

# AOTEAROA OYSTERS ARTIST

## THE NEW ZEALAND ARTISTS MAGAZINE

Series 9 Volume 1 Issue No. 49  
December 2021/January 2022  
DIGITAL COPY

### DEMONSTRATIONS

Watercolour Summer - Evan Woodruffe

How to Paint an Old Barn - Sam Earp

Watercolour Floral

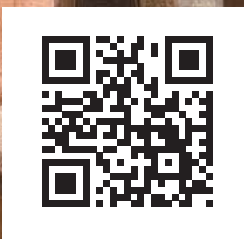
Watercolour Landscape

### ARTISTS FORUM

DOUGIE CHOWNS  
SKETCHBOOK, PART 40

### FEATURED INSIDE:

- Caitlin Johnston • Cindy Woest • Judith Milner • Keeley Eastwood •
- Lorraine Bailey • Magda van der Walt • Sarah Kolver •



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# Featured Artists:

CAITLIN JOHNSTON

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JUDITH MILNER

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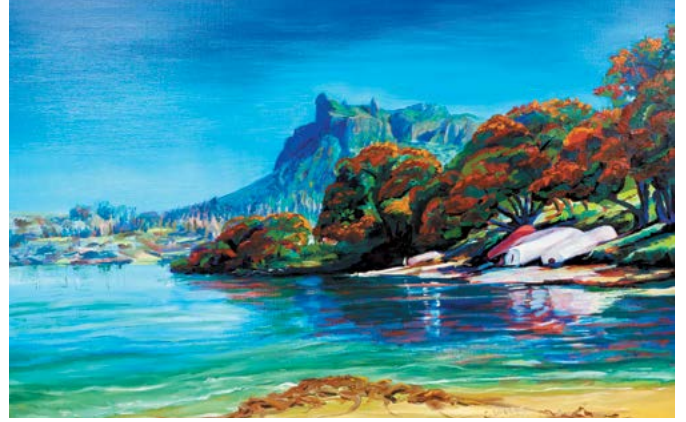
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CINDY WOEST

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MAGDA VAN DER WALT

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SERIES 9

## Contributing Writers



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



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



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



**SAMUEL EARP**  
CONTRIBUTING WRITER  
Samuel Earp is a traditional realism artist who paints landscapes in oils. Born on the island of Guernsey in 1979 he grew up in the South West of England where he did a lot of drawing and painting from an early age. He moved to New Zealand in 2009.



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



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



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



**TEGWYN McCORMACK**  
CONTRIBUTING WRITER  
Tegwyn is a new contributor to Aotearoa Artist, The New Zealand Artist Magazine. She is a final year journalism student at AUT, and we have included her a profile piece on New Zealand Artist Fraser Williamson on page 13.

On the cover: "Bait & Oysters"  
- Judith Milner  
PG 28

**SARAH KOLVER** Page 27



**JOHN A. DUMERGUE** Page 9



**FOCUS ON** Page 13 & 16



**ARTISTS FORUM** Page 24



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# Hooked on Books

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## WATERCOLOUR & HAND LETTERING



*Learn how to combine watercolor illustrations with hand lettering to create beautiful art and gifts. Self-taught artist Tanja Pörtl shares the tips, tricks and know-how she's learned on her creative journey so that you can fast-track your skills.*

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### About the Author

Tanja Pörtl is a media and communications consultant and has been working in a media agency since graduating from her master's degree in 2014. Shortly before her maternity leave in 2017, she discovered hand lettering and watercolor illustration. Self-taught and full of enthusiasm for experimentation she collected a lot of know-how, which today she passes on to others in workshops. Tanja lives in Vienna with her partner and their daughter.

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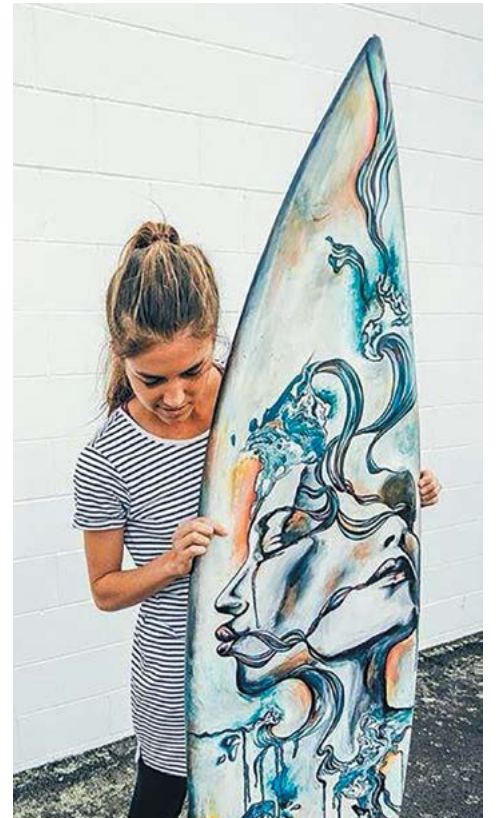
Whats the Music to Your Ears

# Self-taught by the sea

*It is said that if you make a job out of what you love, you'll never work a day in your life. For self-taught artist Caitlin Johnston, this saying is her reality.* By Matt Mortimer



Detail



Caitlin with one of her spectacular boards



Colours of Life - detail



Colours of Life



Colours of Life - detail

Being self-taught brings forward a love of creating things, having to channel your inspiration into your work. Whether it is our surroundings or environment, our current state of mind, or our emotional state. Having to be her own teacher is clearly not something that has held Caitlin back, and she offers this advice for those thinking they have to attend a school to get better, instead instilling a solid work effort in the creative space being more advantageous.

"If you have not studied at a university don't let that hold you back, if you put in the work anyone can be an artist, the main thing is to be inspired...then create," she says.

Caitlin draws this inspiration from here in our beautiful Aotearoa, but also creates from a Central American viewpoint several of us could only dream of. This stems from

the beginning of her creative journey and carries through to her current work too.

"I have always loved the arts, ever since I was young, at school it became my passion and continued to develop while I lived in Panama for three years. There I was inspired by my surroundings and also by reminiscing about my home here in New Zealand; the beautiful nature and waters of Aotearoa," she says.

It's easy to see why the natural environment of Panama has had an influence. Panama bridges the gap between Columbia and Costa Rica, bordering both the Caribbean Sea and the Pacific Ocean. The mountain ranges, waterways, forests and tropical climate all blend into her creative works.

Similar to what our lands showcase here, this has been a source of passion within Caitlin's catalogue of works.



Serenity



**Savour the Sound - detail**

“Since then I have continued to study the arts myself, experiment, research and self teach myself. I find it very inspiring and easy to be creative when self-teaching.”

The beauty of our natural waterways and people feature in her works, with all sorts of materials utilised in each piece. Her enthusiasm brings this to light in each creation she touches.

“I love the water, so that is a big drive in my artwork. New Zealand has such beautiful oceans, it inspires me through it’s colours and nature, also expressions of people and their journey through life, how it shapes who we are today.”

This shaping of people is akin to her favorite mediums. These, much like the works, are vast and continuing to grow.

“I have many – I don’t like to work on canvas...I get bored! I use mainly acrylic, with textures such as mixed media, liquid nails for textures, varnishes, 45 layers of paint



**Savour the Sound**

that is then carved into, wood, and up-cycled surfboards. I collate various images, colours, patterns, and inspiration. I do a quick brainstorm and a rough sketch, start to layer my media, then my colours, and build from there, my art evolves as I go on.

I love sealing the work with a varnish or resin, it makes the colours pop.”

People from Panama, here in New Zealand and America have all received some of these striking works from Caitlin. Locally she is displaying work in Art Matakana gallery and the Orewa Estuary gallery. She is also a member of the latter.

**And what does the future hold?**

“I am currently studying mixed media and using different mediums to start on a new chapter of my art career.” [N](#)



**Hand Carved into 45 Layers**

# FLOWERS

## A Popular Subject for Many Artists

By John A Dumergue



So, while lilies are beautiful and scented and fun to paint please heed this warning. I shifted lilies I had growing to an area not accessible to our cat. When I asked the vet if I could take a photo of the poster he asked me to spread the word about toxic lilies.

Flowers are certainly for all occasions and always a popular choice for artists. The most well known would have to be Sunflowers by Van Gogh. I was fortunate to be gifted a free pass to the Van Gogh Alive Experience, that featured his works here in Christchurch.

In Toronto there has been an audio/visual experience about Impressionism featuring works by Monet, that audiences were raving about. Let's hope we get to see this in New Zealand.

I recently read :- "I perhaps owe having become a painter to flowers." Claude Monet.

The two most amazing gardens I have visited are Monet's in France and The Garden of the Sleeping Giant in Fiji. This is an orchid garden started by the late Raymond Burr who was a long time orchid grower. Burr, a Hollywood actor appeared in TV series' Perry Mason and Ironside. He grew over 1000 new orchids on the twenty hectares.

There was shade cloth above orchids to protect them from too much sun, and also pathways through natural cool vegetation.

I now own a signed print of a cat amongst flowers (not lilies) by the Christchurch Artist Rhonda Campbell. Hillary and Bill Clinton also have one too. A few years ago the Clinton family, while visiting here purchased art from Rhonda, they made visits over a 15 year period which resulted in personal letters from Bill, so I thought it would be great to own one too. Rhonda was happy to exchange a print for one of my sculptured roses, but I gave her two, so a good deal all round.

It was fun making roses using air dry clay and then after AOTEAROA ARTIST - December 2021/January 2022

*While sitting in a Vets waiting room with 'Charlie' our cat, my eyes were drawn to a poster of lilies on a notice board. It was a warning to cat owners about how dangerous lilies are for cats.*



*I researched it further and found lilies are toxic for cats, the leaves, flowers, and even the water in a vase. A cat, while grooming can lick pollen from it's fur also. It takes less than three days to develop kidney failure.*

sealing them applied acrylic paint using the most popular colours that have special meanings.

- Yellow - Friendship
- Red - Love and Romance
- White - Purity - Innocence
- Orange - Passion - Enthusiasm
- Pink - Gratitude - Grace - Admiration - Joy.

Flowers:- Grow them, give them, receive them, and they are a perfect subject to paint. But most of all, enjoy them. N



Five roses, painted with acrylic paint



Dahlias. Acrylic on canvas. 455 X 355



Hydrangeas. Acrylic on canvas. 355 X 455



By Evan Woodruffe

# WATERCOLOUR SUMMER: PAINTING ANYWHERE, ANYTIME



**W**atercolours are easy to set up and pack down, making them the perfect portable paint and for those of us with busy lives. Most watercolour sets contain “pans” of solid paint that lifts off with a wet brush

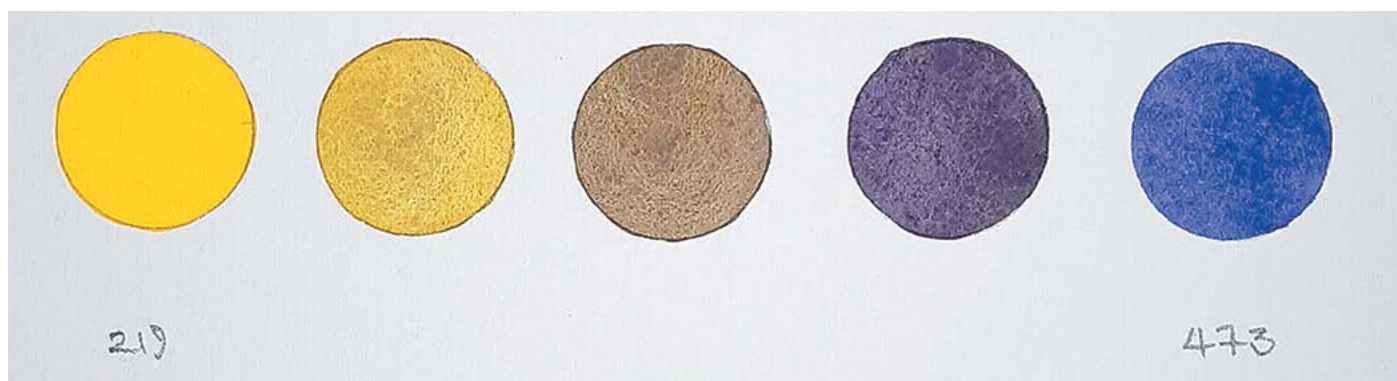
giving us instant colour. These concentrated parcels of colour pack all the paint you need into a tin that fits in your hand – so grab your sunhat and set of watercolours and head out into the countryside!



Even the urban jungle makes for interesting subject matter, with plenty of texture and perspective lines. One becomes the flâneur – wandering the neighbourhood with an eye for what many don’t notice, turning the everyday into art. And if coffee is available nearby, all the better!

I have a small, sturdy carry bag for taking my materials

with me, so I can fit paints, brushes, paper, paper towels, water bottle and jar – enough but just the essentials. One needs to be prepared for a quick pack-up if the rain threatens, and have it lightweight if a high vantage point beckons. A folding stool helps make most painting spots comfortable too.



Many of the professional sets have spaces for you to add your favourite colours to the pre-selection – these are what I prefer. Schmincke set up their standard colour selections according to mixing systems, with cool and warm hues plus earth and dark tones, so a wide range of colours for various subjects are available. For painting outdoors, I like to make sure I add the following colours:

- **Turner's Yellow** is a warm, creamy yellow, brighter than Naples Yellow, and very useful for summer landscapes, whether at the beach or inland it gives that baked in the sun feeling.
- **Transparent Orange** is truly versatile, and many artists find it essential for their mixtures. Added speck by speck to blue, it will darken through to black, allowing you to adjust from cool to warm black with either more or less blue; and produces a range of browns from sienna to umber with corresponding specks of blue. Combined with strong greens such as Phthalo Green, Transparent Orange makes a wide range of landscape greens, and it gives additional warmth to reds.
- **Cobalt Green Dark** was valued as an important landscape colour in the 19th Century, and offers a subtlety and softness that modern Phthalo pigments cannot achieve. Its highly granulating nature adds texture and depth to mixtures and glazes, and it's a great base for creating native bush colours.
- **Cobalt Blue Light** was another important colour in 19th Century landscape painting, and it provides the perfect powder blue for skies. Cobalt Blue Light is a neutral blue for easy, clean colour mixing too.
- **Cobalt Violet Hue** uses a newly developed pigment unique to Schmincke, delivering a soft, balanced violet perfect for shadows. Its strongly granulating nature provides an extra sense of depth when mixed with or glazed over non-granulating colours.

