this I have included a copy of a letter from the then Prince of Wales George, to The Dowager Countess of Elgin, dated 11 Oct 1802.

The original hand written letter had interesting spelling and a lack of paragraphs as the typed copy shows. It is a delightful, caring, and in parts an amusing document. I especially like the references to old Dumergue and young Dumergue. It certainly shows that hand writing in those days was a work of art.

Sir Walter Scott became a close friend of the Dumergue family mentioning them in one of his books.

My first step in promoting the lithographs was a trip to the library to obtain the New Zealand rich list. I went from the most wealthy person down to a person worth \$8m and sent them all a brochure with a covering letter. On two occasions the Christchurch Press printed the information I forwarded to them.

After my marketing effort there was no interest from my mail out, but the newspaper articles did create some interest in this city and this enabled me to visit those who



Catalogue of Lithographs

AOTEAROA ARTIST - June July 2021



The two articles published by Christchurch Press



FINDING IDENTITY

By Matt Mortimer

The great Roman philosopher Cicero was credited as saying; “The face is a picture of the mind, as the eyes are its interpreter.” These words seem to resound beyond a quotation and take on a literal meaning for Albany-based portrait artist, Tammy Gabriel.



'Self Portrait', 300 x 400mm. Soft pastels and pastel pencils

“I get inspired by photos of interesting compositions, but mostly ones that show expression on faces. My goal is to capture that expression in my painting. I love photos of interesting body compositions creating unique shapes too,” she says.

“Individualism has been an area of interest to me my whole life and I am drawn towards uniqueness. I try to capture a person’s individual personality through my paintings.

I particularly love portraits as a subject because they are, for me anyway, the most difficult challenge. Skin tones, face shapes, eye colours, and even hands and fingers are so incredibly complex, and every single face is different. I gain a huge sense of satisfaction when achieving a true likeness, and conveying someone’s unique personality and soul through my paintings.”

This uniqueness can be difficult to capture, with the creation of her works bringing additional challenges around tone and depth. As if this isn’t enough, the precise shapes, crevices and individual features of any face can be hard to capture too.

Tammy has a process to ‘build’ this depth from foundation to completion.

“I map out the base outline of my subject matter with a pastel pencil on Pastelmat. I then use soft pastel to lay down highlights. From there, I begin to build midtones and shadows, and keep layering over and over until my desired effect is achieved. I use pastel pencils for the finer details including nose, mouth, eyes and hair.”

Pastels are Tammy’s tools of the trade, so there isn’t always



'Ruby', 300 x 400mm. Soft pastels and pastel pencils



'Oscar', 300 x 400mm. Soft pastels and pastel pencils



'Sunbeams', 300 x 400mm. Soft & Pan pastels with pastel pencils



'Holden', 300 x 400mm. Soft pastels and pastel pencils



'Melancholia', 300 x 400mm. Soft & Pan pastels with pastel pencils



'Leighton', 300 x 400mm. Soft pastels and pastel pencils



'John', 240 x 300mm. Soft pastels and pastel pencils

a paint brush nearby - her technique evolving from more than just line work. The depth of scale achievable with pastels means using the hands too, more akin to sculpting each piece.

"I enjoy creating with my fingers rather than a paintbrush, and I love the bright, vivid colours that can be expressed, and also you can create fine detail with the pastel pencils.

My favourite part of doing a portrait is creating the soft, realistic skin-tones, and I am always fascinated by how many colours make up our skin tones, and how different each person's tonal range is."

This kind of thinking outside the box from her creative mind has paid dividends – literally – by making use of the downtime during the lockdown period last year, had not just the wheels of creativity turning, but also ignited her entrepreneurial side too. Tammy's lockdown was the start point for her portraiture business.

"I've always just done my artwork as a hobby, but over lockdown I started to build it into a small business, taking commissions for portrait work. I love to be able to capture the essence of a person's personality in my portraits and making the customers happy is very fulfilling," she says.

This end point of fulfilment is one that is reached following not just the excitement of the blank canvas, but the journey to completion as well.

"I enjoy the process and how much one can grow through practice and refining skills. The best and most satisfying part is seeing the end result of my work. There is something special about starting with a blank piece of paper and then being able to create something from that with my own hands."

The results are stunning with works being sent or displayed not just here in Aotearoa, but likenesses of many faces adorning walls across Australia, the United Kingdom, Hong Kong and America to name a few.

Other mediums have been experimented in, but pastels have found their home in her creative world and looking forward the experimentation will continue with them.

"I feel like I have found my niche in pastels and would like to continue to grow my skills with this medium. I have experimented with a few others and have realised that some mediums (for example, watercolour) are not my passion. However, I realised I would only find this out if I attempted working with these mediums."

It's not all about faces, however. Alongside the magic of facial expression, other areas of the human body – the aforementioned body compositions – can be explored and come to life in her work. The face is indeed a telling human feature – but let's not forget other parts of us that tell a story of their own too.

"I am focusing on a series on hands portraying life experience and telling a story through them. I have been inspired by this as I believe that these body parts can express a uniqueness to self, identity, and culture. Hands are one of my favourite things to paint other than faces."

Recently, three of her paintings were accepted in the Pastel Artists of New Zealand online juried exhibition 2021, 'Purely Pastel' which was the first juried exhibition she has ever entered. "I also won my first award, a Merit



'Malcolm', 300 x 400mm. Soft pastels and pastel pencils



'Lily', 300 x 400mm. Soft pastels and pastel pencils



'Contemplation', 400 x 300mm. Soft pastels and pastel pencils

award for my painting 'Lily', in the portraits challenge by the Pastel Artists New Zealand society."

The results here look to be heading towards an exciting future in pastel artistry, with the hands series not the only thing swirling through her creative mind. Passing on the passion and inspiring others is also apparent.

So, what will we see a few years from now? What does that look like? "I would like to have established my business and possibly look into some tutoring." <http://www.pastelartists.co.nz/2021-purely-pastel-online-exhibition.html>. [N](#)

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HOW TO PAINT TREES AND LEAVES

November 25, 2020 Samuel Earp

In this article I will show you how to paint a poplar tree with particular focus on the trunk and leaves. This painting started off as a plein air painting (painting outdoors) and then I added more details in the studio.

Colours

I am painting in oils and the colours I used in this painting are as follows:

1. Titanium white
2. Burnt sienna
3. Yellow oxide
4. Cadmium yellow
5. Cadmium orange
6. Quinacridone crimson
7. Ultramarine blue
8. Phthalo green

First Stage - Plein Air Painting

I am painting on an 8" x 10" linen panel which I've toned with a thin wash of burnt sienna. This warms up the painting and helps with colour and tone.

I sketched out the composition with a No.1 round brush and burnt sienna. I am using oil paint and I have mixed the burnt sienna with Liquin Original which thins the paint and speeds up the drying time.



Reference Photos

Here is the reference photo I used to create this painting. Please feel free to copy it if you would like to have a go at painting this art work. Trees are a great subject to paint and they can be very impactful when they are the main subject of a landscape painting.

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

Need Brushes?

