

FOCUS ON:
Danielle Patterson
Della Schroder

ARTISTS FORUM
Dougie Chowns
Sketchbook, Part 41

- FEATURED INSIDE:**
- Beatrice Carlson • David Traub • Heather Leonard •
 - Jenny Geelan • Lizzy Dickie • Rochelle Thomas •

AOTEAROA
ARTIST
 THE NEW ZEALAND ARTISTS MAGAZINE

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Featured Artists:

BEATRICE CARLSON

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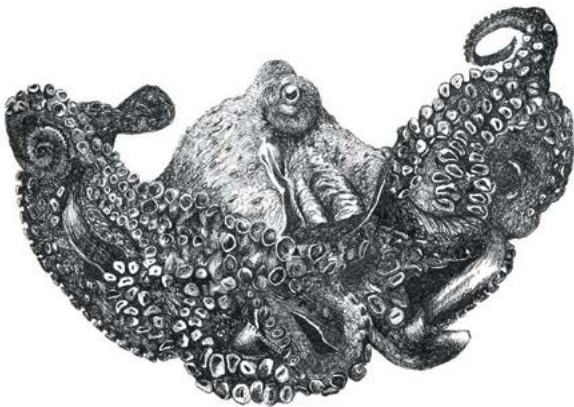
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SERIES 9

Contributing Writers



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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.



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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.



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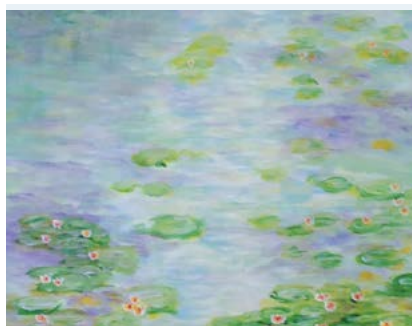
TEGWYN McCORMACK
CONTRIBUTING WRITER
Tegwyn is a new contributor to Aotearoa Artist, The New Zealand Artist Magazine. She is a final year journalism student at AUT, and we have included her a profile piece on New Zealand Artist Fraser Williamson on page 13.

On the cover: "Cycle Trail"
- Heather Leonard
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JAMES LESTER Page 34



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editor@thenzartist.co.nz

THE DEMISE OF OUR CREATIVITY

When I was 13, I applied for and got accepted into the Johannesburg School of Arts, known then as Art, Ballet and Music School. This is a school that caters to those of us who don't fit into the main stream of education - the creative thinkers.

There were three departments in the school - Art, Ballet and Music - when I attended between the years of 1979 and 1981 which is when I matriculated.

In my class there were 16 students. Our cultural subjects were English, Afrikaans, History, Biology, Science and Maths. Each department met to attend these classes and then split to go to their respective creative classes. The Ballet kids had subjects like spanish dancing, where Margot Fontein taught, ballet and other dancing disciplines including the history of dance.

The music kids had their own subjects, including history of music and having been in the art section, I know we had painting, graphics, sculpture, design, technical drawing, figure drawing and pottery. We were taught in each of these subjects and had to pass everything to get a university entrance.

Children came from all over South Africa to attend the school, and so there was a hostel for those who lived far away. I stayed in that hostel for three years, and those were the best three years of my childhood.

The three departments (they included Drama and renamed the school to the Johannesburg School of Arts in 1981) would collaborate together to compile productions for the parents,

such as a fashion show, where the artists would create backdrops, and those interested in fashion would design and make the clothes, the ballerinas would model them and the music department would play. It was fantastic. Our matric dances were inspired.

This has prompted me to question why, in New Zealand, are they taking visual arts out of the schools? Why does each region not have a school dedicated to the arts? These children who are not main stream and are creative thinkers are our future inventors, advertising moguls, planners, architects, draftsmen, designers, movie makers, geniuses.

How dry the world would be without these like-minded people.

Why is it assumed that visual arts are only to be considered a 'hobby for middle age to elderly people'? Why can't the education system recognise the personal and economic importance of exercising the imagination in the youth?

I attended that school 41 years ago. Since then I have become the editor of an art magazine, my fellow student Linda Hodnett is the editor of the South African Artist Magazine, Gavin Risi and Donna McKellar are well known successful full time artists in South Africa, Cathy Crawford and her husband run a graphic design and movie making company - respectively. Maureen Green is a successful cake decorator, Wendy and Morgan have both become successful graphic designers and on and on.

The experience garnered through those formative years has been invaluable for us all. I personally feel that New Zealand should invest in the creative minds of our youth, and concentrate on ensuring the necessary subjects are incorporated into the curriculum of all colleges.

Any ideas on how to get this message through to the powers that be?

Send your thoughts to editor@thenzartist.co.nz. I look forward to your responses.

Ed

Reno Art

Established in Sydney in 2000, Reno Art is one of the leading art suppliers in New Zealand and Australia.

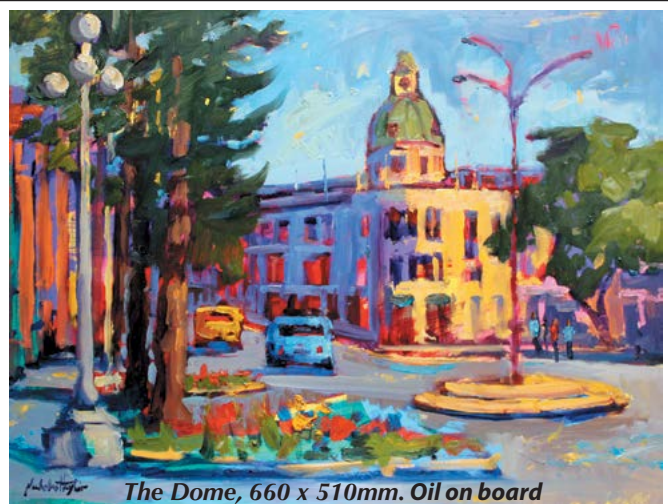
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EVOLVING INSPIRATION

"I have 'a genetic fashion disorder' with a great grandmother fine linen embroiderer, two grandmother seamstresses and a French fashion design diploma." So says Beatrice Carlson, an interdisciplinary artist with an impressive background of training.



Baroque-Skink



Since 1988, Beatrice has worked and trained in French fashion design and pattern-making. She learned printmaking at Studio One in Ponsonby, mentored by Beth Serjeant in the years 2009 - 2011.