In fact, just these five colours provide great mixing possibilities for the landscape of Aotearoa. For subtle shifts between hues, gradually mix small amounts of a complimentary into its primary, eg the Cobalt Violet Hue into Turner's Yellow, and you'll see the range of deep tones that give you tonal breadth.



Along with paints and paper, my da Vinci Travel Brush is a must. Even in my pocket the brush head is protected inside the handle, and both parts screw together to give me a decent length to work with. Da Vinci also offer "box brushes"

which are short enough to fit inside the smaller watercolour sets, while the larger sets will fit a reasonable size standard brush.



For traveling even lighter, a Tombow Water Brush holds your water supply in the handle, so you don't even need a water jar. Simply squeeze the handle for water to flow through

the brush, to wet the watercolour pans, move the paint on your paper, and to clean between colours.



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Fabriano and Hahnemuhle offer plenty of journals, blocks, and pads for outdoor painting. Journals keep a handy diary of your trips, perhaps including notes and coffee stains alongside the sketches and paintings. Lighter weight pages are fine for dry media, but choose a journal with heavier paper for watercolour. Blocks are glued on all four sides, unlike the single-sided binding of a pad, so offer extra stability for wet painting ("pre-stretched") and don't flap around in the breeze. Just remember to pack a palette knife to slice off a finished painting to reveal fresh sheets underneath. Selecting a Cold Press or Rough texture will help add dimension to your landscape painting.

A painting made from direct observation has a unique freshness and spontaneity. Working in the environment "en plein air" is the best exercise for your eyes, akin to the immediacy of life-drawing, and summer is the perfect time to indulge in it. So be brave, be bold, pack your paints and head out into our beautiful outdoors for a Watercolour Summer. **N**



# Hard work & Serendipity

By Tegwyn McCormack

***Fraser Williamson puts his dreams to canvas and creates wondrous scenes, some of which he doesn't quite understand himself. But they don't need an explanation, it allows people to form their own relationship with his art.***



Take a glance at Fraser's work and get whisked back to the endearing age of five, when you're looking at the pretty pictures while you're supposed to be learning to read. For Gen X's and Millennials who grew up in New Zealand, Fraser's distinct art style will bring a sense of nostalgia. He has been illustrating children's books for 35 years, among a series of other projects and painting for the last 20 years. His work is unique.

Fraser was a willful young man back in the day. If he had his mind set to do something, no one could tell him otherwise. In his final year of school, he told all his teachers that he would not be coming back. He decided to work on his portfolio for the year to study Fine Arts at the Auckland Institute for Technology. He studied there for a year and a half before being 'kicked out for misbehaviour'. This didn't faze him and he went to take on numerous jobs in totally different fields. He studied psychiatric nursing, teaching, worked in a book warehouse, and after his university experience he was a bassist in a band. Finally, the visual arts called to him and at 30 he was offered work illustrating children's books. Looking back, he says "perhaps if I could do it now, I would do it a lot differently than I did at 17". Now in his 60s, he reminisces on the way a person can simply drift through life until finding their calling – today's world is far more intense.

When Fraser was five, another boy in his class named Fraser was watching him draw an airplane, he said, "that's not how you do it" and proceeded to show him how. Even since then, art has been his primary activity. While his father, a doctor, was not particularly artistic, his mother certainly was. She was a home economics teacher with a creative eye for stitching, creating beautiful quilts in her spare time. Although his parents still had a professional bias, they didn't hold Fraser back from studying art, "At that point they were happy for me to do anything that seemed positive and going in some direction".

He passed his creativity down to his son Antonio, who is a talented musician with a wonderful singing voice. Although, Antonio's path is currently veering towards being a mechanic with a great interest in cars. Loisi, Fraser's wife and Antonio's mother is a caregiver. Fraser appreciates her support while he pursues art from their home studio, which occasionally spills into the lounge. "I am an ever-present thing in the house" he says.

Fraser's artwork has been influenced considerably by Tongan culture. In his 20s, Fraser's brother, Matthew, gave him the travel bug after telling him how wonderful Tonga was to visit. Fraser fell in love with Tonga and went in-between New Zealand and Tonga for five years, spending

two to three months there at a time. Living in a Tongan village called Kolovai, where a friend had a surf resort, he became well-known by locals and learnt the language. He would do his art in Tonga by getting work faxed to him and then posting it back to New Zealand. He incorporated imagery from traditional stories into his art, such as his illustrations for the book 'Son of Ma'Afu', about a son of a Tongan chief, and Tapa patterns also appearing in his paintings.

After Fraser met Loisi at a Tongan church in New Zealand, the dynamic in Tonga had changed. He gravitated towards Loisi's village and family who he found to bear quite parochial attitudes, "first you get into the front yard, going to church might get you into the house, but getting into the backyard might take a bit longer".

Tonga is a special place for Fraser, and he often gets asked to illustrate books around Island culture, he recently finished one about Tokelau. Some of his drawings, he says, he would not have been able to do without having seen the scenes in-person.

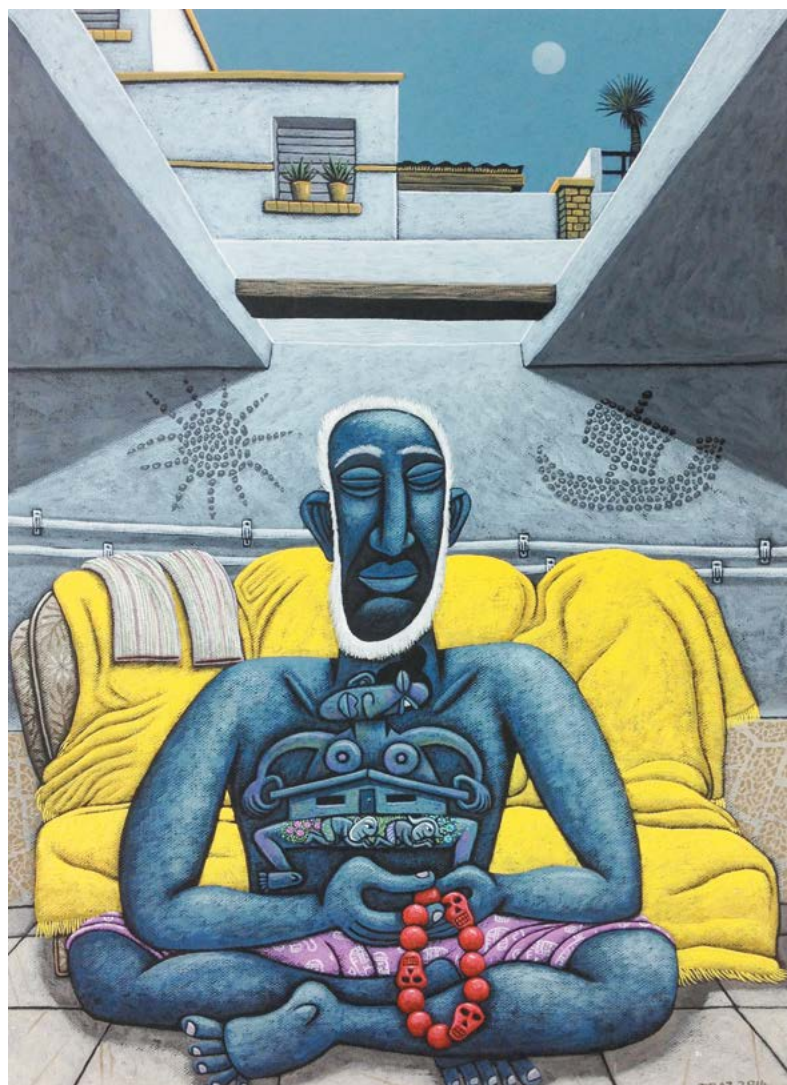
Fraser draws inspiration from everywhere, even from his dreams. He will wake up in the morning and write down what he recalls, and the next time he needs an idea he will flick through his written recollections to see if there are any themes or images developing. He takes the images and puts them straight on to his paintings, then leaves them alone. He doesn't want to over-analyse them. He finds the dream world very interesting, as a lot of the imagery he draws from in his dreams is not something you could think of on the top of your head.

He calls himself a magpie, as he draws inspiration from other artists as well; his iconic almond shaped eyes in his paintings were inspired by imagery from an old album cover. He only uses bright colours if it is to imitate something bright, such as a shiny ring, but generally his colours are specific and quite muted. He uses an old Pantone colour chart to pick his colours, he holds it up to the canvas until he finds the right fit.

Preferring to work with some free rein, the only time he has withdrawn from a job is when someone asked him to make his faces look cuter.

He has been doing fortnightly illustrations for the NZ Doctor Magazine for 35 years, and they give him a lot of leeway. He also does exhibitions with the Flagstaff Gallery every one to two years and has a long-standing relationship with the gallery. Heather Stewart, the gallery manager, says that "Fraser has been lovely to work with over the eight years he has been with the gallery, and he is extremely approachable".

Fraser puts a lot of effort into his work to make sure it is just right, sitting and looking at his paintings until he can spot something to improve on. "Self-doubt that comes with being an artist never really goes away. Creating something for



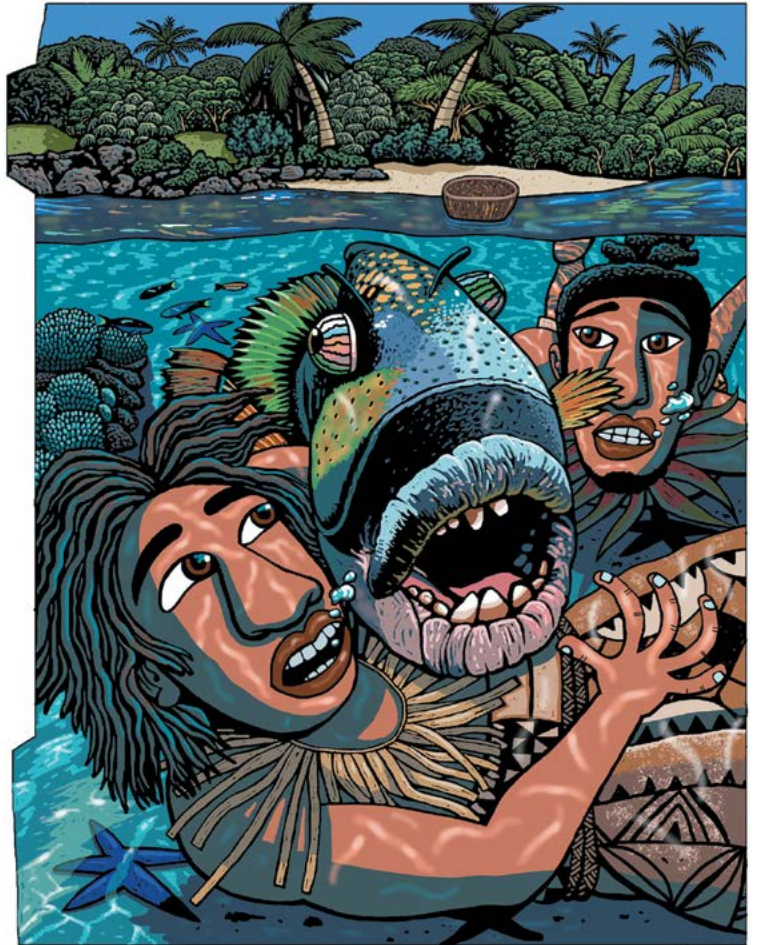
pleasure is one thing but creating something and hoping it will sell comes with its own challenges. People might say things about your work that stick with you and mess with your mind, but it is something that comes part and parcel with being an artist. A piece that takes longer to sell may make your confidence waiver, but someone could buy it next week, it is an aspect of the career that it is out of one's control."



Fraser says he would rather people love or hate his work, “the worst thing is someone in that middle ground where they are completely disinterested and keep walking”.

His advice to aspiring artists is that you must keep working hard and putting yourself out there, and relentlessly do your own thing.

Fraser says that selling art is “partly hard work, and partly serendipity”. N



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# AOTEAROA ARTIST



***Ailsa Martin Buss has always admired the works of Paul Signac and George Seurat, whose works evoked an aura of ethereal quality, as opposed to the Cloisonnism (Flat, Bold areas of painting outlined with black lines) of Paul Gauguin. Initially I aspired to be a David Hockney or a Don Binney or a Rita Angus or the said Gauguin, but there could be only one of those so I resolved to be myself***

I started with oils and continued in that vein for many years till at the age of 88 I was forced by necessity into a Rest Home. As a very mucky painter I no longer dared to “embellish” the walls of my tiny room with dabs of different hues of paint. It now had to be ‘Dry Art’.

My last painting before I relocated was an oil painting of a cat done in Pointillism which I intended to be shown at the Easter Show in 2020 which of course was cancelled. Undeterred, I started thinking of different mediums.

On a visit to The French Art Shop I noticed a case of 100 (No exaggeration) Dual Tip Markers reduced in price. Like a child I was fascinated by the colours, so I impulsively purchased them. What to do with 100 marking pens? I wasn’t even a sign writer. I remembered my last attempt at Pointillism and this gave me an idea.

I went outside and looked at the ‘Faux Brick’ style of architecture reminiscent to my mind of the Scottish croft

cottages. They were quaintly artistic. How to ‘do’ bricks without making the drawing too ‘busy?’. I photographed them and put my domicile to paper – in dots. After several days, or weeks maybe, a significant picture emerged. I was excited by this prospect and went on to do images of another part of the complex, and also roses and landscapes, portraits and even the Prime Minister which I scrapped because she looked as if she had measles or scarlet fever.. I intend to give it another try. Portraits must be the most difficult procedure in any medium, but with pointillism it seems impossible. However I intend to achieve the impossible at some stage.