Sam personally uses Rosemary and Co brushes which are available [here](#). If you would like to purchase Rosemary and Co brushes click this link. If you purchase Rosemary and Co brushes using this link, Sam will receive a small commission which is a great way to thank him for his insightful articles.

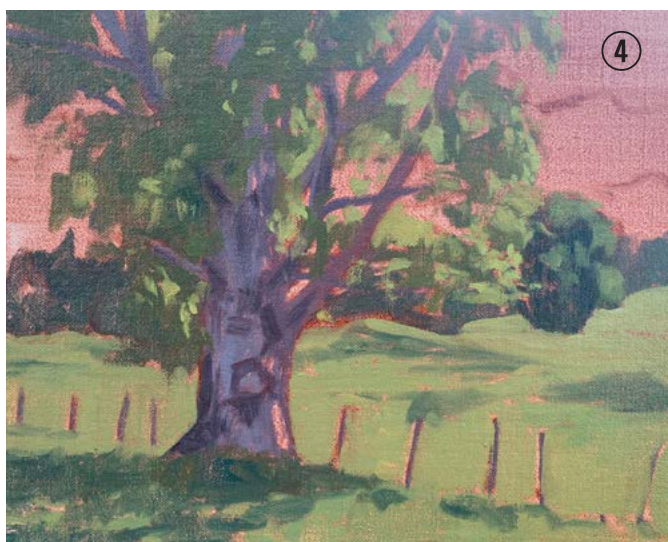
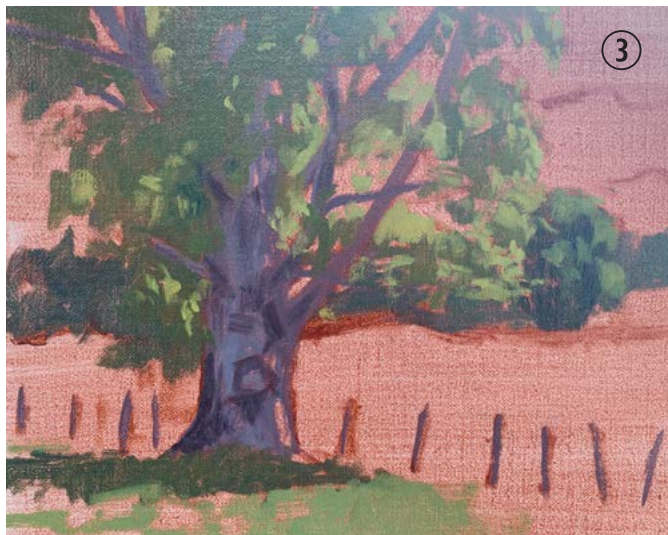
I begin by painting the areas in shadow first and I start with the tree trunk and the scaffold branches. This is a mix of ultramarine blue, burnt sienna, quinacridone crimson and titanium white.



I paint the shadows in the distant trees with a mix of yellow oxide, ultramarine blue and a little titanium white. I use the same colours for the grass shadows in the foreground but with no titanium white in the mix so the value of the colour is darker.

Most of the poplar tree's crown is in shadow and this is a mix of yellow oxide, cadmium yellow, ultramarine blue and a little burnt sienna. There is also a little phthalo green in the mix as well.

For the leaves that are in the full sun I use a combination of yellow oxide, cadmium yellow, ultramarine blue, titanium white and cadmium orange.



I paint the grass with the same colours I used for the leaves in the full sun as both the leaves and the grass are a similar colour and value.

Keep in mind that trees are usually much darker in value than grass, however I have noticed that the greens exhibited in some deciduous trees species such as poplars and willows are often a similar colour and value to grass in spring.

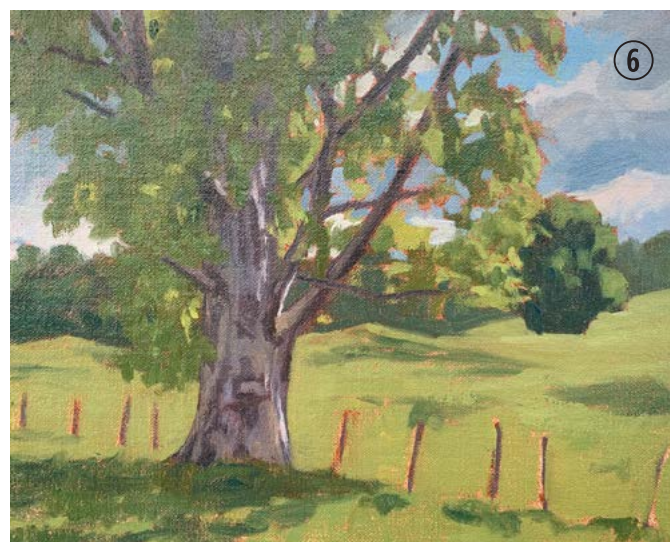
I paint the sky and fill in the gaps between the clumps of leaves and branches. I mix the cloud shadows with ultramarine blue, burnt sienna, quinacridone crimson and titanium white.

The cloud highlights is a mix of titanium white and a little burnt sienna. The sky is a mix of ultramarine blue and titanium white.

I add a few subtle highlights to the trunk of the poplar tree with a mix of titanium white, burnt sienna and ultramarine blue.



When I got to this stage of the painting I decided to call it a day as the light was fast disappearing. I knew I was going to add a lot more details to the painting back in the studio and I felt I had got enough information whilst painting outdoors.



This was my painting after I had just blocked-in the main information from the scene I was painting.

Second Stage - Adding Details in the Studio

When I returned to my studio I allowed my painting to completely dry and then I began adding more details to the tree's canopy using a No.3 filbert brush and a mix of yellow oxide, cadmium yellow, ultramarine blue and a little cadmium orange. Once the shadow areas were dry I then painted the clumps of leaves in the full sunlight.

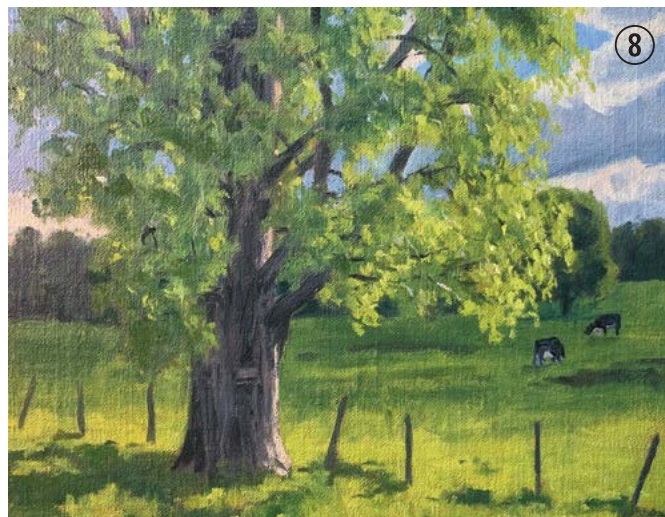
When painting tree foliage you don't need to be overly detailed, just the suggestion of detail goes a long way to communicating clumps of leaves. The leaves in the full sun

were created with a mix of yellow oxide, cadmium yellow, ultramarine blue and titanium white. I also mixed in a little cadmium orange and phthalo green but keep in mind when I am mixing my greens I don't mix the colours on my palette thoroughly. This is so I can get some variations in the colour of the greens when I paint the leaves.