"From 2017, my art practice has evolved to Silversmith. I have been trained at the Whau Studio by the well known Ilse Marie Erl contemporary jewellery artist in Auckland. I was also selected with 12 other NZ jewellery artists to be part of the HandShake Project 2020 - Jewellery Masterclass by the international artist Iris Eichenberg."

After being a finalist in the World of WearableArt (WOW) 10 times during the years 2010 - 2020, and gaining two awards, she decided to focus only on her art practice and create mini pieces of Wearable Art - Jewellery. "Using the body - neck, ears and wrist - as my canvas, I feel I can tell more intimate stories."

During the time she had her lingerie brand in France, she acquired an etching press which she uses today to emboss sterling silver with French lace. "Fashion gave me a sense of volume, perspective and harmony which I apply in all my creations."

She finds inspiration everywhere she looks, and stores images in her head.



Blue ring storyboard



Rangitoto-necklace



Rangitoto necklace

"The ideas come by themselves - things 'talk' to me, I am just the maker."

Beatrice admires and gains inspiration from the following artists: "Ilse Marie Erl who inspired me to follow my own personal research and path; Jane Dodd for her elegance, refinement and meaningful work; Karl Fritsch for his European lushly styled rings and Peter Deckers for creating the HandShake Project - this offers jewellers a mentoring programme that propels New Zealand contemporary jewellery to international opportunities."

Outside influences that have moulded Beatrice's path are having a French ancestry, not speaking her birth language

AOTEAROA ARTIST - February/March 2022

which made her more aware and sensitive to diversity and using jewellery as the medium in her narrative.

Her preferred subject is New Zealand with a French twist, fashion image and cliché. She loves carving her creations in wax, finding it very meditative: "I love making a creation from a block of wax, sculpting until I find the design. I have been sculpting with clay as well, and derive a similar feeling."

Loving the full process of creating, she explains how she works from start to finish: I let the stone 'talk' to me and make things around it. I take pieces out and look at them as a puzzle needing assembly. I take photos of all the elements and create a mock-up, using Photoshop and then I start the



Taniwha necklace

actual piece. Sometimes I like to leave pieces 'unfinished' showing their process: Marks of the spur like an umbilical scar and the soldering marks as well. My shapes are never symmetrical, similar or smooth, in reference to wabi-sabi (a world view centred on the acceptance of transience and imperfection), synesthesia (when you hear music but see shapes) and some of my favourite French poets: Baudelaire, Verlaine and Eluard."

Beatrice enjoys working with scoria, greenstone, untreated sapphire, raw diamonds, cubic zirconia and freshwater pearls. "I joined a lapidary club to learn to shape my own greenstone, and also enjoy working with native wood, pieces found on the



It smells green - Necklace



Walk on the beach ring series



Sapphire rings



Rain on Bethells Beach necklace

Rain on Bethells beach necklace

beach, sterling silver and copper. All my material is sourced very carefully and the greenstone I use is found in New Zealand. My full art practice is as non-toxic as possible."

A day in the life of Beatrice Carlson goes as follows: "I start my morning doing a five kilometre walk or when the tide is right, I'll go for a swim and AOTEAROA ARTIST - February/March 2022

then into the studio. I take a break for another swim and a coffee and get back to work. To finish the day, I have another walk and then it's time for drinks n' chat with my husband after which I will cook dinner. I love cooking.

"Other interests include going to galleries, art lectures and shows, internet research, and art competitions

that I can participate in. I work on my jewellery pics and update my website: www.beatricecarlson.com."

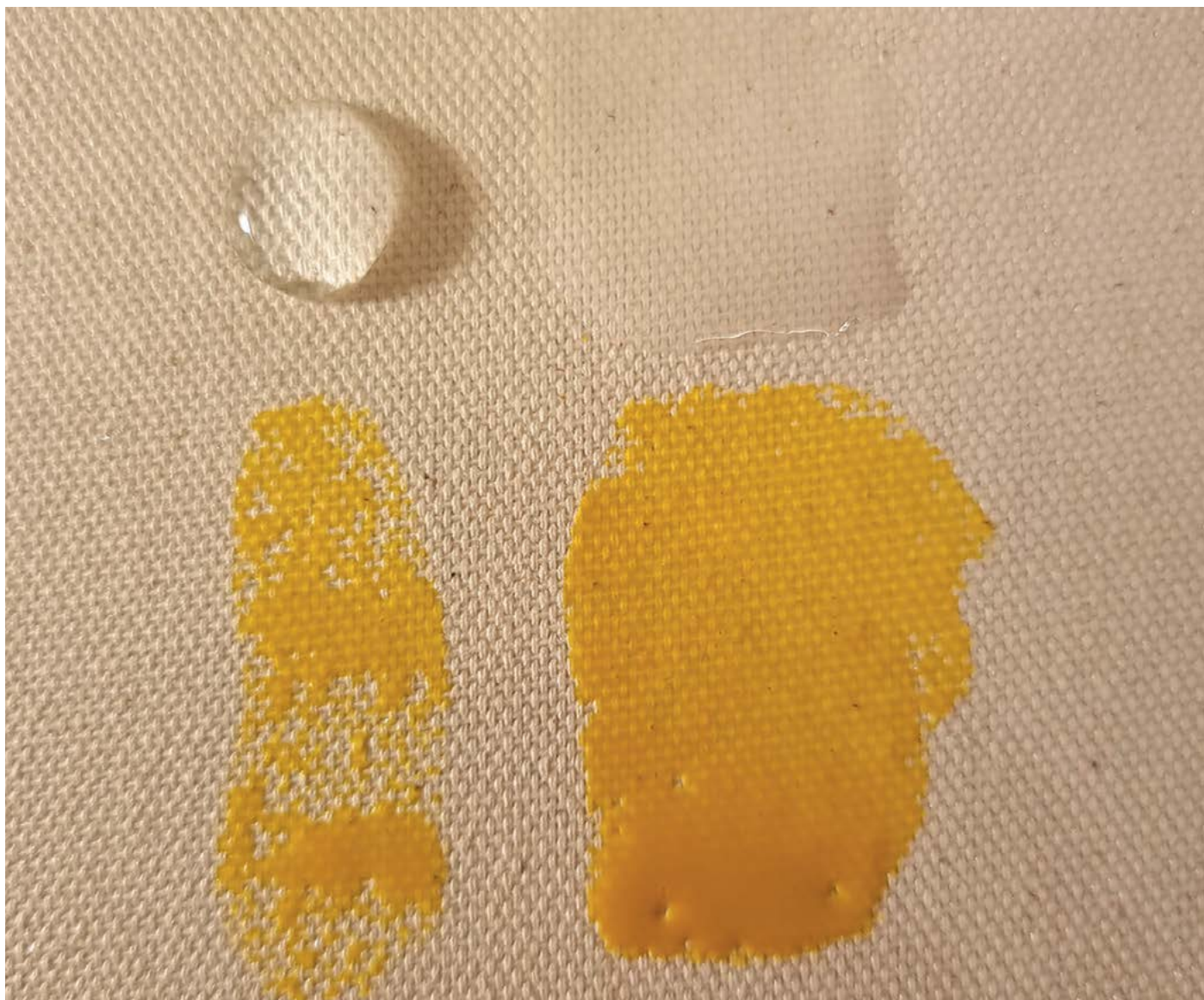
For new jewellers Beatrice recommends never to quit. "Don't burn bridges, listen and watch others in their work. Make sure your tools are carefully chosen and top quality." [N](#)