The term Pointillism was coined by art critics in 1886 to ridicule the works of those artists, but is now used without its pejorative connotations. (Ref Google) The technique relies on the ability of the eye to blend the dots into a recognisable picture. Spaced out dots come out as light tones whereas a heavily dotted area resembles darker parts of the drawing.





The dots can be graduated into 'shaded' and 'non-shaded' areas. It takes a lot of practice to do the blending properly, I found out. You can't use a blending tool with this medium.

I start with a pencil outline. I don't do the shading at this stage but sit and decide on the design. I need to be very careful as markers can't be erased. Being an ex oil painter I was becoming very careless as errors could be covered with more paint as that is an opaque medium. I tried covering my mistakes with white acrylic paint, then with white liquitex with disastrous results. The felt tips were not water tight and of course the covering paint is essentially water based. The mistakes eventually reappeared through the disguises. This

resulted in my starting from scratch again. So I needed to get the foundations right before I put pen to paper. All aspects of the drawing have to be decided the beginning. The time and effort given to the foundation is well worth it.

Then the inevitable accident happened. A drop of water fell onto my drawing, making a 'hole' in the piece of work. After a period of frustration I decided to trial the entire piece with brushed-in water. Now it resembled an amateurish piece of watercolour. Well, Signac and Seurat didn't have any white showing between the dots so I won't either. Then dry I went over the dots again. Eureka! (Well, somewhat). N

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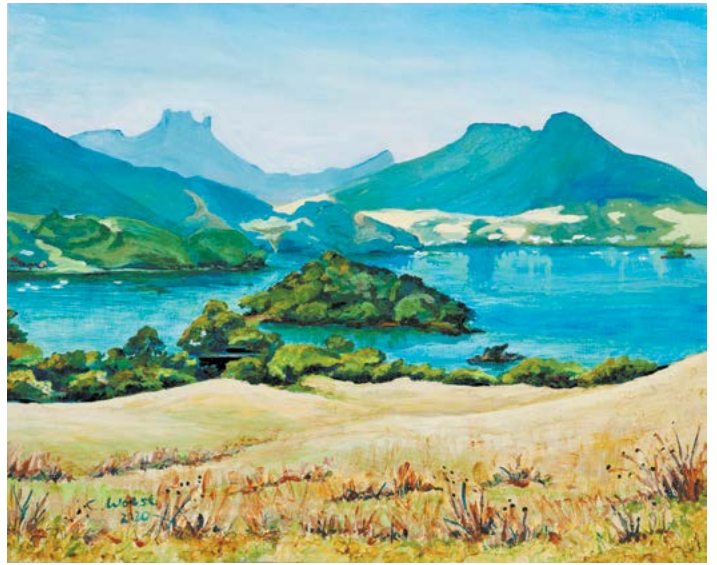
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*'Swimming at Smugglers Bay' - 560 x 203mm. Oil on board*



*'Bream Head and High Island' - 410 x 510mm. Oil on canvas*

# Honest Abandon

Meg Mclsaac and Cindy Woest

***While visiting Dougie Chowns one Sunday, I met a neighbour of his, Cindy Woest. Cindy is a very talented woman with a pioneering spirit and endless 'get up and go.' She has the ability to tramp into a spot she enjoys, with her canvas and paint, and just - in a couple of hours - produce a painting so true to the view, yet with a loose, pleasing technique. Cindy also writes for this magazine as well as others and is indeed, multi-talented. She tells us her story***

I love being outside – the sights, sounds and physical connection with everything outdoors makes me somehow feel part of a larger whole. Being in nature, as a specific part of the 'outside', leaves me with a sense of generic wellbeing that travels with me when I return to my 'inside' and very average life. The uplifting impact of this residual feeling (which can last for days) has drawn me into capturing that 'happiness essence' so that I can use it to stir up good memories for myself and hopefully others viewing my work.

It wasn't always this simple. After leaving school my portfolio was accepted by the School of Fine Art at Rhodes University in Grahamstown, South Africa. The school has a long history of producing cutting-edge artists. At the time it was led by Professor Robert Brooks and the painting tutor was Noel Hodnett. Both are internationally renowned artists. I wanted to be a professional artist too; so, I knew it was the place to be. I knew the chances of making it as a professional were slim. So, while studying art I also studied geography because I thought that if I didn't make it as an artist, at least I could teach two subjects to kids at school. After three years of eight hours a day in the studio, and intense studying of art history, drawing and oil painting; I realized that, even though I was in the top 10 in my painting class in terms of technical ability, there was no way I was going to make it as an artist. This was especially rammed home to me as I painted alongside a classmate and good friend who I felt was streets ahead of me in terms of modern art psychology – Nigel Mullins has since done very well, with international exhibitions in London and New York now under his belt.

However, I digress. I realised in my third year that I just didn't have it in me. I didn't want to be deep and meaningful and contemplate the true nature of Art. "Is it an 'ism or is it art?" was the constant question we were asked of any art works we studied or produced.

I didn't want to paint uncomfortable, violent, sad or challenging stuff. I didn't think that modern art, even though I knew the theory inside out, was something I wanted to do. And to top it off, I loved uncool art that was beautiful, happy and lyrical like Art Nouveau, the Pre-Raphaelites and Impressionism. I knew that to be a good artist I'd have to give up this joy and celebration of human warmth in paintings. It was kind of embarrassing that I wanted colour and joy from my work because I knew that THAT wasn't very arty nor deep and meaningful. Let alone conceptually new or groundbreaking.

AOTEAROA ARTIST - December 2021/January 2022



*'McKenzie Bay, Whangarei Heads' - 300 x 300mm. Oil canvas*



*'Kahakaha at high tide' - 900 x 700mm. Oil on canvas*

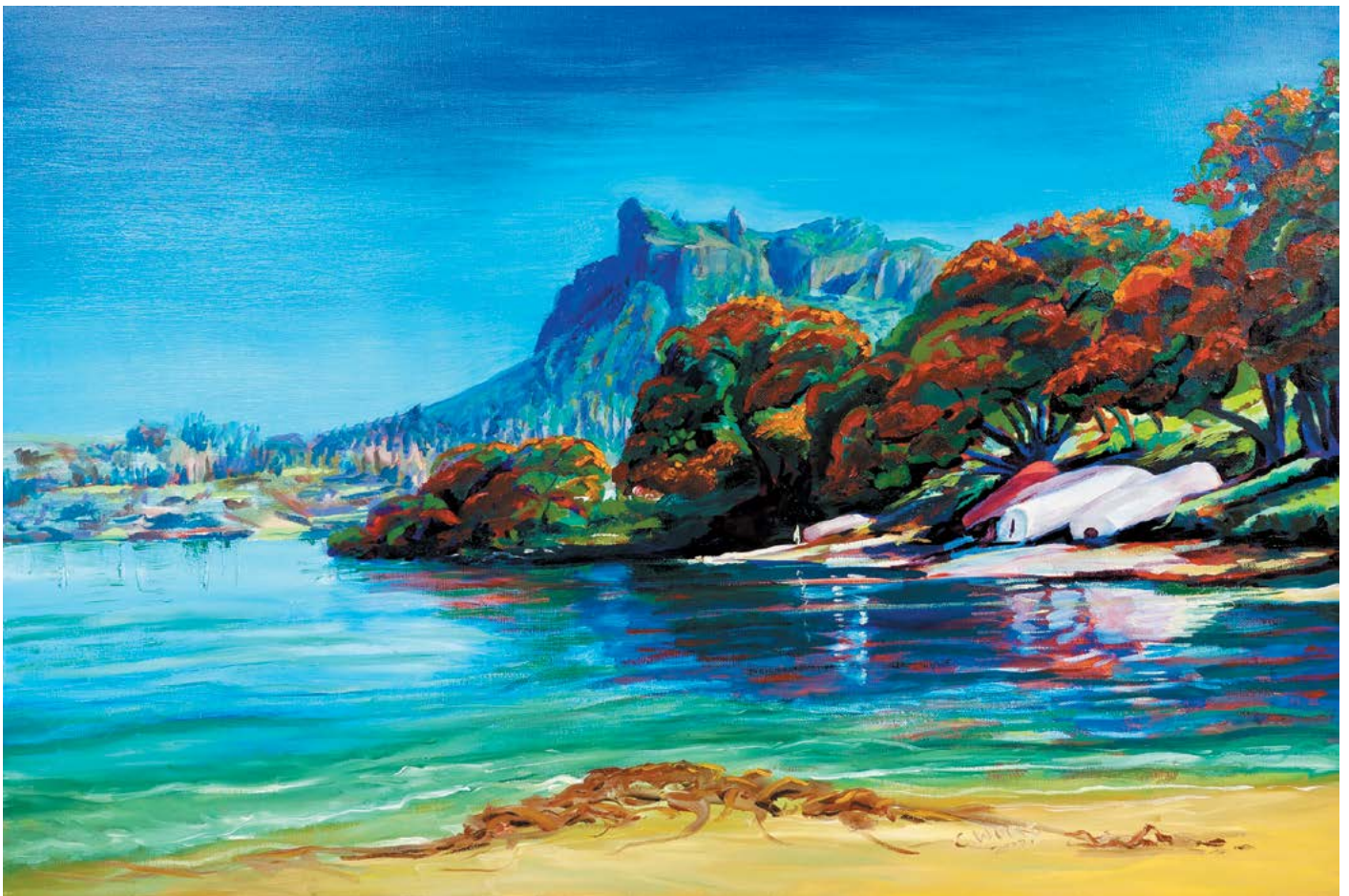


***'Coming home' - 400 x 200mm. Oil on board***

It was a cruel blow. I adjusted, pivoted, decided I would probably damage children if I did become a teacher; and I instead decided to design the world into a better place if I couldn't paint it that way. I knew our urban environments needed thoughtful work to make them more livable and sustainable, and especially the post-apartheid cities in South Africa would need serious re-integration work. I won scholarships and bursaries and achieved a master's degree in city and regional planning from the University of Cape Town - I became a spatial planner just in time to contribute

to Nelson Mandela's Reconstruction and Development Programme.

After immigrating to New Zealand I also became a strategy and policy planner, because at that stage spatial planning was not a thing here. After 30 years in the corporate and government planning world, I decided in 2020 that I was old enough to do what I wanted to do, rather than that which I should. So, genius or not, I am now a painter who paints to bring joy into both my own, and hopefully others', lives.




***'Mt Manaia from Taurikura Bay' - 600 x 400mm. Oil on canvas***

For me, art is not about challenging the viewer, or pushing boundaries further than anyone else, or making the viewer experience fear, sadness, angst or shock. Cezanne once said, "If I were called upon to define briefly the word art, I should call it the reproduction of what the senses perceive in nature, seen through the veil of the soul." My soul says I want to create pieces that represent our joyful memories of the outdoors – those feelings about places we remember while sitting inside on a rainy, cold day. Paintings that evoke memories of the warmth of the sun, the coolness of the forest, the sand, grass or soil beneath your feet; seeing the blues and greens of the sea and the bush; hearing the waves, laughter, running water, the birds, the wind. Feeling content and connected. When I remember days like this, my visual memories are super saturated with colour. There is no black or grey. There is light, movement, brilliance, joy, dazzle, looseness, reflection and colour.

In Art circles, this type of art is seen as lightweight, amateur, kitsch. I feel that any art that strives to make you feel joy and warmth is by definition seen by 'Those Who Know Real Art' as plebeian, irrelevant, worthy only of derision and dismissal. It is not worthy of the art critics and their convoluted pretentious language in long essays needed to explain what you are looking at. No angst, no weeping, no exposure of the underbelly, no deconstructive experience. No self-important back story needed here.

Van Gogh said, "It is not the language of painters but the language of nature which one should listen to, the feeling for the things themselves, for reality, is more important than the feeling for pictures." I'm with you there Vincent. And if people want to have my joy on their walls because the memories uplift them on a daily basis too – well, I say jump in my boat: lets all be mentally stronger and happier and celebrate our good memories on our walls with those painted symbols that mean so much to us because of the reality they help us remember; because they lift us when we look at them. Life's short. Let's enjoy it with honest abandon while we can.

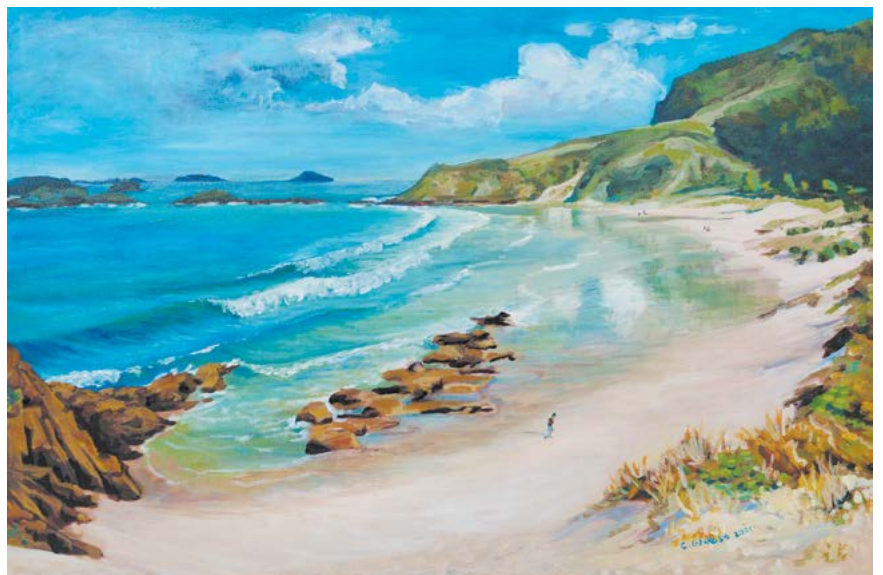
If you want to see more of my work, have a look at my [instagram: Cindy Woest Art](#). Get in touch if you feel the same, maybe we can start a new Memories Art movement during these pandemic days. 