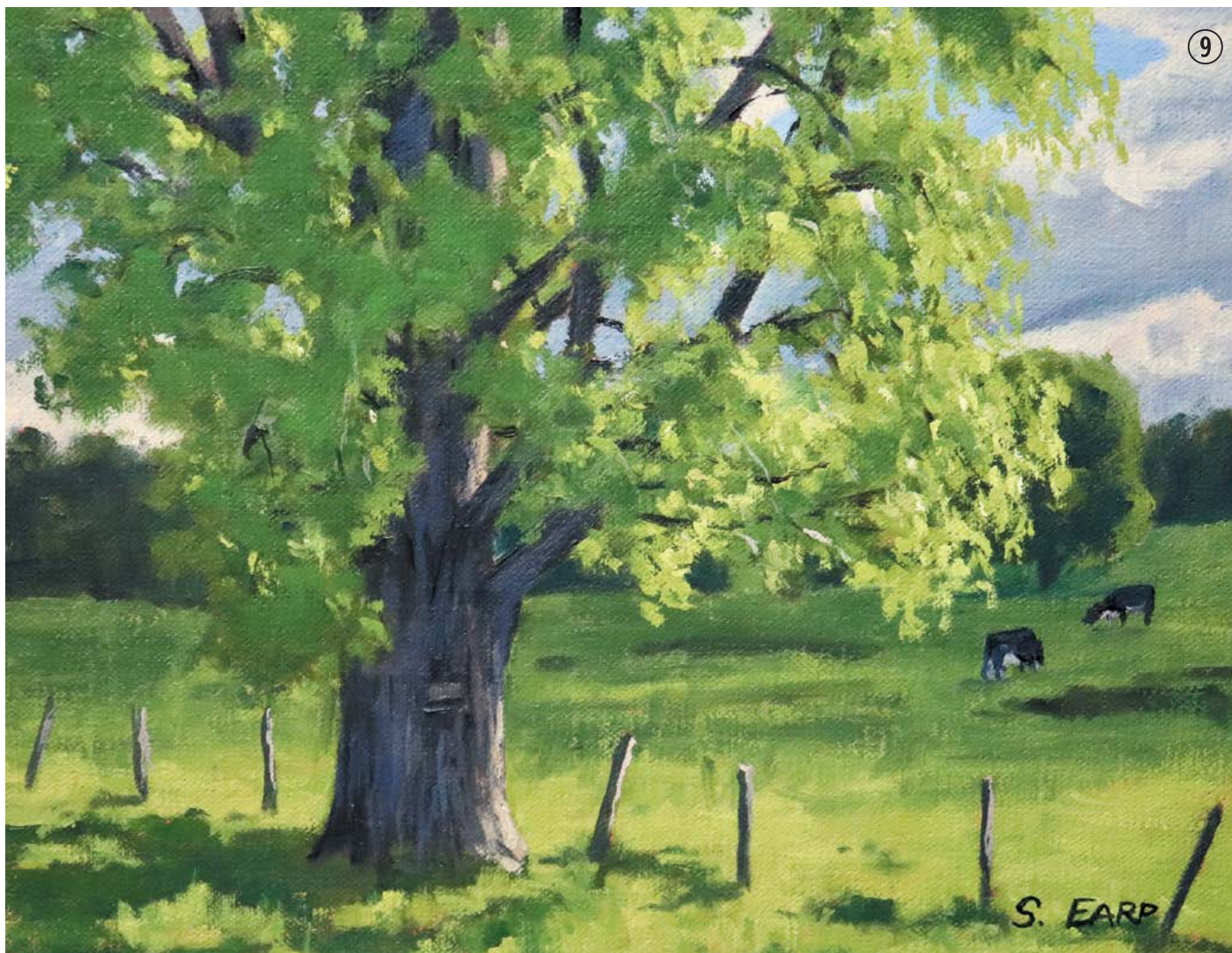


I finished up the painting by adding a few final details such as the cows grazing in the field and the highlights on the fence posts.

Towards finishing the painting I noticed that some of the tree's canopy was getting lost in the grass and this was due to the fact that the values and green mixes I used were similar. I decided to change the background so it was in shadow. This allows the leaves in the full sun to stand out when juxtaposed against a dark background.



I painted some more reflected light in the trunk of the tree using the same colours as before but with a little more ultramarine blue and titanium white in the mix. [N](#)



Pouring Medium Acrylic Skin



INTRODUCTION

This project demonstrates using Liquitex Pouring Medium, Liquitex Acrylic Ink, and Liquitex Soft Body Acrylic to create an acrylic skin, which can be affixed to a panel or canvas.

Acrylic will stick to most non-porous surfaces, but when poured or painted onto a non-stick surface such as palette paper, freezer paper, or a plastic sheet, it can be peeled off to create an unfixed sheet of acrylic.

The types of skins that can be created are limitless and they can be repurposed by cutting, assembling, and collaging.

This project is suitable for both beginner and advanced painters.

Time: 1.5-hours recommended.
(Drying time: 24-36 hours after Step 2)

MATERIALS LIST

1. Liquitex Pouring Medium
2. Liquitex Soft Body Acrylics (colors of your choice)
3. Liquitex Acrylic Ink (colors of your choice)
4. Liquitex Matte Medium
5. Liquitex Freestyle Paint Brush
6. Scissors
7. Utility knife
8. Panels or canvas
9. Small plastic cups
10. Palette knife
11. Flexible non-stick surfaces like palette paper or plastic sheets





STEP 1:
Mixing the Colors

Set out disposable palette paper, or any non-stick surface large enough to account for spreading. Set out enough surfaces to have space to experiment with multiple pours and different techniques.

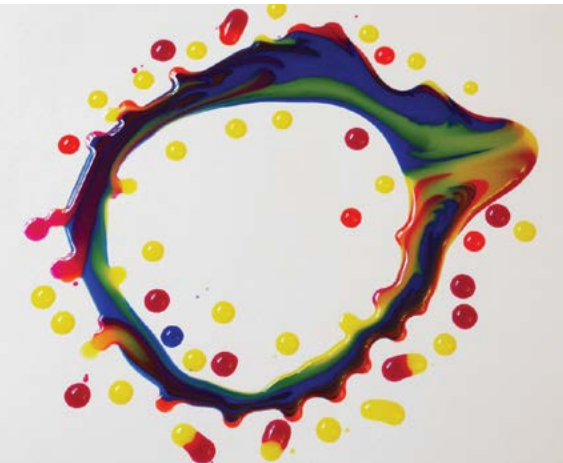
Mix a 10:1 ratio of Liquitex Pouring Medium and Liquitex Acrylic Ink or Liquitex Soft Body Acrylic into small cups. More or less Pouring Medium can be added based on the desired transparency. Pouring Medium dries clear, so adding more into a mixture will make that mixture more transparent. Any number of colors can be used for this project. Pouring Medium spreads and mixes quickly, so have all cups of color ready before starting to pour.