By Evan Woodruffe

Staining Effects with Golden

In the 1960s, Sam Golden worked closely with artists in NYC who were developing the new colour-field painting techniques, such as Morris Louis and Helen Frankenthaler. For Frankenthaler in particular, he made an additive that allowed her to use water-based colour on raw canvas to produce her most famous paintings.



On the left, a droplet of water sits proud of the raw canvas surface, while below it some diluted acrylic colour refuses to hold a unified film, as the water tension pulls it apart. On the right, water and diluted colour, both with Golden Wetting Agent added, are made "wetter", allowing them to flow into the fabric.

Raw canvas is water-resistant, and people of a certain age will remember camping out in canvas tents. For staining effects that require diluted acrylic to flow across raw fabric, the water must be made wetter. What, I

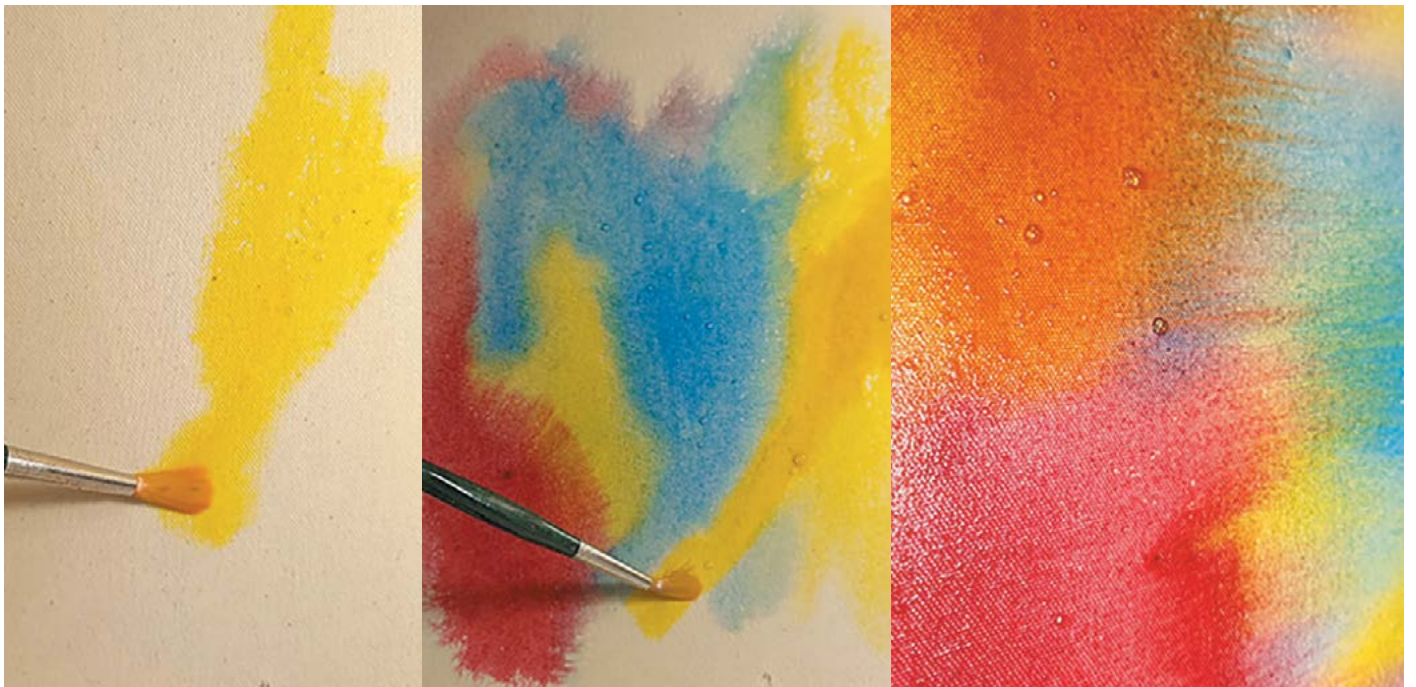
hear you say – how can water be wetter than it is? Water has a tension that keeps it in droplets on a non-absorbent surface. This tension must be broken for the fluid to sink into the fabric.



Golden Wetting Agent needs plenty of dilution – just 3 to 4 drops per 250ml of water. You can add it to pre-diluted colour – Fluid Acrylic works well – so it’s ready to pour across a raw canvas surface.

The product Sam Golden made for Helen Frankenthaler has changed name and formulation slightly throughout the years, from “Acrylic Flow Release” to “Wetting Agent” (and later in 2022 “Wetting Aid”). This is a strong surfactant,

a material similar to soap, in a very concentrated form. It cannot be used directly from the bottle, but must be added to water – just a few drops per cup (250ml) is sufficient to “break” the tension of the water, making it “wetter”...



Golden Fluid Acrylic colour, diluted with water plus Wetting Agent, spreads effortlessly across the raw canvas. Colours blossom into each other – some more vigorously than others, depending on the pigment. Quinacridone colours like this Quinacridone Red move very rapidly through the wet surface, due to the small pigment size. Tipping the canvas encourages colours to mix and blend.

Once Golden Wetting Agent has been added to your water, you can use it to thin acrylic colour for use on raw fabrics such as cotton canvas, or use the additive plus water mixture

to pre-wet your surface. For staining effects, it’s best to start from a liquid acrylic, such as Golden Fluid Acrylic, as the heavy structure of tube colour is less easy to reduce.