**'Appin, Whangarei Heads' - 540 x 410mm. Belgium Linen on board**



**'Ocean beach from Radar Hill' - 800 x 600mm. Oil on board**



**'Afternoon walk, Ocean Beach' - 700 x 500mm. Oil on canvas**

# A guide to: Watercolour Floral



I start by making a light sketch using a hard graphite pencil (2H). The goal here is to draw in a loose way, mimicking the natural movement and shapes of the flowers. Once I'm happy with the general appearance, I'll use a kneaded eraser to lighten my marks as much as possible.



Then I'll move onto painting the shadows with Dioxazine Purple. In areas where the shadow is strongest, I'll mix Dioxazine Purple with Ultramarine to add depth. I use a round brush at this stage (Cotman size 6). The belly of the brush covers large areas, while the tip is good for precision.



It's time to add some colour! Permanent Rose is a beautiful pink shade to add as a second layer on the flower. I'll add dimension by colouring one side of each petal with a double layer so it appears darker. To create highlights, I'll use a clean damp brush to remove some pigment from the paper.



Next, using a flat brush, I'll add an intense wash of Sap Green mixed with Ultramarine to frame the flower with leaves. A trick I love to use is scratching a bit of the pigment off the paper's surface in the middle of a leaf. This technique makes the leaves appear a bit rougher and more lifelike.



With a small round brush (Cotman size 1), I'll paint the delicate lines on the pink petals. As the arrangement continues to take shape, I'll try and add a few lighter leaves to create a fuller final piece – for these leafy features I mix Sap Green, Dioxazine Purple and a touch of Ultramarine.



Now I'll add another layer of Permanent Rose to the folds of the biggest petals. This makes the chrysanthemum appear more flowy and natural. This stage is all about observing and building; adding details and deepening the shadows until I'm happy with the results.



7



The center of the flower needs a light wash of Lemon-Yellow hue mixed with Sap Green to imitate the look of fresh petals. I'll add the same colour in few other places to make my artwork more cohesive. To anchor the flower and paint the stem, I use a saturated wash of Dioxazine Purple with Sap Green.



*Malgorzata Zdanio*

8



As a finishing touch, I like to apply Chinese White Watercolour with very little water on my round brush. I'll load a lot of pigment and use it almost like an opaque gouache. The goal here is to bring back the highlights and enhance the contrast of the final piece.

My name is Malgorzata Zdanio, I live and work in Belgium, and I'm a self-taught artist. My style and practice are influenced and inspired by nature, so for me, the translucency, luminosity and pastel qualities of watercolours help bring that inspiration to life. For my floral tutorial I've used Winsor & Newton Cotman Watercolours and brushes.

Materials & equipment:

- Cotman Watercolour Floral Pocket Set
- Cotman Brush
- Watercolour paper
- Masking tape\*



\*Optional

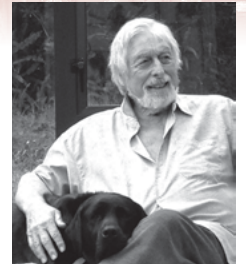
Colours Used (Available in the Cotman Watercolour Floral Pocket Set):



**Tip:**  
Using a limited palette of colours that mix well together will give you a lot of variety, flexibility and confidence when you're just getting started.

# Artists Forum Sketch Club

## CLICK for the 'Up side' of Lock down



By Dougie Chowns

***A Wednesday morning and I wonder how many people will gather around the world in the next 24 hours to join an art group, a sketch club or simply to get their paints and brushes out and enjoy being lost to our crazy world without a care for an hour or two. No doubt the art material suppliers have a good idea. For myself and in solitary 90 weeks plus I have been getting to do many things that I would perhaps not have done - however an 'Art Click' is satisfying.***

**Y**our painting group is maybe your big weekly event to socialise, paint a little, look at each others work and discuss the price of this and that, a coffee and chat with friends and like minds. Making artwork at home alone can be, and maybe is for many, a useful productive time but with Covid lockdowns, socialising at your art groups with friends is no doubt seriously missed. Artist's tend to bounce off each other.

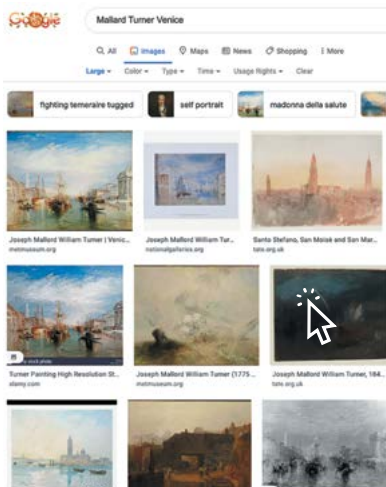


1949 Vallauris, France  
Picasso at work in his atelier

[CLICK](#)



[Frances Hodgkins \(CLICK\)](#)



Art for me is a communication to others not as many suggest in New Zealand. for oneself. Sketch clubs and painting together are times much missed especially for those who live alone.

Many professional artists in their long careers enjoyed, even demanded the stimulation of travel, a new scene, colours, rooftops, a seascape or portrait. [Mallord Turner \(CLICK\)](#) and [Frances Hodgkins \(CLICK\)](#) you all know and come instantly to mind, both years apart, but well known in New Zealand. I am





How about click on Internet? Google and YouTube are my preference, all is possible! The 'Upside of Lock down' has taken me back into my memories, which has been rewarding. Google and YouTube can be amazing, reminding details, filling in, informing and generally making up for not being able to visit places or museums for oneself. Modern technology does have an 'up side' – as long as we know how to get to what you wish to see. I am not too bad . . . so lets try something as I write . . .

I remember four medieval paintings of Saint Vincent when working and living in Portugal.

A once only quick brief visit to the National Gallery, a figurative portraiture I remember them specially because I thought at the time in 1965 that Portuguese people no longer look anything like the people portrayed in the painting. In four hundred years the people of Portugal have radically changed.

So lets have a look. [Enter National Museum Lisbon](#). "OK, I have Museu Nacional de Arte Antiga. That's it! And instantly a mass of thumb nail visuals, scroll down as I don't remember the name of the subject or artist and ?... there it is! The Painter Nuño Gonçalves . . . I should have remembered that as my office was in Conçalves Zarco behind the Monistario close to Belem and the monument to the Navigators that I passed daily.

WOW. Instant information and everything – a painting I have not thought about for years – solved.

What intrigues me and bearing in mind they are all portraits – and that none of them look Portuguese – why? As a figurative painter this I need to know. No doubt 400 years of African Colonisation by a tiny country in Angola and Mozambique where even my staff had to serve or be in the military – they mingled with Africans, but lets remember also that Lusitania was part of the Bagdad Caphilate in the year 1400. This painting starts to become interesting as all Portuguese to day are of mixed blood, what is called Mestizo or Mullatto in the Caribbean. I suspect very similar to those who identify as Māori today with McGregor or Jackson's mid European Jewish grandads or mothers.

The Salamanca Roman Catholic Priests depicted were from the north of the then Spanish Arab state in Cordoba. These Christians had European ancestors. Spain did not exist – España a French term I was told, for lands south of the Pyrenees. A mass of small kingdoms, Leon, Catalunya, Andalusia, Lusitania and many more. Henry VIII's wife Catherine was from Aragon and thats to my mind recent! Do you say its not? 1500? . . . well I am 85 and its only 6 times my life to 1511! think - six people in a row? Thats recent!!! Yes?

Six times my lifetime and the population has changed!  
As a figurative Artist it amazes me that we can recognise



a specific person when they are in a crowd of thousands – actually dogs and cats do also but thats another story.



Up until Jumbo Jets were invented it was easy! I saw the first ever Jumbo in Puerto Rico in 1970 on it's world tour. Normans always had straight noses, Campbell's had bent noses, Jews had big noses, Chinese had oval slit eyes and the Japanese were a small people – not like their 20th century children. Eskimos have heavy fatty eyelids to stop the eyes freezing, the Irish ... no lets leave the Irish out – (Dave Allen has cheered me no end on YouTube this Lock down!) what I am saying is that over generations visually people who looked quite different up until about 1950 appear to have changed. The world has changed and how we create art is changing as it always has, again, and again this is normal and must be anticipated.

The computer artist can easily predict facial mixes for fun – they call that synthetic media or Deep Fakes. In the entertainment industry today it's possible to stitch a well filmed or televised face onto an actors body. Can we believe

anything we see today. The manipulation of a moving image is in demand and will become normal. The down side, film maker Stanley Kubrick foresaw in his 1960's film 2001 Space Odyssey is with us. [CLICK](#)

Frustrated at my ipad pro I swore @#&^%\$#6∞™£ \$!!!!! Siri, unasked for, replied: "Thats not a very nice thing to say!" I laughed ... but that's quite awful! To seriously accept that your computer may tell you: that brush stroke is not in the right place, the colour is wrong, go sit in the corner! WOW! I say no more.

I shall be travelling over summer again by car with caravan, If any of you would like to meet up at your sketch club and talk face to face – please get in touch. I would enjoy to meet my invisible readers, my unknown. [N](#)

# 'CLICK'

***Now click on any of the people and places I have written about. Click on the pictures and see where they take you!***



# Compositions of Life

**Many artists will shy away from portraiture. If the symmetry and, attention to detail aren't enough, there's also the making a likeness that is accurate to the subject. Not only does Auckland-based artist Judith Milner embrace this challenge – she excels – to the point of being commissioned to do just that.**

**By Matt Mortimer**



Judith explains one such time, that was a little more special than most; "In 2020 I was commissioned to paint portraits showcasing nine of the driving forces behind the Women's Fund for their granting round event. It was an honour to be able to paint these amazing women doing such important work in the charitable sector and to have my work displayed at the venue."

It's a long way from the beginnings of high school study and later into university to get to this point – especially given her education background is predominantly in the legal sector.

"I studied Art and Art History at high school (1996) and

seriously considered pursuing a fine art degree but ultimately I opted to follow a traditionally more secure career path. I did a conjoint Bachelor of Arts and Laws (1997-2001), which included Art History among my arts subjects, before working as a corporate lawyer for over 13 years."

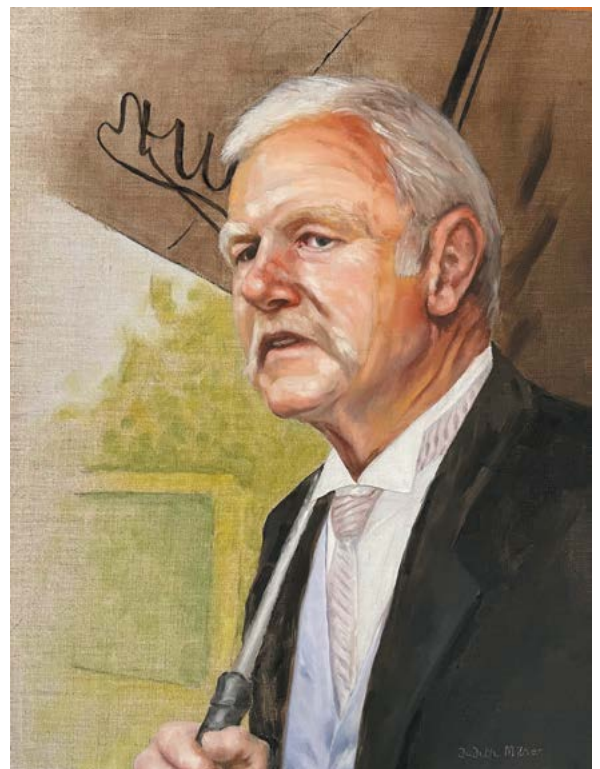
This schooling and thirst for knowledge still continues today, with Judith in her third year at Browne School of Art in Auckland; being in her third year of their year-long painting classes.

It doesn't stop at Browne however, with her artistic community a broad one.

"I'm also a member of Mairangi Arts Centre, NorthArt,



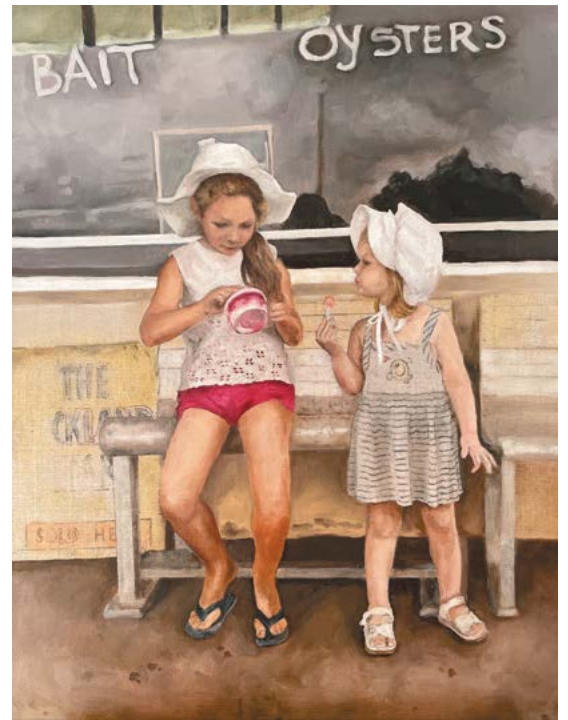
**Exhibition BSA Gallery 2020 - Nine Driving Forces**



**'Don' - 350 x 450mm. Oil on linen**



**'Wish I Was Here' - 450 x 350mm . Oil on linen**



**'Bait & Oysters' - Cover Pic - 450 x 350 mm. Oil on linen**



**'Bond' - 450mm x 350mm. Oil on linen**



**'Turning Within - I Was & I Am' - 350 x 450mm. Oil on linen**

Kumeu Arts, EAAC, and Lakehouse Arts. All of these organisations are a great way of connecting with other creatives and staying abreast of what is going on in the local arts community," she notes.

Judith's process for creating is not always from a live sitter, as can often be the case. "I mainly work from photographs," she says.

"I will start by thinking about the composition and playing with cropping the image in different ways until I am happy. For more complex scenes, I will do some rough sketches to get the composition I'm happy with. Then I will sketch this onto my canvas with pencil or charcoal or sometimes with thin paint. Then I start painting. I like to paint 'alla prima' or wet into wet rather than layering the paint and using glazes. Sometimes a final glaze once the painting is dry can add a beautiful depth and luminosity."