STEP 2:
Pouring the Colors

Pour colors onto the non-stick surface. Palette paper, freezer paper, and plastic drop cloths work better than non-flexible surfaces like glass because you can peel both the skin and the surface away from each other.

The premixed colors can be applied many different and fun ways. The colors can be layered in a single cup and poured all at once; individual colors can be poured onto the surface one at a time; or a palette knife can be used to drip color onto the surface. The possibilities are limitless, so feel free to experiment! Dripped textures, patterns, and shapes can all be created, but keep in mind that the Pouring Medium will spread a lot as it dries, and the colors will merge and marble together. Be mindful of the colors mixing too much, as they will become muddy.



Dry the pours for at least 24 to 36 hours in a spot where they will not be touched or disturbed during the entire drying time. Ensure the drying surface is completely level and flat.



STEP 3:
Removing the Acrylic Skins

After 24 to 36 hours, the pours will be sufficiently dried and easy to remove from the non-stick surface. If the skins are not dry enough, they will be difficult to remove and may fall apart. Pouring medium can still be wet in places even when it seems dry, so be sure not to rush the drying process. To remove a skin from the non-stick sheet, start at a corner, slowly and carefully peeling it up to remove it in one piece. Once removed, the top will appear glossy and look as if it is wet while the other side will be very flat. Either side can be used when repurposing — this is an aesthetic choice.



STEP 4:
Manipulating the Acrylic Skins

The unattached skins can be cut into shapes with scissors or a utility knife, trimmed, and even stitched. Interesting sections cut out from a larger skin can be used or combined with elements of other skins to create dynamic compositions. Even something as small as a single drip can be an interesting addition to the finished piece.



STEP 5:
Collaging the Acrylic Skins

Once a desired composition has been achieved, the design can be collaged onto a panel or canvas using Liquitex Matte Medium. To glue the skins to the panel, paint Matte Medium on the back side of the skin and attach it to the surface, adhesive side down. Matte Medium is a good archival adhesive for this project because it, Pouring Medium, and acrylic, are all bound with acrylic polymer and therefore bond well together. The entire surface of the piece can be covered with the collaged skins or some of the canvas or panel can be left exposed.



STEP 6:
Finishing Touches

Let the Matte Medium dry for about an hour to ensure that everything remains secured. Once dry, any edges that hang over the side of the canvas or panel can be trimmed using a utility knife. To trim, place the painting face down on a clean, non-stick surface and cut flush with the edge of the panel or canvas. The piece is now ready to hang!

THE FINISHED PROJECT





'Kereru in flax', 410 x 510mm. Acrylic

TAKING FLIGHT

Creative from an early age, Vanessa Owens always took art as a subject in college and loved it. She approached a local art gallery in her twenties called Naxos Art Exhibits in Wellington, since closed, where she exhibited her acrylic paintings successfully for three years, part time. The gallery owner was very encouraging and she had good sales which gave her a growing confidence in her painting ability and confirmed her desire to become a full-time artist.



After finishing college, Vanessa began to feel unchallenged and robotic in administrative job roles. In contrast, her painting has made her feel challenged, and the freedom has become intoxicating. "Perseverance has taught me that progress is gained in small steps, not giant leaps forward."

Living on the Kapiti Coast, she has always been inspired by the beautiful surroundings of beach, rivers and reserves. "New Zealand's native birds are beautiful and always find their way on to my canvas."

Taking about a month to complete a painting, near the end of the painting, she has learnt to step away and start



'Be still Bellbird', 460 x 460mm. Acrylic



'New Zealand Tui on Harakeke flax', 210 x 297mm. Watercolour

something new, to give herself a couple of days away from the painting. When she comes back to finish the work, she has fresh eyes and is more able to decide what the painting needs to have done, to be deemed finished.

"What never gets old is standing in front of a blank canvas and being able to transform something from nothing. The excitement of creating something new and the challenge of meeting my expectations for how I want the finished artwork to look draws me in every time.

"I also enjoy becoming immersed into the painting. It's as if time stands still and I switch off from everything around me and totally focus on what I am painting. This is very therapeutic for me."

An essential lesson she has learnt is not to compare herself with other artists. "I try not to compare my paintings to other artist's, which is so hard with everything online. Sometimes detoxing from social media every now and then, stepping away, allows for my own creativity to take flight."

In the past Vanessa was been involved with the NZ Art Show in Wellington. "It was exciting to exhibit alongside other amazing New Zealand talented artists. I have been part of the Kapiti Arts Trail annually for the past eight years, which has allowed my local audience to grow. I have really enjoyed exhibiting my artworks and love the direct interaction I have with my audience from my home art studio, to an almost sell-out of my work."

Having recently updated her website, including a shop for the first time: vanessaowensartist.com, she is both excited and challenged and hoping to reach a wider audience to sell her cards and prints. She also hopes to include original paintings in her shop in the future.

"I hope my paintings and watercolours evolve, although AOTEAROA ARTIST - June July 2021

the nature themes may stay the same, I want to always continue to push myself to be the best I can be with different techniques and compositions and build on the skills I already have. Painting for me is still a fulfilling and satisfying experience"

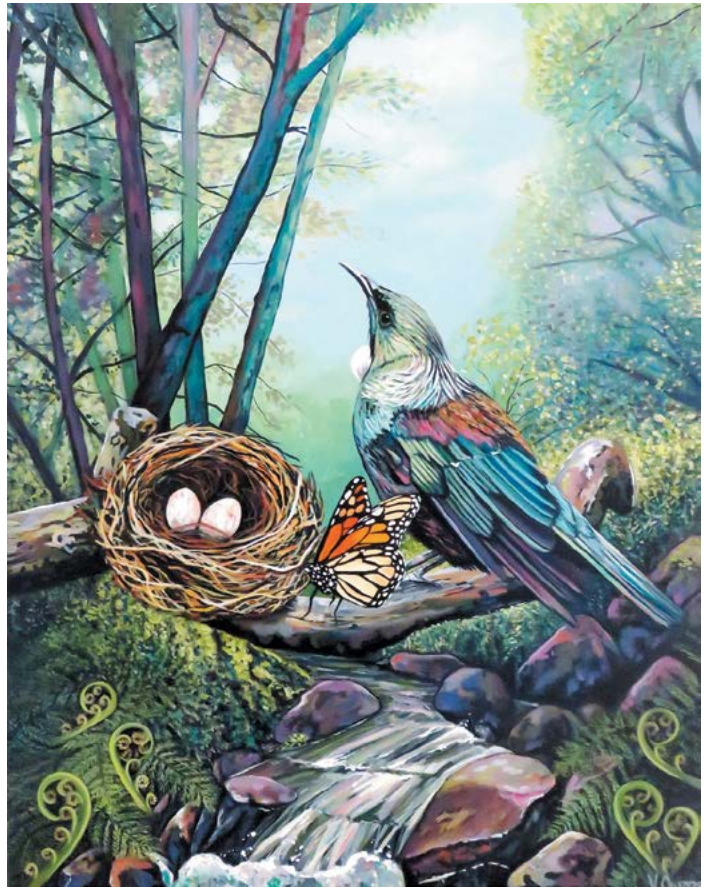
Vanessa's preferred subject is New Zealand's native birds. "They feature in almost every painting. I feel my paintings look unfinished if a native bird is not finding it's home somewhere on the canvas in a native setting. My favourite muse, the beautiful native Tui, features in at least half a dozen paintings and watercolour artworks each year. I also mix native New Zealand bush and serene river scenes, most featuring the birds."