Many of the Golden pastes and some gels (eg Pumice Gel) make excellent textured grounds for staining techniques. Here Golden Fiber Paste is trowelled on, left to dry, then coated with water plus Wetting Agent to produce a complex surface for exciting and random wet-in-wet effects.

Golden have developed several other products for staining techniques that give dynamic results. Some of the Golden pastes, such as Light Molding Paste, Fiber Paste, and Coarse Molding Paste, provide perfect surfaces for thinned colour. These pastes can be applied with a painting knife, spatula,

squeegee or stiff brush, each lending a distinctive surface texture. The pastes can even be coloured with a small amount of acrylic colour (around 20%), and once the paste has dried overnight, it's ready for working on.



Golden Absorbent Ground looks like gesso but gives a chalky, receptive ground for liquid acrylic painting. Here the surface is wet using water plus Wetting Agent, then colour applied directly to the surface before being brushed about in a wet-in-wet method.

While standard gesso is not absorbent enough for staining and liquid painting techniques, Golden Absorbent Ground gives you a more conventional looking surface while offering the increased absorption that is required. Absorbent Ground

is best applied in one or two layers over the top of an initial layer of gesso or size. A light polish with some fine 600 grit sandpaper before painting gives a nice result.




Staining techniques put colour to the fore, with boundaries often blurring and running together. They can produce interesting initial layers for working over with more solid colour, or work as ephemeral paintings just as they are. Check out the works of Helen Frankenthaler, Morris Louis, and Kenneth Noland for some colour-field inspiration!

<https://www.gordonharris.co.nz/product/5825-golden-wetting-agent-119ml>

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FOCUS ON

My Name Is Della Schroder ... and I am an Artist

It has taken a long, long time for me to have the confidence and courage to use that title, I have been a Mum, a nurse, a wife and many other things which I have proudly and easily labelled myself with, but somehow artist just didn't come easily or sit comfortably, Maybe I felt like I needed to earn the title and I was never quite good enough. That is until now.

I started the artist journey in 2000 when a good friend and talented artist Jo Ar buckle and I started making life-casting sculptures. We had the philosophy "if you don't learn the rules then you have no boundaries", which 99% of the time worked in our favour. We called the business Immortaleyes because we were immortalising history and art is very subjective, it is how you see it through your own eyes.

We had the privilege of meeting many NZ sporting legends like Sir Colin Meads, Sir Richard Hadlee, Sir Bob Charles, and many more. Our final achievement was taking a mold of Sir Edmond Hillary holding the ice-axe he held on the Summit of Mt Everest which is now a 1 off bronze. In 2008 sadly I moved to Nelson to be closer to family and our sculpting business was put on ice.

I have experimented with different media and techniques and creativity has manifested in different ways but still lacked the confidence to take that next step and feel worthy of being an artist.

In 2019 my husband and I moved to Golden Bay, circumstances have allowed me to have my own art studio, space and time to be my authentic self, to explore different mediums and put my previous experience and knowledge into practice. Golden Bay is a magical place not just in natural beauty but there is a genuine acceptance of diversity. If you sit and breathe you can feel the peaceful and creative energy that surrounds you and is alive in the Bay.

Just before Christmas I "felt the fear and did it anyway" and took some art works down to the Art Vault, a local art gallery. I felt very vulnerable and had procrastinated for months but just after Christmas I got the phone call that I had sold four pieces. I was so thrilled, excited and totally blown away. I felt honoured and humbled that people not only liked my art but they were prepared to pay money for it! This was just the inspiration and confidence booster I needed.

I have faced some major life challenges in my time and now I have the opportunity to channel that emotion into art therapy. Art gives me energy and I feel very blessed to have found art and now have the confidence to express my inner self.

It took the realization that art is not about other people, it is an expression of who I am so it therefore doesn't matter what other people think... which is why I have maintained the Immortaleyes

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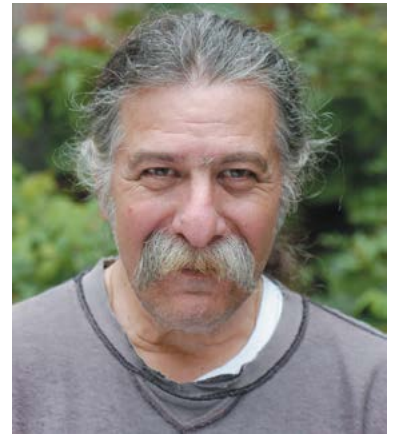


name... it allows me to express who I am and honours others to be able to see it through their own eyes, see it and feel it based on their own life experience, good and bad. [N](#)

DAVID TRAUB

Born in New York, USA, David Traub acquired a B.A. in Ceramics and Photography from the East Texas State University (now known as Texas A&M Commerce), and an MPhil. in glass from Stourbridge College of Art and Technology in Stourbridge, England. David lives in Whanganui in New Zealand and has blessed New Zealand with his masterful work.

Photography by Leigh Mitchell-Anyon



After graduation, David became fixated on glass making and joined a Texas craft community where he set up his first studio. That was in August 1973 which was when he taught himself how to blow glass and there he remained for the following 12 years.

"I have always enjoyed the visual arts and did not want to follow a conventional career path. When I was invited to join the Edom Texas Craft Community as the resident glass maker, it seemed like the logical choice."

David is very eclectic in his source material and enjoys looking at other art forms such as painting or textiles. "My work is about the process of glass making and colour, but always with an overriding theme. I recently did a series where

I interpreted eight of my favourite painters' work as fused and slumped glass platters."

The top five major inspirations for David are Claes Oldenburg, Bridget Reilly, Jasper Johns, Morris Louis and Agnes Martin. "They are my art heroes. Oldenburg for the humour he brings to sculpture along with Johns for their works on paper; both of them have the ability to convey an idea beautifully with effortless strokes, whereas Reilly, Louis and Martin are all supreme masters of the use of colour in their work."

He loves the spontaneity of being an artist. "You never know what will spark an idea that will lead into a new body of work. The best is opening the kiln after firing a new piece, you



'Wrapping #2' - 650 x 300 x 120mm (including frame). Fused Glass in Powder coated steel frame



**'Zest #2' - 470 x 430 x 100mm.
Fused and Slumped Glass**

never know exactly what you will find but it's a bit like Christmas morning every time."