This depth doesn't come without good materials and tools. As with many who create on canvas her brushes are the many different brands she has collected over time. Not so with what each portrait is applied to, however.

"I really like to paint on linen and use National Art Materials' (NAM) stretched linen canvases or canvas linen panels for most of my paintings.

For paints I use a mix of Gamblin oil colours, they have a great range and I find the quality and intensity of the pigments to be fantastic. I also find the Schminke Akademie range to be good and affordable."

What you see here is some attractive work to even the most discerning eye, with the amount of exhibitions her creativity has been highlighted



**'Pink Summer' - 300 x 300. Oil on linen**



**'Litia' - 300 x 300mm. Oil on linen**



**'Ella' - 300 x 400mm. Oil on linen**



**'Indiana' - 300 x 300. Oil on linen**


in a real testament to just how good her works are. "I have exhibited at BSA Gallery several times and currently I have paintings in the following exhibitions: the Walker and Hall Art Awards at Waiheke Community Gallery; the Kumeu Art Awards at Kumeu Arts Centre; the Hawkes Bay Art Review at Creative Arts Napier; the Mairangi Arts Centre Members' Show at Mairangi Arts Centre (4 Dec – 19 Jan); and the BSA end-of-year show. I am also very excited that in April 2022, I will be having a

solo show at Studio One – Toi Tu."

[Visit Judith's webpage](#) to explore her work up close, much like many who have here, Australia, the United Kingdom and the United Arab Emirates.

Aside from portraiture, Judith is broadening her horizons, so expect more wide-ranging work in future.

"I am enjoying trying my hand at landscapes and other subjects. I really like iconic New Zealand imagery but try to paint it in my own unique way," she says.

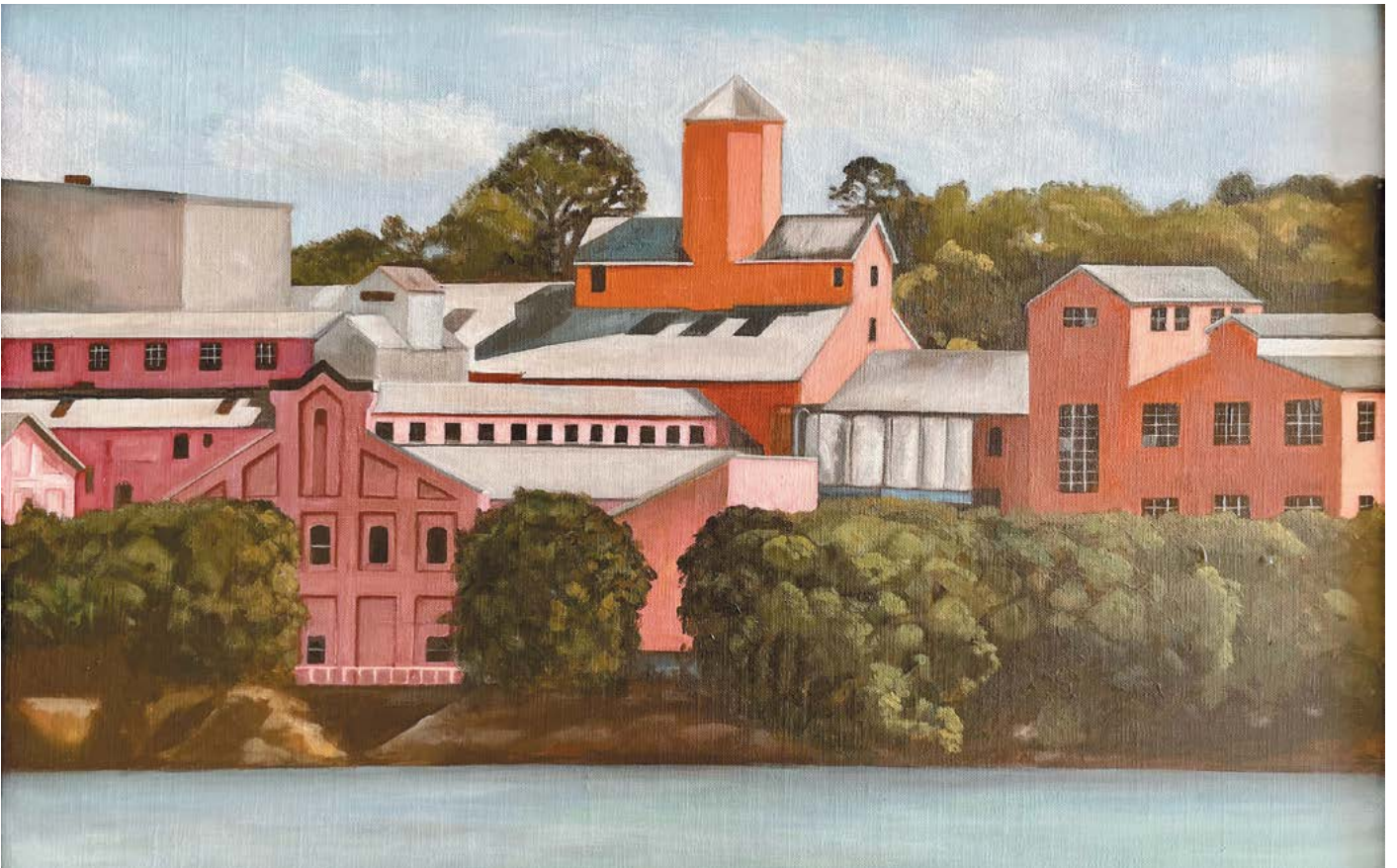
"I think it's important to continue to do my own self-directed work as well as commissions." 



*'Geniveve'* - 300 x 400mm. Oil on linen



*'Rachel'* - 205 x 300mm. Oil on linen



*'Sweet Memories'* - 600 x 400mm. Oil on linen

# How to Paint an Old Barn

May 6, 2021 Samuel Earp

*In this painting tutorial I will show you how to paint this countryside scene featuring an old barn. This painting is inspired by the south island of New Zealand. Suitable for oils and acrylics.*



## Reference Photos

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

## Colours

The colours I used in this painting are as follows:

- Titanium white
- Burnt sienna
- Yellow oxide (you can also use yellow ochre instead)
- Cadmium yellow
- Cadmium orange
- Quinacridone crimson (you can also use alizarin crimson instead)

- Ultramarine blue
- Phthalo green

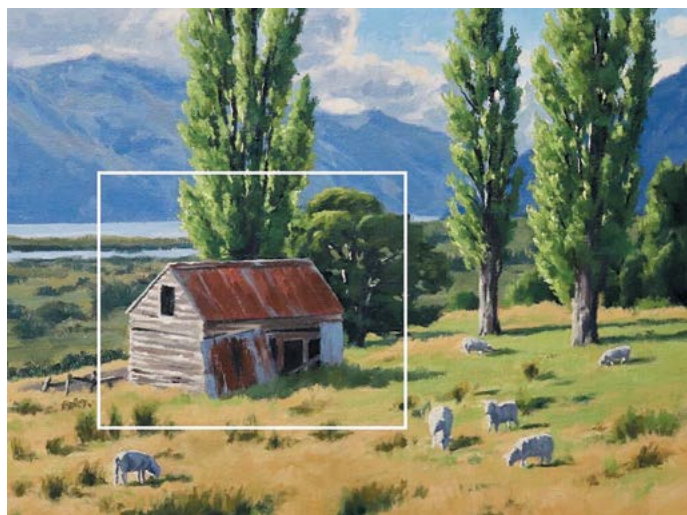
## Brushes

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

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

## Composition

The painting incorporates a group mass composition where the barn, poplar tree and gum tree is the main area of interest in the painting.



## Stage One - Blocking in the Painting

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

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



I begin by painting the dark values and shadows first as this will help me to quickly establish a tonal dynamic in the painting. Values are how light or dark a subject is and we will find our darkest values in the foreground of a landscape but as landforms recede into the distance darks are not as dark as the value range narrows.

I paint the clouds with a mix of ultramarine blue, burnt sienna, titanium white and a little quinacridone crimson to give the mix a violet tint.

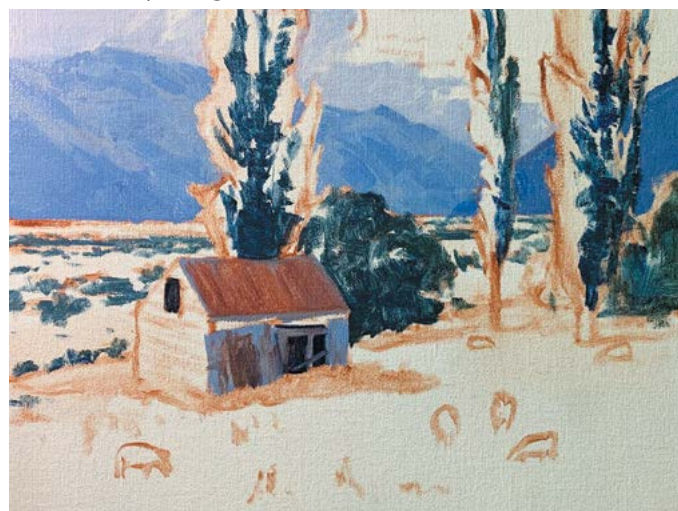
I use the same colours in the mountains but with much less titanium white to make the value of the colour mix darker. I haven't mixed the colour thoroughly to allow some of the individual hues to be visible. I have also used the same colour combination for the shadows in the barn but in

varying amounts. The barn roof has a lot more burnt sienna in the mix and less ultramarine blue to give the roof a rusty appearance.

The metal walls of the barn have a lot more blue in the mix and are a similar colour to the background mountains. By using the same colours for the clouds, mountains and barn means that I have tied these zones together and so there is more colour harmony in the painting.

The Lombardy poplar trees have the darkest shadows in the painting. Trees are some of the darkest values to be found in the landscape and I have used a simple mix of ultramarine blue and yellow oxide.

I am mainly using No.5 flat brushes.



I paint the cloud highlights with a mix of titanium white and burnt sienna. The sky is a mix of Ultramarine blue, titanium white and a little phthalo green.

Overall I am trying to keep my colour mixes simple so I can create cleaner colour and I apply this approach to the mid ground. The mid ground is in shadow and I have used a mix of ultramarine blue, yellow oxide and titanium white in varying amounts to create different textures. I have also rounded off the greens with a little quinacridone crimson.



Moving forward in the painting I begin working on the Lombardy poplar trees in the foreground. I am using a more saturated green and I mix yellow oxide, ultramarine blue to start with and then I increase the saturation by adding some cadmium yellow. I can make the value lighter if I need

to by mixing in some titanium white and I also mix in a little cadmium orange to round off the green and make the colour look more organic.

I am keeping the values of the greens in the tree foliage darker at this stage so I have plenty of room to add lighter layers later on in the painting.



Next I start blocking in the grass in the foreground which is a mix of pale green grass and straw coloured grass. The green grass is the same colour mix as the foliage in the Lombardy poplars but with more titanium white in the mix and also a little phthalo green.

The straw coloured grass is a mix of yellow oxide, titanium white and quinacridone crimson. If I need to desaturate the colour I can mix in a little ultramarine blue.

The barn and trees are casting shadows in the grass and it's very important that we paint these so as to add to the realism of the scene. The grass shadows are a mix of ultramarine blue, yellow oxide, titanium white and quinacridone crimson.

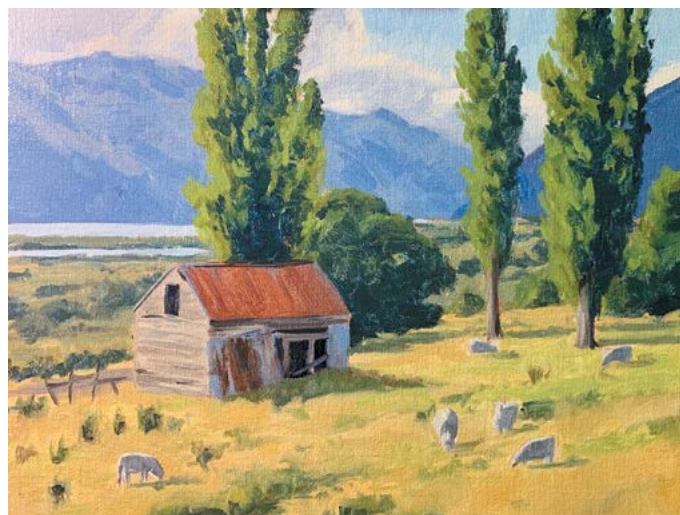


I complete the blocking-in stage by painting the sunlit side of the barn which is a mix of burnt sienna, ultramarine blue, a lot of titanium white and a little yellow oxide. Keep in mind the value of this colour is light.

Finally I mark in the basic shapes of the sheep with a mix of ultramarine blue, burnt sienna, quinacridone crimson and titanium white, the same colours I used in the clouds and mountains. For the highlights I used a mix of titanium white with a little burnt sienna.

At this point in the painting I allow it to dry so I can begin adding details to it. During the blocking-in stage I am not at all worried about details as I want the loose brushwork to come through in the painting.

It's here I want to make sure all of my colours and values are working, then I can move onto the next stage.



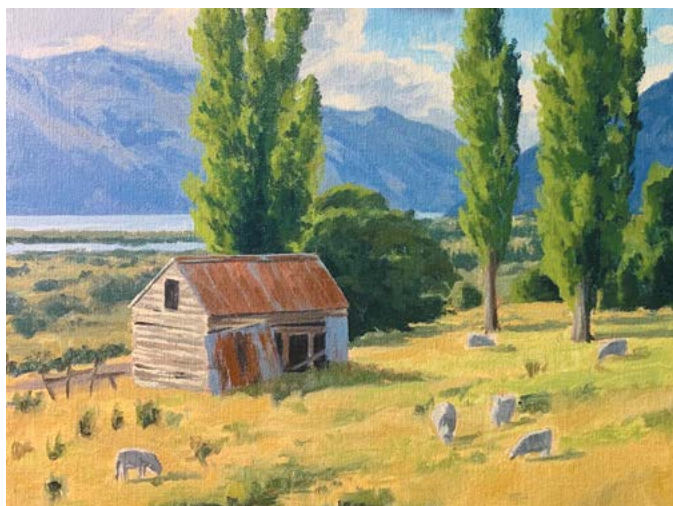
## Stage Two - Modelling and Adding Details

In this stage of the painting I am adding more details and refining the various zones. I am essentially using the same colours that I used during the blocking-in stage but building up my lighter values to create a three dimensional effect and atmospheric depth in the painting.