'Fantail flying bird series', 210 x 297mm. Watercolour



'Three Tui's'; 510 x 760mm. Acrylic



'New Beginning'; 410 x 510mm. Acrylic



'Kereru and Tui'; 500mm diameter. Acrylic

The fast drying nature of acrylics is the great attraction for Vanessa. "I always joke that I don't have the patience to wait for paint to dry and sometimes, I use my hair dryer to speed that process up. I also love the flexibility of adding retarder to the paint to be able to mix colours together before they dry. Recently in the last couple of years I have experimented with watercolour paint and included ink into my outlines for added texture. I have been surprised by how much I can control this medium by not including so much water, but at the same time I enjoy the spontaneity that watercolours can also bring to my artworks."

Vanessa's methods are interesting, "I paint from a reference photo – either one I have taken myself or one I have made my own online. I use three or four different angles and then put the photos into 'Gimp' and cut the photo up like a bit of a collage, layering a foreground, middle and background.

Then I stick it together in 'Word' as one image, and that becomes my reference photo. I do this process with my bird's, also cutting out heads and bodies creating different angles from different photos."

Really enjoying nature walks at Waikanae Estuary,



'Forest Gathering', 650 x 410mm. Acrylic

where there are over 60 species of birds, her camera goes everywhere with her. She listens to YouTube artists vlogs, Skillshare creative classes and podcasts.

For new artists she advises, "Don't give up and try to not to compare yourself with other artists, your style is individual and unique, just like the artworks you create. Focus on what

makes your style of art unique and work at perfecting your own skills, to be the best you can be."

At this time Vanessa is enjoying the use of her own art studio and newly opened online shop, as well as being involved exhibiting her artworks with the annual Kapiti Arts Trail. She has work in New Zealand, Australia and England. [N](#)

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Pigment Liner for writing, sketching and drawing

- Long metal tip, ideal for use with rulers and templates
- Pigment ink, indelible (in accordance with ISO 14145-2), lightfast, waterproof
- Erasable when used on drafting paper, no bleeding when highlighted
- Stand-up STAEDTLER box
- Cap off - can be left uncapped for 18 hours without drying up (Standard atmosphere according to ISO 554)
- Up to 12 line widths, black ink



ARTFULLY YOURS - ART HAWKE'S BAY 2021 EXHIBITION



The Exhibition venue on opening night. The Committee Art Centre, a Spanish Mission building with a large feature glass skylight, is a work of art in itself.



Amy Lynch with her sculpture Tourbillon. Winner of Sculpture Section.

After having to cancel the 2020 exhibition less than a week before it was due to start because of the COVID lockdown, it was a great relief to the Art Hawke's Bay committee that this year's exhibition has finally opened. Another challenge has been a change of venue from previous years to the Community Arts Centre in Hastings, allowing for the exhibition to be held for two weeks; much longer than previously. This splendid Spanish Mission building is a great setting for the artwork and sculptures, and is easily accessible to the public. It is receiving a lot of daily visitors, with around 200 attending on opening night.

The winner of the Best in Exhibition prize was awarded to Jenny Buntain (who paints with Humanity Painters) for her acrylic 'Nugget Point Light House' entered in the Land category. Art Selector John Brown said of her entry, "I kept coming back to this painting and I thought it stood out from all the other works. Influences of cubism, Louise Henderson, Rita Angus – it spoke to me more about the context of New Zealand painting in a way that I identified with."

The winning sculpture, selected by Susan Mabin, was awarded to a dramatic work – 'Tourbillon' by Amy Lynch, made from repurposed steel drums.

This 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, with a separate section for sculptors. This year 157 paintings and 13 sculptures were selected to exhibit.

To encourage younger artists and give them an experience of entering an exhibition, Artfully Yours includes a Schools section. The district's secondary schools are each invited to enter a work by one of their students. Entries were received this year from eleven Hawke's Bay secondary schools. John Brown said, "This was my favourite category as they were all great works within this category. The painting I selected was a raw, gritty emotive work with a confident application of paint and colour and was more expressive and less illustrative than the others."

Another student, Eva Chaplin from Havelock North High School, won the Mystery Prize for the 'Most Imaginative', with her painting 'Allure' selected from all the entries in the exhibition by a long-standing sponsor J W Picture Framers.

Artfully Yours, the 14th Art Hawke's Bay Exhibition runs from Monday 12 April until Saturday 24 April at the Community Arts Centre, Russell Street, Hastings.

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



Jenny Buntain with her painting Nugget Point Light House (acrylic). Winner of Best in Exhibition.

CollaborationNZ 2021

By Jan Boyes

Every second year, adventurous artists from across the world that are keen to work in tandem with others, gather in Whangarei, to share and learn new skills. They grow their art-practice whilst collaborating to produce wonderful, unexpected art-pieces in a sublime setting in the stunning Whangarei Heads, on the Whangarei harbour. This year, because of travel restrictions, there are few overseas artists but two Australians arrived for the event. A couple of overseas artists were 'stuck' in New Zealand when borders closed, and are part of the group too. Most live on site for the week.

This week I joined the group on the Public Open Day on Tuesday, dodged a shower and the strong southerly winds and wandered around, international and kiwi artists hard at work on amazing unique collaborative pieces of art. Groups of artists using the mediums of metal, wood, glass, ceramics, fibre, paint, and print work together to create amazing works of art. [N](#)



Whangarei Heads glass artist Shona Firman had a good place in the main hall



Joey La Meche's mannequin in progress



A study in concentration



Helen Oishi and her printmaker

FOLLOW THE BLISS

As Published in Junction Magazine May 2021



When Coral Noel first came to Snells Beach in 2012 she was a creative director on a business trip to produce animated TV shows. Nine years later she is a full time painter selling her artworks locally and internationally to collectors from New Zealand and Asia to North America and Europe.

Her first solo art show opened this March at Little & Local in Snells Beach and ran till 17th May, featuring her floral series in oil and abstracts in acrylics. Its theme "FOLLOW THE BLISS" tells the story: "I wanted to pay tribute to the beautiful place and community of the Snells Beach/Warkworth/Matakana areas. It's the natural unspoiled landscape and the creative atmosphere that inspired me to paint."

Coral originally comes from Taiwan with rich Chinese and Japanese heritages. Trained from the film program of the University of Southern California, she had worked extensively in the film industry in Hollywood, made an award-winning documentary in the refugee camps in Thailand, and directed a hit web series for Zuru's Rainbocorns, which garnered two million viewers in five months.