David is working on several projects at the moment. "I am making some new platter forms that are based on my interest in quilts and textiles. Alongside this, I am planning several new Glass Paintings, continuing on from the works started in 2019. I am also exploring some jewellery ideas, making more of the pendants that were a product of the 2020 COVID lockdown as well as trying out some new ideas for breastplates. These are my modern take on tribal art and while I have drawn a few dozen I am still working on the first two which I hope to have finished in May."

Over the years, David's work has been included in many prestigious exhibitions and public collections. Highlights would be twice being included in the New Glass Review, an annual world wide publication of the 100 most innovative works in glass, and having his work included in the permanent collections of The Sarjeant Gallery in Whanganui and the Glass Museum in Wagga Wagga, Australia.

Wisely David's take on mistakes is that there are many. "The biggest lesson is to try not to make the same mistake twice."

David explains how he works, from start to finish: "I make 2 types of work. I do smaller, more affordable pieces using the same skills and processes I use in my unique one off pieces. For the unique work, I start with an idea or concept for a body of work. Once that



**'Give Me Shelter - The Property Ladder' - 180 x 260 x 270mm. Float Glass,
Vitrolite and Mixed Media glued together**



'Crazy Quilt Platter' - 350 x 350 x 90mm. Fused and Slumped Glass



'Unfurled' - 650 x 300 x 120mm (including frame). Fused Glass in Powder coated steel frame



'Tectonic' - 650 x 300 x 120mm (including frame). Fused Glass in Powder coated steel frame

is resolved I start with thumbnail sketches of what the work might be before doing some full-scale drawings. From there I pick the ones that I think are closest to successfully resolving my ideas. Finally I make a test piece, to be 100% sure that I am on the right path. At the end of this process I start making a series of works. All the while I keep drawing and refining my ideas. Some series are short, quick projects-others may go on for a longer period and sometimes I like to revisit ideas from my past to see if the concept has evolved.

"My work is mainly glass (I do occasionally add other materials, sometimes found objects, other times components that I have made for me). I blow glass that I cut up and repurpose as components of fused and slumped work. The coloured glass that I use is made for glassblowers at one of several factories in Germany and the clear glass that I use is made in Australia to be compatible with the coloured glass."

Music plays an important role in David's creative process, and the genre generally depends on his mood at the time. "At the moment I am listening to Paul Simon's Graceland, several Red Hot Chilli Peppers albums, some Leon Redbone and the new Chicks album (formally the Dixie Chicks) but I have several hundred cd's in my studio and I listen to most of them in rotation."

During his career he has been, at one time or another, a member of The Glass Arts Society (USA), British Artists In Glass (UK), New Zealand Society of Artists in Glass, as well as a supporting member of numerous public museums and galleries. "These organisations and museums keep me in touch with the state of the current art scene and act as a conduit for interaction with my contemporaries."

Loving to be in nature, David tries to spend time walking in a forest or on a beach. "I am a big cricket fan and follow the Black Caps, trying to go to a few games each season. I also follow the New York Yankees and will try to watch some live games each season on my computer."

Burning Issues in Whangarei,
February/March 2022 - AOTEAROA ARTIST

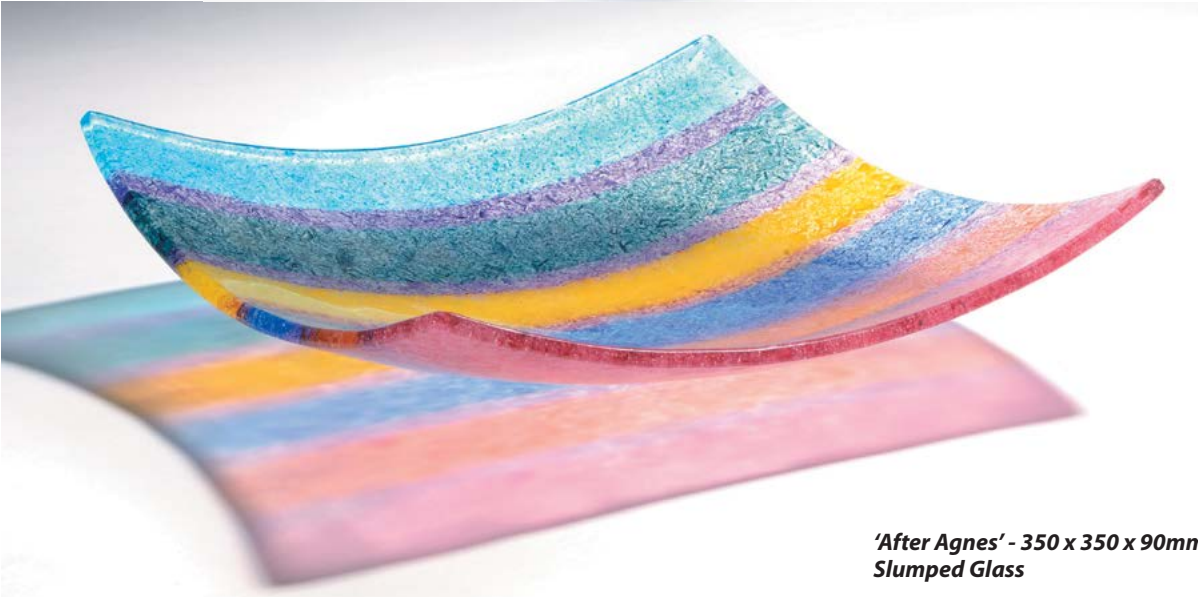


Quay Gallery in Auckland, Quirky Fox Gallery in Hawera, Space Studio and Gallery in Whanganui, WHMilbank Gallery in Whanganui, Zea You Gallery in Taupo, Square Edge Gallery in Palmerston North, Moko Art Space in Hot Water Beach, Tennyson Gallery in Napier, The gift shop at Pa Homestead in Auckland, and the gallery space in my studio in Whanganui are the places you can view David's work. "My work is in public and private collections in America, England, Australia, New Zealand, Denmark, Germany, Japan and Brazil, to name a few."

For new artists, David advises planning: "Always draw; it's quicker to sketch a series of potential works than it is to make the actual work." N

LEFT: 'Cup of Tea for Mr. H' - 350 x 420 x 8mm. Fused glass, water Jet cut, refused in a Powder Coated Steel base

RIGHT: 'Mini Still Life – Purple' - 260 x 110 x 120mm. Blown Glass and Vitrolite



'After Agnes' - 350 x 350 x 90mm. Fused and Slumped Glass

A FAMILY ADVENTURE

“One evening my 12 year old daughter came into the lounge and asked me to complete the ‘3 line challenge’ with her. In this challenge, you had to connect four dots with three lines, leaving no spaces behind. Once I completed the challenge, I looked down at all the shapes that I had created. My first thought was wow, this is really cool. My second thought was about how amazing it would look if all the shapes were painted . The next day, I went to the second hand shop and spotted a giant piece of wood. Instantly, I thought about the three line challenge and immediately, I wanted to recreate it. I bought the wood and the rest is history”.