I added a few details to the clouds and mountains in the background but not very much. In general I go sparingly with the details so as not to overcomplicate the painting or confuse the eye.

I begin adding details to the barn where I am essentially using the same colours as I did during the blocking-in stage but I am mixing lighter value colours.

I begin modelling the Lombardy poplar trees adjusting the shadows and adding lighter layers of paint to the areas of the tree canopies that are in full sunlight. My green mix is still the same using yellow oxide, ultramarine blue, cadmium yellow but with more titanium white. I also mix in a little cadmium orange and in places phthalo green which increases the saturation.



I add lighter layers to the grass in the foreground and again essentially using the same colours as before. During the modelling stage I am preparing the painting so I can add final details and highlights that will make the painting come alive.



### Stage Three - Final Details

I have let my painting dry again and it is here where I add the final details to my art work. This is where I will be using my lightest values as well.

I paint the highlights on the crowns of the Lombardy poplar trees using a mix of titanium white, cadmium yellow and a little phthalo green. I go sparingly with the paint just adding a few highlights here and there.

The stems and branches are a mix of ultramarine blue, burnt sienna and titanium white and I have used these colours for the tree trunks as well. The highlights are a mix of ultramarine blue, burnt sienna, titanium white and a little yellow oxide.

I add highlights to the barn using titanium white mixed with a little yellow oxide and burnt sienna.

Finally I add some details to the sheep, mostly adding highlights which was a mix of titanium white, burnt sienna and a little yellow oxide.

Thanks for reading  
Sam Earp



**See more of Samuel Earp's demonstrations here:  
<https://www.samuelearp.com/new-blog>**

# Eastwood Mythology

**Myths, legends and the other-worldly creatures that bring them to life have long caught the attention of young and old. Authors and illustrators alike have been caught in the web of tales spun across generations. The fantasy genre is one of the key elements that sparked something in Keeley Eastwood and became one of the core inspirations behind her works.**

**Photos by Brad Mosen Photography By Matt Mortimer**



**'Quirky Lamoid (1)' - 238 x 294mm.  
Ink and coloured pencil on paper**



**'Quirky Lamoid (3/10)' - 238 x 294mm.  
Ink and coloured pencil on paper**



**Exhibition Display for the Manawatu Art trail**

**"A**s a child I have memories of loving illustrated children's and young adult's books and televised stories featuring anthropomorphic animals, fairies, mermaids and other mythological creatures," she says.

"These included the Beatrix Potter series, *Wind in the Willows*, tales about Greek mythology, *The Dark Crystal*, *The Chronicles of Narnia*, *The NeverEnding Story*, *The Borrowers*, *Labyrinth*..."

Keeley also describes human emotion / states of being, animals and her love for the natural world as other major influencers.

"I've always loved being immersed in nature and as a young child I remember sensing a kind of mysterious magic on the woodland walks I used to go on with my grandma and granddad. I remember also that special delight of picking wild bilberries among the bed rock and heather with my mum and grandma on the Haworth Moors in Brontë Country, the setting for the timeless stories written by Emily Brontë and her sisters. These places are still very close to my heart and I'll always have a strong sense of nostalgia for them.

For the Yorkshire-born Keeley, her art practice provides the opportunity to return to these places and harness those early childhood memories and influencers.

"I've always had an interest in art and I studied art and design through to 'A' Level in the UK, but I went in the direction of English Literature and Linguistics for my University studies. I've always had a strong interest in language and writing, particularly creative writing and, at that point in my life, the urge to write and to study the literary creations of others just had a stronger pull for me."

In recent years, however, Keeley has felt the urge to express herself 'visually' ignite itself once more.

"I've been practicing art / printmaking on some level for around six years now. This started at



**'Let's be friends, says Mr. Kune'** - 291 x 208mm. Ink on Fabriano Artistico paper



**'Want to play? says Mr. Kune'** - 291 x 208mm. Ink and coloured pencil on Fabriano Artistico paper



**'Mr. Kune Waits By The Mossy Wall'** - 291 x 208mm. Ink and coloured pencil on Fabriano Artistico paper



**'Kunes On A Cloudy Day'** Ink and coloured pencil on Fabriano Artistico paper



**'We'll All Have Tea!'** - 223 x 281mm. Ink on high quality Fabriano printmaking paper. Hand print run of 40

hobby level and I've just very gradually got more and more serious about my art as I'm able to devote more time to it. As the mother of a young child, I can still only manage to do it on a part-time basis, but I'll keep chipping away and pushing for more," she says.

Keeley often attends printmaking tutored workshops and sessions, through Community Education Whanganui. And, along with the opportunity to chase her artistic passion, there is also the challenge of getting people to look at her artwork – right down to doing a little PR work for herself!

Keeley highlights that a key motivator is her need to channel and have an outlet for her creativity and imagination and she says she finds the artistic process therapeutic (most of the time!)

She enjoys the challenge of pushing herself to learn and master new skills in her art practice and working towards goals that mean something to her.

"If I'm happy with the end result I get a great sense of reward from the achievement. I've learned lots; not just in terms of the practise of art / printmaking itself, but also in terms of working on art projects to deadline, curating and exhibiting work (for myself and on behalf of others) and presenting bodies / collections of work for display and for sale, as well as the profiling, marketing and PR/ communications required to get your work 'out there' and seen. I do have a background in PR/communications, highlighting the work of non-profits, small businesses, entrepreneurs and artists, so I think my ability to wear that hat does help a little."



**'Oak Leaves and The Elements' - 200 x 255mm.  
Handmade gel plate print (acrylic paint on paper)**

In her printmaking design process Keeley enjoys working with a variety of mediums and is excited about trying out more as her work develops over time.

"My core medium is non-toxic ink, since it's what is used in printmaking. But I enjoy adding other mediums to my drypoint, collagraph and gel plate prints too, such as coloured pencil and metallics," she says.

Keeley is caught between spontaneity and a more thought-out approach to her work. Her design process may change in future; however, it is working very well as it is!

"I usually have an idea, or a spark of an idea, or an image, or the beginning of a project concept, which I carry around in my head for a while before I can get the chance to start realising it and getting it down on paper," she says.

"I'd love to get the opportunity to take the fully explorative approach of journaling all my ideas and bringing them to their full realisation before I actually start working on the artwork(s), but at the moment, I just go straight from the ideas in my head to doing the project."

Keeley's approach to this is something to be commended – a wonderful, passionate and free outlook that overflows from her palate into her creative offerings, as she describes here beautifully:

"I enjoy having the freedom to work on something I'm passionate about, something I have a real interest in, without the complication of having to jump through hoops to please others and constantly navigate politics, which can so often get in the way of real and meaningful work," she says.



**'When Kawakawa Hearts Come Calling, 2021' - 200 x 255mm.  
Handmade gel plate print (acrylic paint on paper)**

"I also enjoy the positive effects that creative endeavour can have on health and wellbeing – both for the artist / creator themselves and their audience, whatever form that might take.

At the moment, Keeley says she feels strongly that she's 'barely scratching the surface' – and she means this quite literally, since a lot of her printmaking process actually involves 'scratching' and carving 'the surface.'

"As a culmination of my work, in time, I'm visualising a book, in some form. I feel a pull to bring my writing and my visual art together as a whole; I feel like there is a lot more to come yet and that I'm champing at the bit to get out; to get that magic, that myth, fully realised." [N](#)



**'The Rose Guardian (1/10)': Handmade drypoint print (mediums:  
ink on Fabriano Artistico paper.)**

# ART MATTERS

With Ira Mitchell

## FINDING YOUR GROOVE

*I'm often asked what an artist should paint, such a big question. If you really want to know, listen very closely as I will only say this only once.*

*You already know the answer.*



**F**or goodness sake, DO NOT try and guess what viewers want, they change their minds like socks; hopefully daily.

Think about what you really enjoy, is it classic cars, goth, portraits, mountains or boats. Whatever spins your wheels should be your muse, then you will never be bored of your companion. Dive deep into your genre, become an expert; connect with like-minded people

(they are your audience), communicate and get enthusiastic. Persistence, knowledge, joy, repetition, growth, networking all inside your area of subject matter create a bubble and source subject matter.

Please, don't dismiss your possible obsession with bumblebees as naff, if you really love them. If you really want your viewers to engage you must utterly love your art, and they will feel that shift in energy and be drawn away from everyday ordinary to the glow of your eccentricities. DO NOT try and guess what viewers want, give them what you love and enjoy creating and they will find you. Keep at it, especially when others put you down as your joy and enthusiasm will annoy a lot of people who would give anything to live an inspired life. Keep quiet about what you are up to, DO NOT go on about what you are going to do, just get on with it. Talking about future plans is a huge waste of time, as is the fear of getting it wrong. Back yourself, do it, keep learning and doing your art.

The words we use are so important to we perceive ourselves. Starting from now, tell yourself you are awesome, your art is beautiful and you are so lucky to live this life in a country where neither war nor disease will interfere with your goals. I'm so grateful as a woman artist, I'm alive in this century where I can support myself with my skillset; this would have been so much more difficult in my mother's day. DO NOT put yourself down or diminish your work, it's more than OK to tell people you make wonderful art and that you enjoy creating it. Aotearoa's social construct will try to cut you down for aspirations, self-belief, gender, income and even

what school you attended. In my experience, travelling as an artist; no other person in any other country has asked me, 'do I make a living?', 'must be great earning money from your hobby' or 'must be great therapy'. Seriously, I simply refuse to answer these questions as they are ignorant and rude; no one would ask an accountant or shop assistant those questions.

Be kind and DO NOT suffer fools, they will eclipse your happiness as if consuming it and then move on to another victim. Age has given me the skill to sense these people at a distance, and I walk away. If they follow and insist on making inane comments, I tell them I'm not qualified to be of assistance with the help they clearly need. (smile when you say it, that generally confuses them long enough to make a getaway).

In conclusion, turn all those negative comments thrown at you as a kid into a super energised force field. In these times when the negative is amplified and repeated in the media; be OK about being OK, even admit you are pretty darn lucky to be in a position to consider art as a vocation. If you really want to live a creative life, stop making excuses and get on with it. Plus, do a business course so you don't get in trouble when the money starts rolling in. **N**



Summer Holiday, 230 x 305mm. Oil on board

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# Happy heart, happy art!

By Matt Mortimer



***Moving from one place to the next can be a drag. Boxing up your life in the hope of finding your happy place; eventually realizing this is more than just a location it also becomes your state of mind too. For Lorraine Bailey this has happened a few times, after a stint in Auckland, she settled in a new happy place – Matamata in the Waikato – however all this came about from her beginnings in Rhodesia, Africa where her love of the environment there spurred her creative desire.***



***'Twins' – Spain – Oil Pastel on Bristol Board***

**"M**y environment plays a pivotal role in my creativity. In fact, I can't imagine what my art would look like without it. I believe, that it's your surroundings that trigger all the senses to influence your heart and soul, which you then interpret onto canvas/paper. I particularly enjoy capturing that moment when light bounces or reveals something on the subject causing the viewer to pause in reflection.

"When I lived in Rhodesia and then in South Africa it was the wild life that influenced my work. My father was a Scoutmaster, and so from a very young age I became very aware of my natural surroundings," she says.

The background of Lorraine's journey helps us understand that hardship and the emotion from it can help to achieve these fantastic results. Emigrating to New Zealand bringing the excitement of a new environment, but other pitfalls too.

"After being head hunted by a New Zealand advertising agency my husband and I immigrated from South Africa with our two little boys in April 1987. Unfortunately, the agency went into receivership six months later, leaving us jobless and with no promised reunification allowance," she recalls.

"We had to start building our lives again in New Zealand. Having gained some stability over the following years we were hit again when due to the 1990s recession my husband lost his new job. We had just purchased a home and had no ongoing income. The following months consisted of scrambling to step up to freelance work which became the catalyst to eventually starting our own ad agency; however, we lost our home in the process.

"By now our family had grown to include our daughter as well as taking in my mother and father-in-law. Life was full



**'Kiamai's' - 457 x 914mm. Acrylic/mixed media on canvas**

and hectic and I was later diagnosed with Parkinson's which obviously not only was devastating news for me but also our entire family.

"From then onwards I weaned myself away from our business that we had worked so hard for, to pursue a quieter life as an artist. Not sure if it's worth mentioning here that the artist in me was always there too and it was a natural transition to continue as an artist."



**'Joy' - 1016 x 1016mm. Acrylic and oil bar on canvas**

The process of creating art differs between artists, and with this literal journey and emotion in the background – intriguing to hear. What drives the inspiration, the feeling behind the process, the stress involved. So how does she do it?

"Panic, panic, panic . . ." she laughs.

"If I'm starting a landscape or still life, I'll begin by doing something random to set the tone of keeping loose, as I have a tendency to get stuck into details. I'm trying to use the same principle with my portraits too.