"Only painting with a brush has brought me deep emotional joy which I haven't found anywhere else." The result is that she filled her sketchbooks with watercolour images of the local farms, vineyards and river boats; taking full account of the seasonal lights, shades and colours.

When the 2020 lockdown happened, she decided it was to be her 'annus mirabilis (Miracle Year)' - she unleashed her creative passion on larger canvases, experimenting with abstract acrylics and realistic oils. Her talent was quickly realized to the extent that her works were sold out on a Facebook platform during the lockdown. So she pivoted from film making to painting and has never looked back.

Guided by an intuitive palette of colours, Coral loves to capture emotions with light and looks for the deep spaces created by lines and shapes. When working intuitively and kinesthetically, she often feels drawn into becoming part of nature where she embodies a jellyfish floating in the deep blue, or a willow dancing in the wind.

When not creating her original works, Coral takes commissions to capture the deeper dreams and aspirations of her clients through the gamut of techniques she is highly proficient in. Her artworks can be purchased through her website, social media and art shows. Above all she wants to create vibrant and lush artworks that bring wonder and mystery to her audience.

AUCKLAND ARTIST WINS FIELDAYS NO.8 WIRE NATIONAL ART AWARD

Auckland artist Gina Ferguson has taken out the top prize in the 2021 Fieldays No.8 Wire National Art Award with her work 'Wear 'n' Tear' at a ceremony held at Hamilton's ArtsPost Galleries & Shop.

The annual competition, hosted by Waikato Museum, partnered with Momentum Waikato Community Foundation and supported by the New Zealand National Fieldays Society (NZNFS), challenges artists to turn an iconic Kiwi farming product into art and stake their claim to a share of \$8500 in prize money.

The \$7000 prize was awarded for the winning work's "stunning visual impact and inventive use of gorse, soap and wire," according to this year's judge Virginia King. "Wear 'n' Tear resonated with me on so many levels – the artist's thought-provoking concept and creative transformation of No.8 wire left me with a sense of intrigue," she said. "The task of whittling the competition entries down to my top three has been extremely tough but also an immense honour. I'm in awe of all the works submitted this year – I feel truly inspired."

Morrinsville-based Heather Olesen placed second for her entry 'Liquid Life' and Cherise Thomson from Auckland was placed third for 'Dune Profile no.1'.

The event also featured the President's Choice Award, which was won by Naomi Roche with her creation 'Spare Ribs'.

NZNFS Chief Executive, Peter Nation, said it was difficult to choose a winner for the President's Choice Award due to the high calibre of the finalists' work.

"The No.8 Wire National Art Award has proven to be as inspiring, thought-provoking and as delightful as the first exhibition back in 1997. All of the artworks on display are stunning.

"I'm very proud of the Society's longstanding relationship with Waikato

Museum. It never ceases to amaze me what people can do with No.8 wire, and I'm always blown away by the artists' creativity," he said.

Momentum Waikato Chief Executive Kelvyn Eglinton said this annual competition has become a focal point for artists around the country.

"I'm thrilled our organisation continues to partner with an established art award that highlights the resilience and innovation of Aotearoa's rural community," he said. "The ability to support the rural community is core to our strategy."

Waikato Museum Director Cherie Meecham said it's a privilege to host an award that has developed into a landmark on the New Zealand art scene. "The competition itself and the exhibition it fosters bring awareness to an innovative piece of agricultural history that's become part of our nation's psyche."

The finalists' work was exhibited at ArtsPost from Friday 23 April until Monday 24 May. [N](#)



Gina Ferguson with 'Wear 'n' Tear'



Heather Olesen with 'Liquid Life'



Cherise Thomson with 'Dune Profile No.1'



Naomi Roche with 'Spare Ribs'



Annual National Convention '21

The Pastel Artists of New Zealand held their Annual National Convention in Devonport March 26-28th. After a tumultuous year and many set backs we were elated and relieved to finally see all our hard work of the past 18 months come to fruition. The Convention is held in a different area each year, and a local group of members with the Area Rep are responsible for organising an interesting program and co-ordinating tasks.

The 2021 Auckland Convention at The Community House Devonport was opened very eloquently by Councillor Richard Hills from Auckland Council. Our President Lyn Henry then announced the awards for our Purely Pastel Online Exhibition. We were able to watch a slide presentation of all the work.

The weekend agenda was full, from artist demonstrations, Power Point presentations, panel discussion, forum, a pastel challenge, meet local artists, and trade stalls. Attendees were buzzing and inspired and there were lots of laughs. Saturday night was a social occasion with dinner at Aubergines' and speakers from Art Explore.

It was a wonderfully successful weekend which closed with a raffle of highly sought-after prizes and products. We were fortunate to have a grant from the Devonport / Takapuna local board to help reduce costs, and also the support from North Shore business's and local Art Suppliers. Next year the Convention is in the Wellington area and plans are already underway.

We would also like to acknowledge these businesses for their support.

- Colormania for printing a fabulous catalogue
- Draw Art Supplies and Takapuna Art Supplies trade stall/ product
- First Glass for Wine
- New World Devonport for Food
- Countdown Takapuna for product.
- AOTEROA ARTIST The NZ Artists Magazine
- Impressions Nelson

PANZ usually has an annual physical/Gallery Exhibition 'Purely Pastel' but for reasons outside of our control we had to make the decision to go online. A new situation for PANZ and

Michael and Julie Freeman worked to get it up and running in a short space of time, using an International platform Showsubmit that is widely used by overseas pastel art societies. Being online had the added bonus of no shipping or framing costs. We had a record number of entries including many of our overseas members, with international jurors and the very popular Lyn Diefenbach, eminent pastel artist from Australia as our judge. She had a hard task and we were fortunate to have her create a video for us to play on opening night when announcing Awards.

We had several sponsored Awards this year from Art Suppliers

- Takapuna Art Supplies
- French Art Shop
- Gordon Harris
- Impressions Nelson
- Terry Ludwig

We can't have a Convention without workshops, they are always popular, One of our own Master Pastelists Julie Greig agreed to hold two workshops either side of the Convention 'Beyond the Photograph' and Still Life/Animals www.juliegreig.co.nz



'Bennybeg Farm' by Tony Allain

EXHIBITIONS & EVENTS



'Deceiving Pink' by Olga Abramova



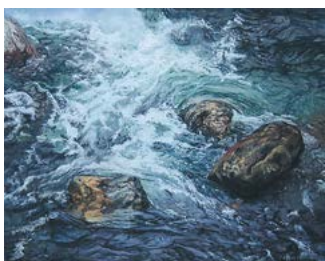
'Alma's Birthday' by Paloma Diaz-Lopez



'Dozing Puppies' by Isla Ferrer



'The Carnival is Over 1' by David Woodings



'More than a Trickle' by Colleen Tetley



'Evening' by Anna Kalugina



'Holiday Lights' by Yael Maimon



'Rabbit' by Jackie Krzyzewski



'Gossamer' by Lyn Henry



'Autumn at Hawea River' by Robert Norman



'Preening' by Glenys Forbes

The Master Circle

This is for our Master Pastelists and Distinguished Pastelists who have earned their status through awards and achievements here in New Zealand and internationally.