Dani Patterson tells us more:

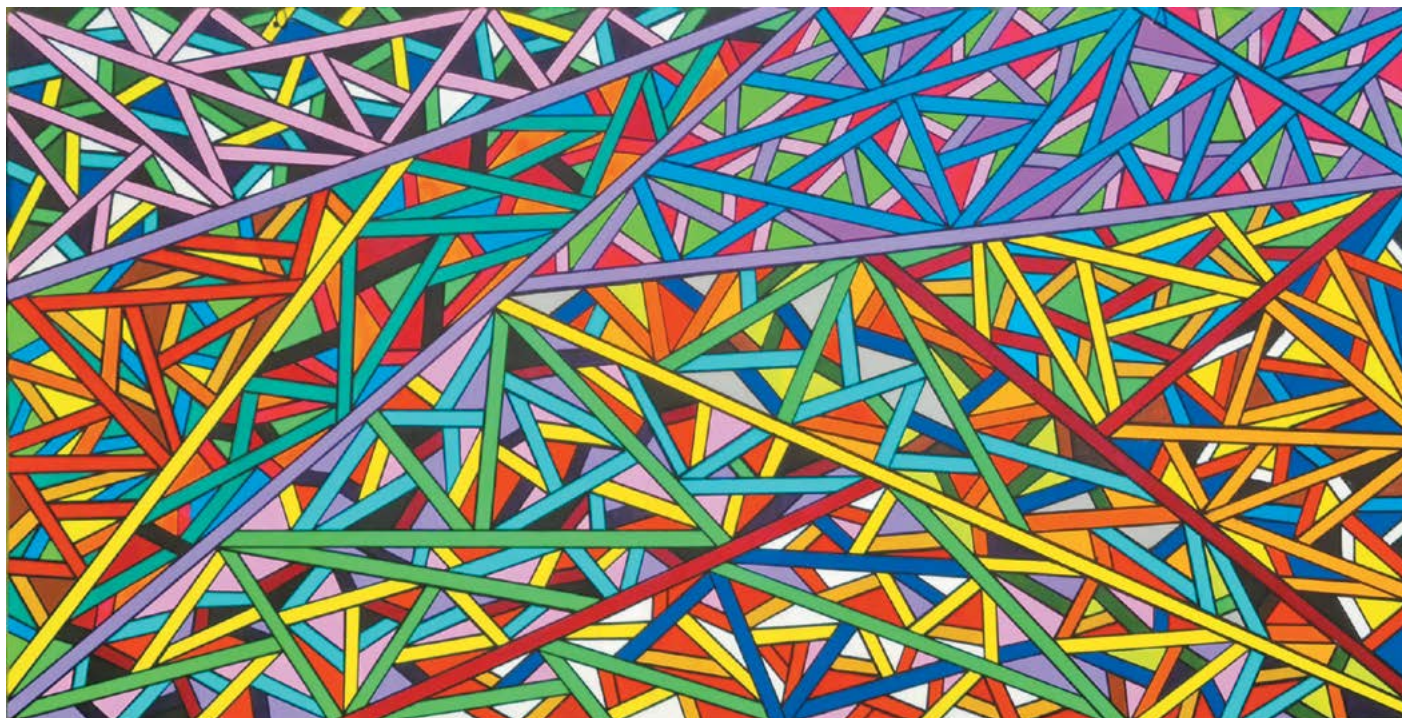


A piece of me for a piece of you. Acrylic on wood

Without a doubt, my inspiration comes from God but my children wholeheartedly inspire me. These tiny little humans are the most clever and creative people that I have ever met. Through their own creative expression, they are able to teach me. They teach me new ideas and new ways of doing things. They teach me that everything is a masterpiece. Through them I learn a lot about my own creative expression. They guide me without realizing they're even doing it. They are the true artists here. I don't quite understand what drives my creative soul yet, it's a place within me that's still growing and evolving. Painting has definitely taught me how to be patient with myself. I am on a journey to understanding myself on a deeper level and I'm figuring out who I am and who I want to be, it's exciting!

As a single mother to five children, I am always on the go and patience is something I have never been great at. But painting has taught me to slow down. Sit down. Be still and take my time. It's been a very valuable lesson to learn and I'm

very grateful to know it. I have also learnt that not everything has to be perfect. The mistakes you make, make it perfect, because it's genuine. It becomes unique and one of a kind. You've just made something - you're creating MORE you and how could that ever be a mistake. It's become a constant motto of mine. I struggle to accept that some art has to be marked and graded, especially children's art. I find myself asking, how can someone mark someone else's feelings, someone else's creative expression. Art is all about self expression. It's about healing and letting go. It's about being in love and being angry. It's about being some place else because every other place isn't working. Art accepts us and it let's us communicate openly and honestly, about everything and anything. Nothing is off limits. And to have someone grade it, doesn't feel right. How do you grade emotion. You can't. I believe that marking children's art negatively, can and will prevent some of the greatest ever artists we'll never get to see.



A piece of me for a piece of you 2. Acrylic on wood



For Billie Novaleigh, Acrylic on wood

Being a busy mum, I can only work on my art pieces when all my children are sound asleep in bed. Finishing a large art piece takes quite a long time for me. Some nights I will paint for 3 hours and other nights I can paint for 7 hours and other nights, I don't paint at all. I just go with the flow. I am always proud of myself for finishing what I started. The end result is always worth it for me.

Painting helped me get through the breakdown of my marriage. Instead of reaching for my phone to send a toxic situation a message, I would reach for my paintbrush instead. When I chose my paintbrush, I chose a different path, a path of positivity. In choosing my paintbrush, I was choosing to love myself. I started to choose me.

I am a big fan of the Renaissance art period. The paintings tell a story and I always get lost in wanting to understand them. Wanting to know it better. Where and why it started. And for me, that era was very poetic so I assume the stories would be amazing. That's what art is about, isn't it? Looking at something and being so utterly present within what it is you're looking at. Stepping into something that has now become a part of you. You walk away taking a piece of it with you. I think it's beautiful.