"I use Golden acrylic paint, and Windsor and Newton for my oil bars as well as Daniel Smith for water colour. I have a philosophy that you get what you



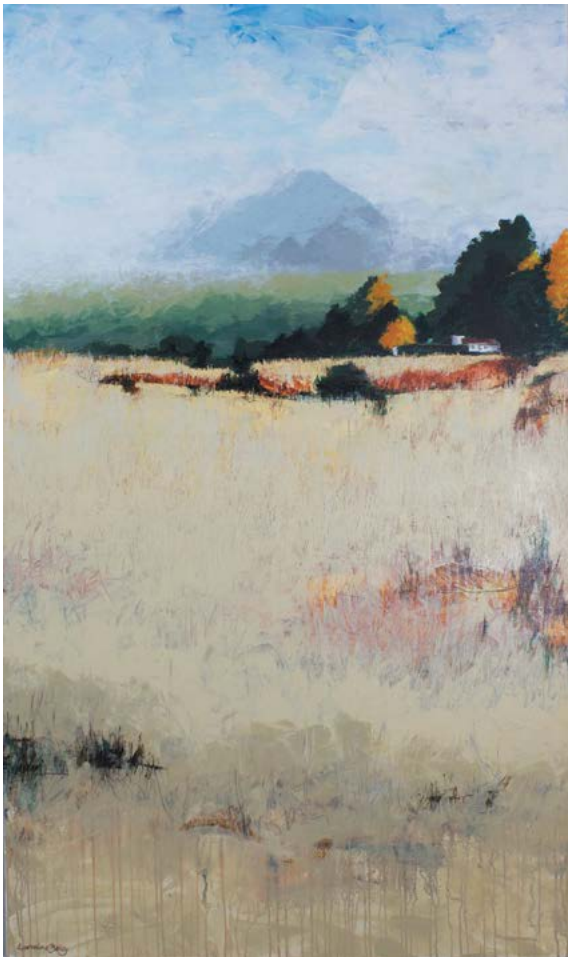
**Lorraine in her studio**



***Garland of Joy - 1016 x 1016mm. Acrylic and oil bar on canvas***



***'Coming Rain' - 914 x 1524mm. Acrylic on canvas***



***'Country Love' - 914 x 1524mm. Acrylic on canvas***

pay for, but apart from that I need to feel confident the product I'm using is going to deliver on its promise," she says. "The tried and tested simply works – the panic is worthwhile! – with the acrylic offerings coming to life after this somewhat random start. With still life works and landscapes alike having a wonderful feeling of transporting the viewer to the location or the feeling of the still life works being lifelike in front of you."

Lorraine mixes more than paint to create however, with part of the recipe being a vital ingredient to bring each canvas to life – music.

"Music is very crucial to my creativity, it helps me to switch off the world around me and focus on just being creative," she says.

Art enthusiasts from the UK, here and over the ditch in Australia



***'Shell Doodle' - Watercolour on paper***



**'South Island Station' - Watercolour on Paper**



**'Abstract' - Watercolour on paper**



**'Glenorchy' - Watercolour on paper**




**'Lilly' - 1016 x 1016mm. Acrylic and oil bar on canvas**



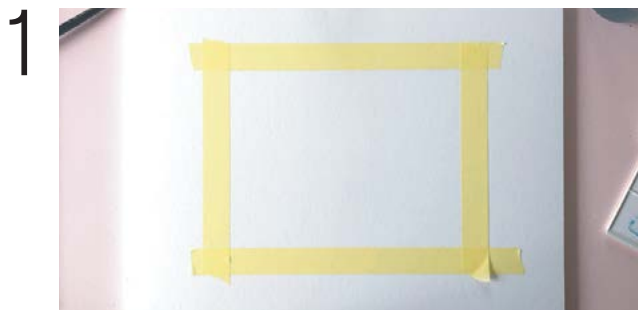
**'Shell in bowl' - Watercolour on paper**

can claim to be holding a Lorraine Bailey original. So, following emigrating from Africa, that move from Auckland – it was worth it?

“We moved to Tauranga to be near the beach, but because of the Covid fallout, we had to reconsider our future plans to secure our future as retirees! Now we are in Matamata, still in my happy place – out in the country!!

“My life now as an artist is of the utmost importance – happy heart, happy art!” 

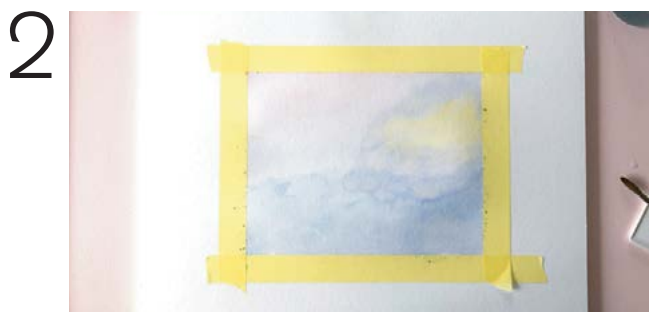
# A guide to: Watercolour Landscape



First, I like to mask off the area I want to paint with a bit of tape. This helps to keep things neat and gives me a clear area to focus on.



After that I'll move back to working on the original painting. Again, working quickly with wet colours meeting wet colours, I'll add a hazy midground of mountains to my painting, mirroring some of the colours used in my sky.



Then, using a wet-on-wet technique, I create a soft, warm sky as a background. Here I've used Alizarin Crimson, Ultramarine, Cadmium Yellow Hue and Payne's Gray colours. At this point I like to work quickly to create an atmosphere rather than concentrating on detail.



At this point I like to add some painterly marks to give the sense of movement in the sky and shape to the hills. I like the way the swirls and undulations give some drama and atmosphere to the painting.



While that dries, I'll paint a series of very roughly applied mountain shapes using watercolours from the set. On some of the mountains, I'll add extra water at the pinnacles, which, as they dry, will create the mountain crests. Once they dry, I'll cut out mountainous shapes to use later.



Once everything is dry, I'll use Winsor & Newton Matt Medium (PVA works well too) to stick down the cut-out mountain shapes in the foreground.



Placing some heavy books on the collaged painting will help the adhered elements stick down effectively.



*Tim A. Shaw*

My name is Tim A Shaw, I'm a London-based artist and I've been working professionally for over 15 years. I use a range of mediums in my practice, but one of my favourites to work with is watercolour. That's why I'm excited to share with you the steps I follow to create a simple and impressive landscape painting using Winsor & Newton Cotman Watercolours.



The result is a colourful, lively landscape with great depth and a bit of drama. I hope you enjoy experimenting with the techniques I've shared. This is just a guide, so please feel free to try different colours and shapes that work with your style or preference.

Materials & equipment:

- Cotman Watercolour Landscape Pocket Set
- Cotman Brush
- Watercolour paper
- Masking tape\*



\*Optional

Colours Used (Available in the Cotman Watercolour Landscape Pocket Set):



**Mixed media artwork embraces so many mediums, differing creative processes and ways of getting to that all-important final result. We hear about the use of all sorts of medium and materials, however for Magda van der Walt, the word 'wax' changes everything.**

# IRONING IT OUT

By Matt Mortimer



'Skylark' - A4. Pigmented wax



'Mischief' - A5. Pigmented wax

"The moment I melted the first small block of wax on the hot travelling iron, I was hooked. It is a medium like nothing else I have ever experienced. It can fluctuate between solid and liquid within a few seconds and it dries solid in a single breath, she says.

"It retains texture and reflects light in a way no other medium can. Working with it is almost meditative; definitely therapeutic."

The works that can be produced are unlike a lot of what we're used to seeing gracing these pages. This is highlighted in her current works in progress, where this becomes apparent.

"I am completing a series of Māori cloaks using a hot wax technique. Creating works that resemble the feather cloaks is a slow process – in a way mirroring the actual weaving of the feathers. A lot of detail goes into these works – they demand focus, patience and considered technique. There is a lot of fine detail that one only sees up close. If you understand wax as a medium (the way I use it with the travelling iron), these cloaks celebrate the extent of pushing the medium beyond what one would consider otherwise possible," she says.

Magda is also exploring some mixed media works utilising cold wax and oils.

"Because I have an affinity for wax as a medium, it is no surprise that I have recently started to explore cold wax and oils creating mixed media works. My artist mind instantly recognised the cold wax as a medium and with that came the inquisitiveness to further explore and push the boundaries for this medium.

"I love texture (it's a main attraction for me when I use wax and the travelling iron) and both projects, although very different, touch the same sweet spot in my artistic soul. They complement each other – hot (molten) and cold wax," she says.

"It is the push and pull of the wax that continues to fascinate me, and that triggers the need in me to deepen my exploration."

This push and pull of this medium draws Magda into the process of creating and working each piece. While there are some comparisons to an artist's palette, the process is obviously somewhat different.

"After heating up the iron, I melt the pigmented wax on the iron



**'When summer comes' - A4. Cold wax and oils**



**'Symbiosis' - A5. Pigmented wax**



**'Cornfields' - A4. Pigmented wax**



**'Kiwi' - A5. Pigmented wax**

and apply the wax on to a surface, for example heat resistant 300gsm double sided card, or prepped wood, or canvas”, she notes.

“I then move the wax around, or add more layers in the same way you would with paint and a brush or a palette. The wax can be subtracted or scraped away, depending on what effect I’m after. The wax cools off if I lift the iron away. It ‘sets’ immediately, allowing me to move between melting the wax or letting it set, as quickly as I want.

“I can create different effects by how I use the iron, i.e. moving it in long swipes, or touching and lifting the iron of the surface, using the front point and tip of the iron as well as the side to create lines, etc.”

In her own words, “nature, leaves, trees, flowers and landscapes in colours one would not normally associate these subjects with”, have all been melted together under her watchful eye.

“Who knew an iron can be a paintbrush”, she enthuses.

“In my hands the iron does not feel rigid or out of place as a ‘paintbrush’. I can cover a lot of ground or just make the finest little mark with the iron. Every surface of that little iron can be used – and I have used it so many times, that in my mind, it becomes one with my hand and every movement is intuitive.”

Being a member of two separate art academies has helped her expand her artistic prowess with some wonderful likewise creatives.

Magda is a member of the New Zealand Academy of Fine Arts (NZFA) as an exhibitor and a member of the Wellington Art Club as both an exhibitor and workshop presenter.

“Exhibiting in the NZFA Spring Exhibition was a highlight for me and provided me with the opportunity to showcase two wax works in an exquisite exhibition alongside very talented artists”.

The Wellington Art Club fulfils her need to be part of a creative family as an artist.

“The Art Club provides me with a ‘home base’ and whenever I am able to attend evening or weekend courses, I relish the creative atmosphere. The Club presents opportunities to participate in at least two



**'Bellbird' - A4. Pigmented wax**



**'Shining cuckoo' - A4. Pigmented wax**

exhibitions per year, and it is also the venue I utilise for running the Molten Wax Workshops”.

These workshops hold a key to a goal as impressive as her works, a desire to pass on the teaching of forming wax into something that has meaning beyond the physical 'doing' of her art.

“In future I see regular workshops and interactive teaching sessions at places like the Cancer Society or organisations that support trauma and stress related therapy,” she says.

A wonderful gesture – one that would be fantastic to see in fruition. **N**



**'Tui' - A5. Pigmented wax**



**'Kea' - A5. Pigmented wax**



# Ara Fashion Graduate Named as World of Wearable Arts Finalist

Source: Ara Institute of Canterbury

**B**rittany Glassey has just reached peak status for a fashion graduate, making it as a finalist in the renowned World of Wearable Arts (WOW) competition.

The concept of Wearable Arts seeks to push the boundaries of fashion and challenge the conventional.

As previous Supreme Award Winners show, metal and recycled paper can create the armor of a female warrior, an eighteenth-century ballgown can be made entirely out of wood and leather and cardboard suitcases can be transformed into a story-telling piece which represents New Zealand's cultural identity - there's no limit to the imaginative ability of the designers.

The finalist designers compete for awards and prizes across three recurring sections - Aotearoa, Avant-garde and Open - as well as three new sections started this year.

The World of Wearable Arts website says, "We see designers realising creative ideas that they've had for a long time, sometimes years, and others use the section themes to spark a new vision."

Brittany Glassey, graduate of Ara's Bachelor of Design (Fashion Design and Technology) is keeping her concept under wraps so she can dazzle audiences once her creations can be seen.

"I can't describe much about the inspiration and process of my entry or it will give it away completely, but I wanted it to personify the joyous and elegant nature of something that Kiwis know and love."

Brittany says of her finalist status at the WOW Awards "It's been quite the journey getting to this point to be honest! I started making this entry before starting at Ara - but I wanted to give my studies the most focus, so I ended up putting it aside until graduation. During lockdown I begun working on it again to be ready for the next show, since WOW was cancelled in 2020."

As an Ara fashion student Brittany developed her passion for Avant Garde fashion, culminating in her 2019 final year collection 'Creativity gets an upgrade' which meshed together recycled pieces of technology with Tokyo-inspired street fashion and a rainbow colour palette.

This collection impressed at Pitch resulting in Brittany winning the 2019 Excellence Award and 2019 Innovative Practice Award.



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As a young designer Brittany knows how hard it can be to get your first break in the fashion world but says it's worth putting in the hard yards.

In a 2015 interview with Tearaway magazine Brittany passed on some great advice for budding designers, "It can sometimes be intimidating looking at the fashion industry, but make sure to stay true with your design ideas and stand your ground...The positive of following your dreams is just such an enjoyable and fulfilling experience, which doesn't have to stay a dream. Make it a reality."

Brittany now has her eyes set on building her experience and portfolio and hopefully securing an award win at a future WOW event, which would include taking away some of the over \$185,000 prize pool.

Nathan Ingram, Head of Department for Ara Fashion says as a student Brittany "demonstrated loads of natural talent, passion and impressive levels of self-motivation and dedication."

As a graduate Brittany has gone on to impress her tutors by swiftly gaining employment with national brand 'Wild South Clothing' where she works on product development, including most recently contributing to the design of a summer clothing line.

Watch the video of Brittany's collection for the Ara Pitch Fashion show in 2020: <https://www.facebook.com/watch/?v=500254430832195>

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*'The Puarenga Stream'* - 594 x 420 mm. Water-soluble oils

# Blue Puddle Reflections



*Sarah Kolver's beginnings are like many young people who fall in love with art, wielding a paintbrush and easel after seeing, and learning in their younger years. However, her story comes forth like it came from the pages of a novel, set in the Redwoods Forest in Rotorua, nestled in a small 'hut' among the giant trees that guarded a secret desire to challenge one occupant...*



**'The Fisherman's Hut' - 841 x 594mm. Acrylic base with water-soluble oil detailing on canvas**

"One summer, I think it was 2018, I was working as a barista in a little café in the Redwoods Forest. It was adjacent to the information centre and souvenir shop. I looked at the artwork and prints being sold in the shop and thought 'hey, I could do something like this,'" she says.