PANZ decided a few years back to have them in their own category so as not to compete with the majority of members of PANZ and make it a much fairer competition.

With the introduction of an Online Exhibition this year it was an opportunity for all of our members to

enter their work without the issues of shipping.


- Tony Allain won the Master Circle with 'Bennybeg Farm'
- Olga Abramova won the Supreme Award with 'Deceiving Pink'
- Paloma Diaz-Lopez Highly Commended (2nd) with 'Almas Birthday'
- Isla Ferrer - Terry Ludwig Award (3rd) with 'Dozing Puppies'

4 Merit Awards

- David Woodings 'The Carnival is Over 1'

- Colleen Tetley 'More Than a Trickle'
- Anna Kalugina 'Evening'
- Yael Maimon 'Holiday Lights'

4 Honourable Mentions – Sponsored Awards

- Takapuna Art Supplies Award - Jackie Krzyzewski 'Rabbit'
- Gordon Harris Award - Lyn Henry 'Gossamer'
- Impressions Unison Award - Robert Norman 'Autumn at Hawea River'
- French Art Shop Award - Glenys Forbes 'Preening' 

'FOR THE LOVE OF BOTANICAL'

By Sandra Morris (Regional BASNZ rep for Whanganui/Manawatu/Taranaki)

Exhibition at Space Studio & Gallery, Whanganui

The Botanical Art Society of New Zealand and Space Studio & Gallery organised a botanical art exhibition to celebrate World Day of Botanical Art on May 18th.

We wanted to see what botanically themed New Zealand artists were producing, so opened submissions up to all 2D and 3D media including photography and digitally produced work.

We were delighted with the vast range of mediums and styles submitted and Sarah Williams, gallery owner and Whanganui artist, Desmond Bovey, had a difficult job deciding which works to show.

The show was extremely well curated by Sarah Williams (director of Space gallery) and a lot of thought had gone into placement of individual works so that works related to each other in a pleasing and harmonious way.

For me and many others, one of the star attractions was Mamakan Oustrup Laureijs's – 'Slægtskab'

Multi-sensory media: video, fragrance, cocktail, bark and mussel shell.

(Slægtskab – a Danish word meaning ancestral relationship and connectedness – is inspired by a Māori legend called 'The Whale and the Kauri'). Her artwork was a multi sensory presentation including a video of kauri and also a fragrance created with an oil infused with Kauri resin, to be applied to the top of the hand or below the wrist. There was a cocktail made from a wild ferment infusion made from Kauri cones, added to ice and soda water (or champagne) to create a cocktail celebrating the wisdom and longevity

of the Kauri. Plus Kauri bark was placed together with mussel shells for a sensorial immersion into the idea of connectedness between the forest and the sea.

Mamakan was present and was very good at explaining all about her work to people during the event. The cocktail was interesting!!

The entire exhibition took up two galleries and was accompanied by a smaller exhibition in the Pop-up gallery of digital floral works 'Dark Florals' by Whanganui artist Kaye Coombs. Her work was aptly described as "cascading floralscapes emerging from darkness". Very theatrical and striking.

People seemed to be genuinely amazed at just what is being produced in this genre of art today.


In the speeches, Sarah spoke about her personal interest in botanical artwork and thanked the Society for their collaboration and made special mention of Lesley Alexander, Elizabeth Yuill Proctor and myself.

I gave a quick run down on the history of botanical art and pointed out how it had been largely male dominated for centuries until the appearance of Sybilla Merian in the 17th Century and how it is now female dominated with a sprinkling of male artists.

On behalf of the BASNZ I also thanked Sarah for hosting this exhibition and thanked her and Des Bovey for the time they gave to select the works for the show and I presented Des with a koha- a \$50 book voucher and card from the society.

There was genuine interest in this exhibition and during the evening five works were sold.

To see more images of the exhibition and artwork, go to <https://spacestudiogallery.co.nz/exhibitions/> and search for "For the Love of Botanical"

For more information about the Botanical Art Society of NZ, please email basnzinc@gmail.com 



Jennifer Duval-Smith with her watercolour 'Artichoke Reaching Left'.



Sandra Morris and Sarah Williams with Sandra's three Nasturtium artworks.

JACQUELINE AUST - RE PLACEMENT


Exhibition held at 'Art at Wharepuke'

Accomplished New Zealand printmaker Jacqueline Aust has recently moved to Kerikeri and we welcome her with her first solo show at Wharepuke. Jacqueline is well known in the New Zealand print community and has won many awards for her work including the Merit Award, New Zealand Painting and Printmaking Awards, 2018 and the Premier Prize, at the MAC National Printmaking Exhibition, First Impressions III, 2017. In 2020 she was a finalist in the Parkin Drawing Award.

The theme of 'Re Placement' is both the subject and process of this series.

For me a new series will often be underpinned by experiencing another place, in this instance Japan. Our visit to Japan in 2018 coincided with a typhoon and with the consequent requirement to repair and replace. Later we moved house from Auckland to Kerikeri during the early stages of COVID lockdowns. The effect of replacement began to have a more immediate impact on our lives and stimulated a series of works on this theme.

The works exhibited in 'Re Placed' continue my exploration of the relationship between autographic mark making and a response to place. Traditionally the process of printmaking involves a matrix, or plate, from which a number of works are printed. These works are essentially the same and are called an edition. My practice has been to create series of works using the same plate/s so that each work is unique yet has a clear visual connection to other works in the series.

The print making process allows the placement and replacement of components that leave visual traces to tell the story. I make material decisions based on the subject of 'Re Placement' so the aesthetics of the final work relates to the theme. 



TOP: 'Collapsing Order III', Monotype, etching and chine collé - Paper size: 560 x 760mm

ABOVE: 'Collapsing Order IV', Monotype, etching and chine collé - Paper size: 560mm x 760mm

LEFT: 'Displacement II', Collagraph, drypoint, etching and chine collé - Paper size: 430 x 800mm



Riversdale Arts

This year we are delighted to have Renata Karena of Queenstown our guest artist. Ren is a Māori artist descending from Ngāti Kahungunu, Te Aupōuri and Ngāi Tahu. He attended the Manukau Institute of Technology where he completed a Bachelor of Arts.

Ren specialises in Māori and Polynesian Tattoo, and is passionate about art, he enjoys creating stunning pieces for his clients blending elements such as native New Zealand flora and fauna with traditional Māori design. Ren is currently based at Otautahi Tattoo, Queenstown. Riversdale Arts is looking forward to both displaying Ren's work and hosting his 'pop-up' studio at this year's exhibition.

Riversdale Arts invite up to eighty mixed media artists from around New Zealand to exhibit in Riversdale's large Community Centre for ten days. We have a large variety of mediums covered with paintings, photography, mixed media, sculpture, glass, pottery, ceramics, jewellery and textiles and the price range of exhibits is varied. We enjoy being able to showcase artists from through-out New Zealand with artworks displayed in the heart of Northern Southland.