I would love to have my own art gallery one day. A place where all artists are welcome to share what they've created. A place where art is not judged but admired for everything it is, just the way it is.

Currently, I'm working on a round old-school dining table and the size of it is massive.

The plan is turn it into abstract art. Every single bit of it. Chairs and all. I'm quite excited because of its size. Its just waiting to come alive.

For new artists I say this.. do it, why not? You've got nothing to lose and everything to gain. Don't over think anything, whatever idea you ALREADY have, do exactly that. I find that a lot of people who want to become artists or people that just want to create, get so overwhelmed with all the ideas they have that they just don't start at all. If you get overwhelmed, write every idea onto a bit of paper, throw the ideas into a hat, shake the hat up, choose one idea. Can't go wrong. Start there. Our own self doubt is our greatest enemy. If you ever look at something you've created with disappointment or doubt, before you rip that page out to start again, before you apply another undercoat, remind yourself that your art is perfect and that you're the greatest creator. Use your most valued tool, patience. Be patient with yourself. Your art is an extension of the masterpiece already created - you. ■

Internal Drive

Self-taught, Jenny Geelan has created all her life. "My grandmother, Mabel Drummund taught me to embroider when I was five. I clearly remember one morning at her home, being so proud of my work. However as I lifted it up to show her, we realised I had embroidered it to the table cloth. All the teacups and saucers, plates and biscuits went flying! She was unfazed and calmly helped me clean up. She told me my work was lovely!" With encouragement like that and her Aunty Lucy who became a gentle driving force in her career, Jenny tells us a bit more:



'Singing the Blues' - 45.72 x 45.72mm. Oil

I have to credit my beautiful Aunty Lucy as a gentle driving force in my art career. I stayed with her on the Kapiti Coast during school holidays. She would take me on long beach walks where we would stop to look at the shapes in driftwood, pick up shells to draw or sit on the beach with a sketchbook and draw any beauty around us. She taught me to admire nature in its raw form and to see the small details that can be easily overlooked. Her loving encouragement was priceless. Aunty Lucy was the first person to call me an artist, that was an incredible thing for a small child to hear.

I have a strong internal drive to express myself, which for many years, as an adult, I put aside due to a lack of confidence and support. My current partner, Roy Smith, encouraged and supported me to



'Dimensions' - 25.4 x 50.8mm. Oil

create space to pursue my artistic expression. His mantra to me is "Keep going Jen, keep going" I believe, like many creatives, there isn't a time where I am not creating as I absorb the world around me

My inspiration comes from my connection to the natural world, my internal world view, the people and music I hold dear. Often the beginning of an idea starts to form in my mind which I then allow space and time to show itself as I paint. My immediate environment in Kingston, Otago is a great source of inspiration. It is situated on the southern end of Lake Whaktipu, very peaceful and beautiful.

I love the Surrealists, particularly Dali. He influenced me from a very young age because he dared to be himself. I have been following Brian Ruttenburg, New York, as I love his processes. Hilma af Klimt has been a favourite for a very long time. I admire the spiritual connection in her work. It is so intelligent. I am a fan of metaphysics. Vjekoslav Nemesh inspires me. It was during his workshop that I found my voice in oil paint.

I love the feeling when I know a piece is complete. It is so satisfying. I enjoy working at my own pace



'Three in Flight' - 71.12 x 56.48mm. Oil



**'Afternoon with Edgar' -
60.96 x 50.8mm. Oil**

during the day. I truly love it when others identify images, shapes, patterns in my work that I didn't see. They own those! I love creating something that didn't exist before.

My artistic ambition is to keep exploring. The potential is endless. I have been approached to teach children's art classes and am interested in nurturing the next generation of creatives! In the future I see myself in a much bigger studio, exhibiting, maybe with my own gallery as I love interacting with art lovers.

I am exhibiting at the Christchurch Art Show in March. I'm excited to be able to talk with art lovers and stand with my work. I am also working on my next exhibition called 'Never Leave Yourself Behind'. When I found my artistic voice I realised how much I had left behind and how much I had to express.

My first exhibition in oil paint, called 'Finding Joy in Troubled Times' was overwhelming when I saw all the work hanging, it was joy! And the first time I was accepted to exhibit at the NZ Academy of Fine Arts was amazing. That was with a silk painting I did in the 1990s.

I suffer from PTSD and have learnt how to manage it and have brilliant people around me to support my mental wellbeing. Art has been a safe space for me to release. My art now reflects the peace, calm and joy in my life.

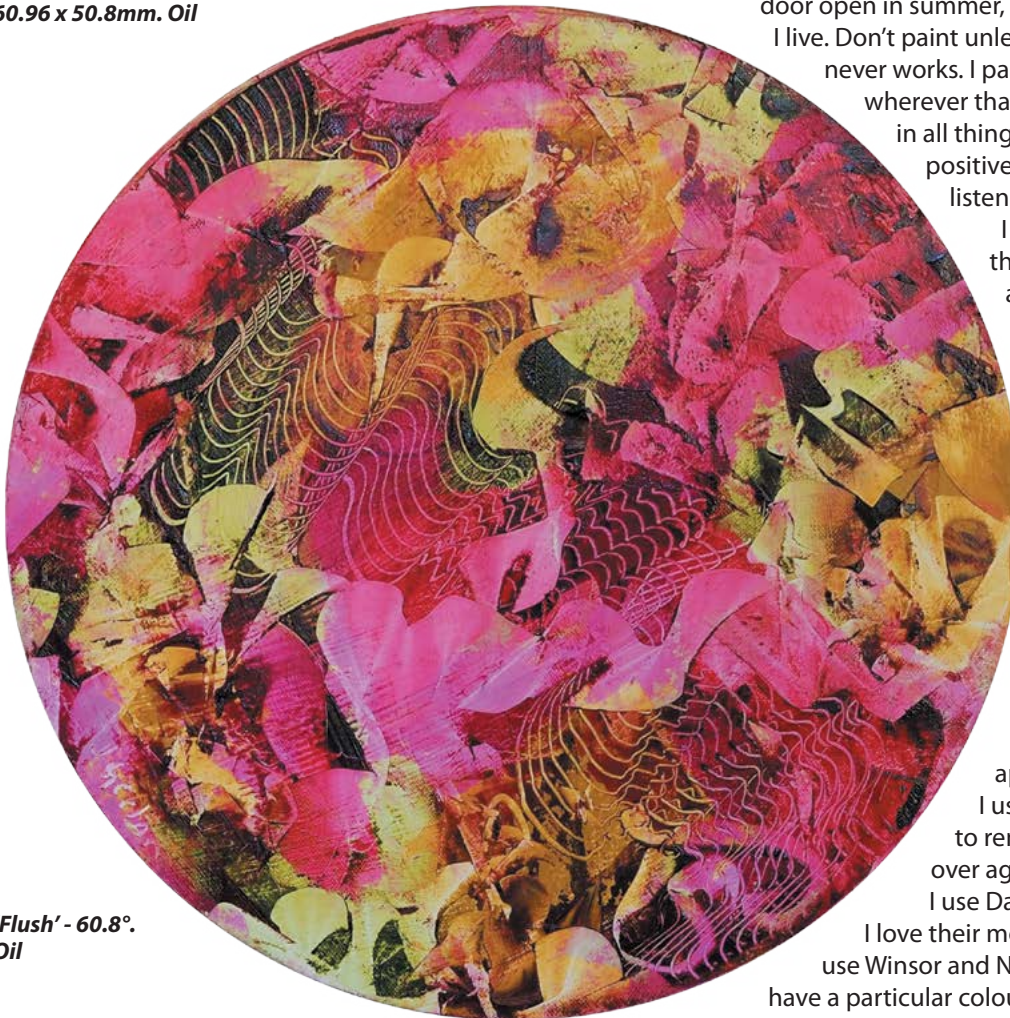
Mistakes? There have been many! Don't paint with the door open in summer, there are lots of sandflies where I live. Don't paint unless it feels right. If I push myself it never works. I paint when I really feel the nudge to, wherever that comes from! I immerse myself in all things art and gather people who are positive and uplifting around me. I do not listen to naysayers.