The redwood trees in Rotorua are breathtaking, in that they are enormous. All of them started life as a simple seed, much like the beginnings of Sarah realising her artistic dream and growing her passion for the natural environment.

"I made a few prototype oil paintings of small native birds, wrote up a proposal and the next thing I knew I was sitting at a large boardroom table in the Destination Rotorua Headquarters, pitching my idea. It was terrifying, I remember my hands shaking as I displayed the small wooden frames on the table.

"With my oil paintings in both the Rotorua and Redwoods I-Sites, it gave me the confidence to call myself an artist. During my lunch breaks at the café, I would sneak out to the forest with my box of paints and sit under the trees painting my little birds," she says.

Completing a Bachelor of Fine Arts from Elam School of Fine Arts and a Bachelor of Arts double major in Screen Production and English at the University of Auckland, proved to be an invaluable experience for Sarah. Her growth appears on the same upwards trajectory as so much of the nature she sits in to paint.



**'Kayaking in the Wilderness' - 35mm diameter each Acrylic paint on plywood**



***'Native birds for the Rotorua I-Site' - 100 x 150mm each. Water-soluble oils on 300gsm paper***



***'Cottage Under the Mountain' - 300mm diameter. Acrylic paint on vinyl record***

“This also taught me the value of painting, that it doesn’t need to be a mammoth canvas you spend months working on, but that even the smallest painting has merit.

“Since then, I have really pushed myself to put my art out there, creating paintings for exhibitions and cafés across the North Island, and painting large Chorus cabinets. My most recent projects have been painting a 40kg Whale Tail for the Auckland Arts Trail, hosting my own solo exhibition, and creating my hand-painted earring business, Blue Puddle Earrings.”

Clearly Sarah’s inspiration is a mere step outside into creation itself, however the therapeutic practice of her brushstrokes – regardless of canvas size or type – is something

she falls into, where time becomes irrelevant.

“Being an artist means I am never lonely. I can spend an afternoon or an entire weekend at my easel and it will feel like no time has passed,” she says.

“The best thing about painting is that it brings both solace and joy, and being able to share a piece of that with others is humbling. I love the look on people’s faces when you hand them a painting of a person or place close to their heart.”

This love of painting, coupled with the joy of putting it all together in nature, would normally mean a somewhat different approach to those sitting in a studio. Being on the go or ‘on location’ doesn’t change anything for Sarah – regardless of the canvas.

“For my tiny paintings, I take my paints into the wilderness and set up my workspace by a stream or under a tree. I work on small pieces of wood, which I stain with a light walnut satin varnish on the back. I use my Reeves table-top box easel. It’s big enough to store my paints and brushes for a day’s adventures and is made from elm wood, so is very lightweight and easy to carry.

“It’s about 11cm tall and my pieces of wood are usually around 3cm diameter.



**'Kakariki'** - 210 x 297mm. Water-soluble oil paint on 300gsm paper

I then prime the canvas and paint two base coats of my chosen background colour, before filling in the detail of the landscape in acrylic paint. I leave it to dry for a few days before varnishing the painting with satin varnish," she says.


"My bigger paintings are much the same, except I used large pieces of MDF wood. I prime them, and then use water-soluble oil paints. I prefer to paint from the left bottom corner up, completing all the detail as I go, rather than working in layers."

Sarah has her ambition in check with a wonderful goal that, once it reaches fruition, will be a fantastic addition for young people's learning and discovery.

"My next goal is to write and illustrate a miniature children's book. It would be my dream to have a collection of small books brimming with colour that merge the art of writing and painting together."

### **And long-term?**

"I would love to see my hand-painted earring business, Blue Puddle Earrings, flourishing. I see myself in a home-built van, travelling around New Zealand – with a dog – creating tiny paintings in beautiful places," she says.

"I would like to see myself as an artist full-time and hope that I never lose the joy of painting." 



**'Storm clouds over Ohope'** - 420 x 297mm. Water-soluble oils



*'Marlborough Sounds' - 594 x 420mm Water-soluble oils*



*'Picnic Weather' - 35mm diameter each. Acrylic paint on plywood*



*'Sunset on Lake Rotorua' - 35mm diameter each. Acrylic paint on plywood*



*'Sunflowers' - 50mm diameter. Acrylic paint on plywood*

# ART PRODUCTS

## Three NEW artist's signature brush sets from da Vinci

**NEW Da Vinci Artist Collection Edition – Evan Woodruffe**

In collaboration with da Vinci Artist Brushes, our very own Evan Woodruffe has developed a set of unique filbert brushes for precise area filling and blending. The set is exceptional for applying acrylic and oil colour in generous portions yet accurately due to the combination of sharp tip, long length, and strong synthetic fibers.

[Available at Gordon Harris – Shop Now](#)



## NEW da Vinci Contemporary Landscape De Goes Jr Set

Contemporary Landscape brush set in collaboration with Brazilian artist Ari de Goes Jr, according to his special needs. "My set provides in my watercolours, exactly what I need for washes, precise structures and thin lines. Enjoy it!" - Ari de Goes Jr.

[Available at Gordon Harris – Shop Now](#)



## NEW da Vinci Signature Brush by Zadorozhnaya Set 3

Da Vinci brand Ambassador Anna Zadorozhnaya is often inspired in her artwork by her great love of mountains. 95% of her paintings are done in pure technique: Watercolour with brush on paper without pencil sketches. This set is ideal for creating all types of watercolour paintings but is especially suitable for landscapes and nature.

[Available at Gordon Harris – Shop Now](#)

# ART PRODUCTS

## NEW Pebeo Ultimate Pouring Medium Nancy Wood Set

Experience a fantastic introduction to paint pouring technique with this discovery set designed in collaboration with popular UK artist Nancy Wood. It includes a booklet, Master Class video, pouring medium, paint and palette knife.

[Available at Gordon Harris – Shop Now](#)



## NEW Schmincke Liquid Charcoal Set 3 x 5ml

A great way to try out Schmincke Liquid Charcoal - Set of 3 x 5ml Tubes: Cherry Pit Black, Peach Stone Black, Grape Seed Black. Schmincke Liquid Charcoal enables a clean, dust-free way of painting, charcoal drawing, and underpainting with charcoal. On paper, it behaves like gouache, granulates like watercolour, and looks like charcoal.

[Available at Gordon Harris – Shop Now](#)



# ART PRODUCTS



## NEW Artograph Flare 450 LED Art Projector

The latest LED technology went into the design of the Artograph Flare 450 Projector. This digital projector produces a high-definition picture that's bright and vivid. The 420 lux display a native 1920 x 1080 image. It is small and lightweight for maximum portability, but its powerful lens can project images up to 120".

[Available at Gordon Harris – Shop Now](#)

## NEW Essdee Fabric Lino Block Printing Kit

The Essdee Fabric Lino Printing Kit includes all the essential lino cutting tools and materials you need to create your own designs and print them onto fabric. The MasterCut carving blocks, lino cutters, fabric printing ink and unique fabric roller have all been selected or designed specially to make block printing onto fabric a fun, creative and successful activity that anybody can enjoy.

[Available at Gordon Harris – Shop Now](#)



## New Esdee Fabric Printing Inks

Esdee Fabric Printing Inks are specially formulated to make Lino printing on to fabric a fun and successful activity that anyone can enjoy. These highly viscous inks will leave you with a bold and vivid print that is soft to the touch, and long-lasting after being heat set.

[Available at Gordon Harris – Shop Now](#)



# ART PRODUCTS

## WINSOR & NEWTON ARTISTS OIL COLOUR 12 COLOURS NOW AVAILABLE IN 200ML SIZE

Formulated with the finest pigments for beautiful colours with excellent tinting strength; use thickly or thin to a very fine glaze. Available in 37ml and 200ml sizes.

200ml colours now available in Alizarin Crimson, Burnt Sienna, Burnt Umber, French Ultramarine, Ivory Black, Payne's Grey, Phthalo Turquoise, Prussian Blue, Raw Umber, Sap Green, Titanium White and Yellow Ochre.

See more information

[Watch the art of Artists' oil paints](#)



## WINSOR & NEWTON STUDIO COLLECTION NEW GRAPHITE & CHARCOAL PENCIL SETS

Create everything from beautifully fine-detailed drawings to spontaneous, expressive sketches with these versatile, high-quality pencils. Ideal for capturing movement or inspiration on the go. The classic charcoal and graphite pencils included in the Studio Collection range blend easily to create evocative shading, making them ideal to create life drawings and still life pieces while on the go, at home, or in the studio.

See the full Graphite & Charcoal range

[Watch Studio Collection Sketching & Graphite Pencil Sets](#)



# ART PRODUCTS

## JASART ARTIST WOODEN PAINT BOX

**SMALL 1-TIER & LARGE 2-TIER BOX**

The Jasart Artist Wooden Paint Box is a beautiful all-purpose storage box to fit all your art and craft supplies. An excellent gift for the hobbyists, artists, and crafters in your life, these storage art boxes are perfect for holding and transporting art supplies. Beautifully constructed from strong beechwood with brass coated fittings, this is a versatile and convenient storage box with durability.



The small one-tier Jasart Artist Wooden Paint Box includes a wooden palette and comes with removable dividers so you can carry a wide range of art supplies. It also features a carry handle for convenient transportation.

Overall size: 32.5cm x 25 cm x 7.5cm



The large two-tier Jasart Artist Wooden Paint Box has a removable top tray and dividers so you can carry a wide range of art supplies with extra storage space on the additional tier. It also features a carry handle for convenient transportation.

Overall size: 40.5cm x 21 cm x 16.5cm

## DERWENT INKTENSE PAINT PAN SETS 12 & 24

Derwent Inktense Paint Pans contain the unique Inktense formulation found in our pencil and block ranges. Unlike traditional watercolour, washes of vivid paint can be applied without dissolving previously dried layers. Ideal for travel and use outdoors with everything needed to 'paint on the go', including 12 highly lightfast Inktense paint pans, a mini waterbrush, a sponge and five mixing palettes. Inktense is suitable for use on paper, fabric and other surfaces for a wide range of fine art and craft projects. Available in 2 Paint Pan 12 Palettes, and Studio Paint Pan 24 set. Each set includes a Mini Waterbrush, Sponge and Mixing Palettes.



### Derwent Inktense Paint Pan 12 Palette #01

is a traditional colour selection with additional greens and browns as well as the popular Ink black.



### Derwent Inktense Paint Pan 12 Palette #02

is a brighter colour selection with complimentary Payne's Grey and popular White.



Derwent Inktense Studio Paint Pan 24 set includes all colours in Palette #01 and Palette #02

Available at your local Art Materials retailer.

[Watch Derwent Inktense Paint Pan Set](#)

# ART PRODUCTS

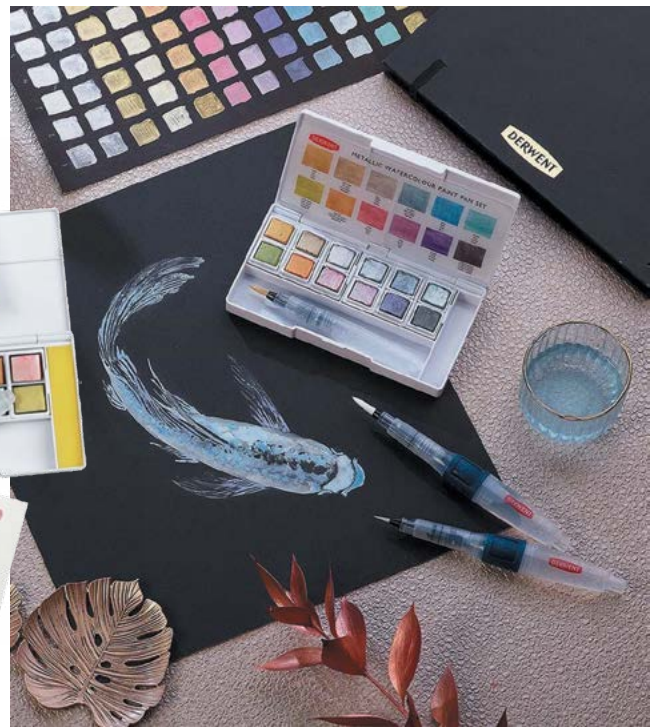
## DERWENT METALLIC PAINT PAN SET 12

Derwent Metallic Paint Pan Set contain shimmering metallic colour, which are outstanding when applied to both light and dark paper. This highly reflective colour range offers a wide spectrum of metallic colour. Striking on both black and white surfaces, the Derwent Metallic Paint Pan Set includes 12 unique shades that mix beautifully to create a full spectrum of metallic colour. Extra fine metallic pigments give a reflective glint, maintaining their shimmer once dry.

Set includes 12 Metallic Paint Pans, 1 x Mini Waterbrush, Sponge and 5 x Mixing palettes.

Available at your local Art Materials retailer.

[Watch Derwent Metallic Paint Pans Features & Benefits](#)



## DERWENT PASTEL SHADES PAINT PAN SET 12

Derwent pastel paint shades are soft and light. They can be layered for a brighter finish, without dissolving previously dried layers. Alternatively, these contemporary, light shades can be applied delicately for soft, light wash, or used with the Inktense and Metallic Paint Pan sets to create

dramatic effects. Set includes 12 x Pastel Paint Pans, 1 x Mini Waterbrush, 1 x Sponge and 5 x Mixing Palettes.

Available at your local Art Materials retailer.

[Watch Derwent Pastel Paint Pan Sets Features & Benefits](#)



# DERWENT GRAPHITINT PAINT PAN SET 12

A blend of graphite with colour to create subtle muted colour with a graphite sheen. Fine graphite particles settle into the paper grain to create a myriad of effects. Apply on a cold pressed watercolour paper to bring out pools of granulations and passages of tone and colour. The subtle and naturally muted colour palette is ideal for urban and natural landscapes of expressive art. Set includes 12 x Graphitint Paint Pans, 1 x Mini Waterbrush, 1 x Sponge and 5 x Mixing Palettes.

Available at your local Art Materials retailer.

[Watch Painting a still-life by Julia Woning using Derwent Graphitint Paint](#)