Riversdale Arts have their own art rooms which are used by the community for various art and craft, classes and meetings. During May we have been running a four week block course, showcasing pottery, dry point etching, acrylic painting and watercolours – these workshops have been very popular and some fantastic art has been produced. During the exhibition period we run classes with invited artists over the two weekends.

Classes this year include:

- Wire Sculpture with Lee van der Geest
- Lino Cut Printing with Helen Darling
- Beginner Acrylic Painting Workshop with Rachel Hirabayashi
- Stitch Art with Sue Lucas
- Willow Ball Making with Suzie Smith
- Wool Felting Techniques with Jane Craske

All booking details for these classes are available on our website www.riversdalearts.co.nz and our facebook page.

July brings the annual Riversdale Art Mixed Media Exhibition back to the Southland arts arena. In its 48th year Riversdale Arts Inc have a wealth of experience in delivering a polished exhibition



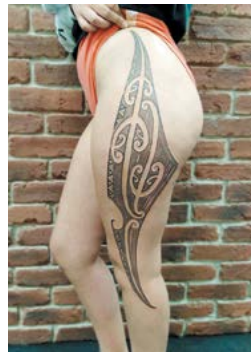
'Wire Sculpture' by Lee van der Geest



'Art' by Renata Karena



'Class' by Sue Lucas



Some of Renata's tattooing



A photo taken from one of the print workshops

Also running alongside the exhibition we run a giftshop which sells smaller artworks from the exhibition artists along with work from invited crafts people throughout the region. This year promises to be full of exciting cash and carry options for people to purchase as the giftshop entries have been coming in thick and fast.

Once again we are running our Emerging Artists Award which has a \$1000 prize and is open to young artists aged from 13 through to 25 from the Southland region.

You can't visit the exhibition without calling into the YUM pop-up café which is run on site by the Balfour Home and School team for the length of the exhibition. Pop in for coffee, lunch and a range of delectable treats.

The exhibition runs from our gala opening night on Friday 2nd July, then daily 11am to 5pm, through to Sunday 11th July closing at 3pm. Follow us on facebook or check out www.riversdalearts.co.nz for tickets and further information.

ART PRODUCTS

LIQUITEX PROFESSIONAL ACRYLIC GOUACHE – COMING SOON!

Liquitex Professional Acrylic Gouache Paints are an acrylic paint with opaque and semi-opaque matte characteristics. The special formula has a very high concentration of pure, ultra-fine pigments resulting in saturated colour.

Gouache is traditionally the paint of choice for matte results. Liquitex Professional Acrylic Gouache formula gives you solid matte colour without reflecting light or showing visible brush strokes. Liquitex Professional Acrylic Gouache Paints are perfect for scanning and mixing with digital media – making it ideal for illustration and design work.

Due to the high level of pigment, most gouaches can crack when drying, yet Liquitex Professional Acrylic Gouache Paints have been designed to bring flexibility to the paint film offering a lasting, crack-free finish when dry without compromising on colour. The result gives you the best possible combination of opacity versus flexibility, with minimum show-through. The range is a combination of both opaque and semi-opaque colours.

Liquitex Professional Acrylic Gouache Paints have a water-resistant and permanent finish when dry and gives you a creamy, fluid texture with no visible brush strokes, straight from the bottle. Even without water, you get true to life and vibrant colours. You can also be assured that when you apply Liquitex Professional Acrylic Gouache Paint there is no drag and it flows onto the surface even without water. This makes it ideal for applying both large areas or fine detail.



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[Click here to view video.](#)

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GOLDEN has developed a new paint that helps artists create immersive fields of colour without the distraction of texture and glare. The paint has a flowing consistency, offering exceptional coverage and a levelling capability as it dries. This unique combination of qualities can only be found in SoFlat Matte Acrylic Colours.

Artists have used gouache for centuries because of its matteness and opacity but are restricted by its inherently sensitive paint film. SoFlat moves beyond these limitations, providing a velvety smooth, durable surface. The advantages of SoFlat are extended by its compatibility with other acrylic paints and mediums, increasing the range of creative effects that can be achieved.

40 colours are available in jars plus two sets, Pop and Zing.

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ART PRODUCTS

SCHMINCKE LIQUID CHARCOALS

The new Schmincke liquid charcoal enables a clean, dust-free way of painting, charcoal drawing, and underpainting with charcoal. Schmincke offers three different colour shades. The three pigments are created by charring fruit seeds from Europe and result in the following unique coal nuances (right).

Schmincke Liquid Charcoal can be used to quickly paint large areas. The liquid charcoal contains the high-quality binder, gum Arabic, like traditional artists' watercolours and gouaches. It has a gouache-like consistency and can be diluted with water, so that different shades, structures and layer thicknesses can be achieved by different application. Depending on the substrate and the thickness of the layer, it can be wiped off by hand and removed with water. Used as thin underpainting (e.g. in oil painting), subsequent paints do not become dirty or become less dirty than with conventional charcoal underpainting



• a cool, bluish grape seed black



• a warm, brownish cherry pit black



• a neutral peach stone black

due to the higher adhesion of the bound carbon pigments to the substrate. Of course, the liquid charcoal can be combined with drawing charcoal. The blurring and removability of the liquid charcoal depends on the surface of the substrate - the more even and firm the surface, the easier to change. Available from Gordon Harris.

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The new special edition HORADAM® AQUARELL 'Supergranulating Watercolours' are now available in 3 sets of 5ml tubes, perfect for sampling these exciting new additions to your watercolour palette. The three sets contain five shades each in the series 'Deep Sea', 'Glacier' and 'Galaxy'. The colours are also available as single 15ml tubes.

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ANTHOLOGY COVER ART AWARD 2021



Submissions are now invited for the Anthology Cover Art Award 2021. Established to foster and support both established and emerging visual artists and provide a platform for publication, the competition is open to multiple genres including painting, printmaking, mixed media, photography and digital media

Works entered must not have appeared on the cover of another publication and not entered simultaneously in any other contest or competition. Works previously exhibited or published on the artist's website, on the interior pages of a book or magazine are accepted.

Entries are invited from artists of all nationalities, living anywhere in the world. There is no limit to entries per person.

The winner will receive a €500 cash prize and publication on the cover of – and editorial coverage in – a future Issue of Anthology.

The winner will also receive a one year subscription to Anthology Magazine

Submission Deadline & Entry Fees:

Deadline: 30 June 2021 – €18 per entry

Terms and Conditions: Entries

- All artwork entered must be the original work of those submitting it. Only one image per entry is allowed.
- There is no limit to the number of entries per person.

- The artist's name should not appear on artwork as judging is anonymous.
- It is not compulsory but works produced within the last three years are preferred.
- Prize winners will be selected by a panel of independent judges and their decision is final.
- Once announced, all entrants will be notified of the result by email. Finalists will be notified by email or telephone.
- By submitting your entry and paying the registration fee, you agree to all of the terms and conditions listed here.

Technical Specifications

- There are no size restrictions but entrants should note that artwork may be cropped so that it fits the cover space (190 x 195mm). Past covers of Anthology can be viewed [here](#).
- Artwork will be accepted in JPG, PNG or PDF form. Maximum file size is 4MB. Winners will be contacted for high resolution images.