I prefer abstract expressions of the mood I am in, my environment and the music I am listening to. I have a wide musical interest from Classical to Jazz to Pop. I enjoy all the old jazz standards.

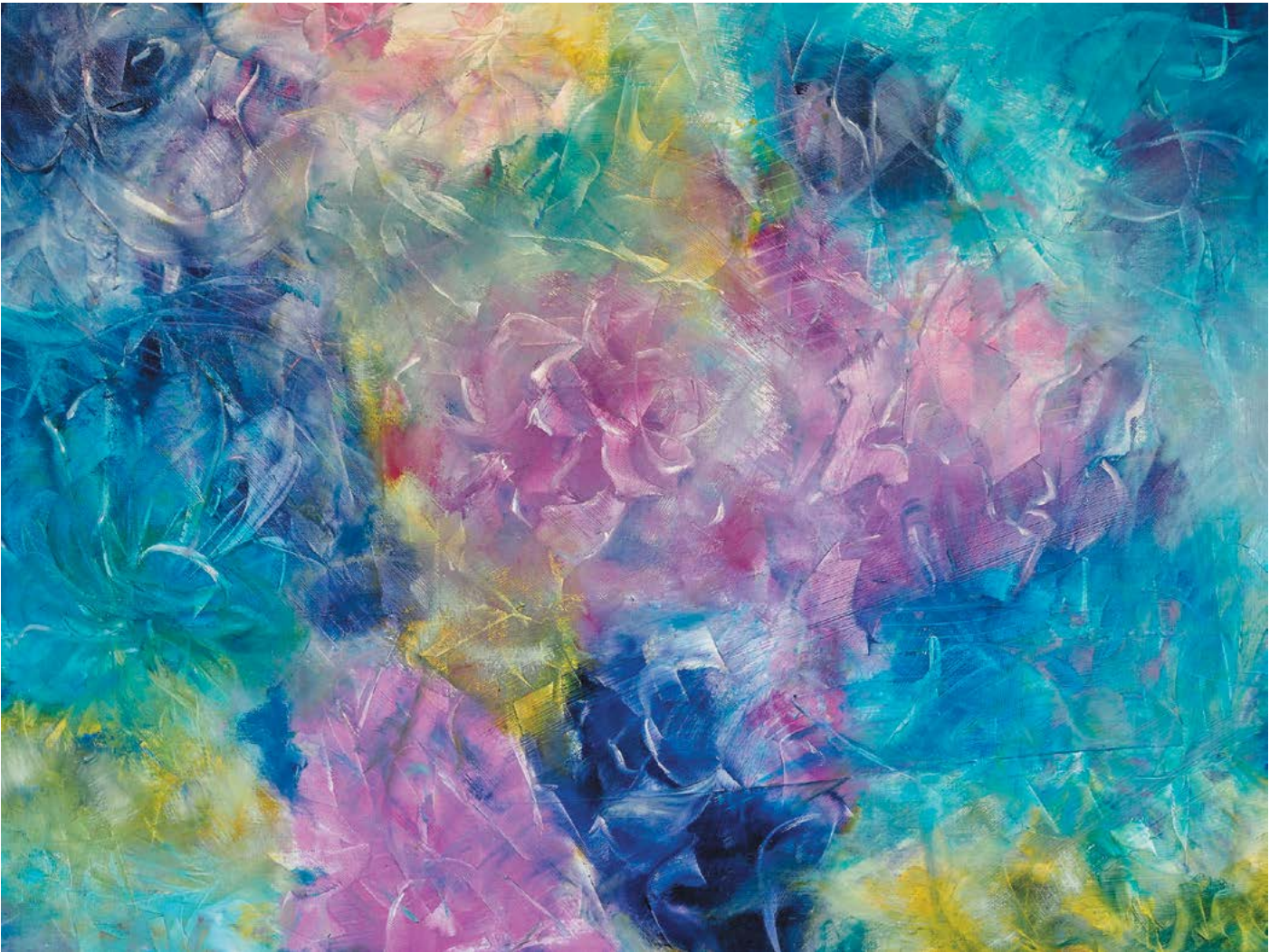
I love the buttery feel of oil paint and the colours and tones that can be achieved and I love my palette knife which gives me freedom to move large amounts of paint. I potter around the house, with the feeling of a painting forming until I get the urge to go in the studio and begin.

Colours grab my attention and I apply them directly to the canvas. I use my palette knife and a scraper to remove and reapply paint over and over again.

I use Daler and Rowney oil paints mostly. I love their movement and feel. I sometimes use Winsor and Newton if Daler and Rowney don't have a particular colour in their range



**'Flush' - 60.8".
Oil**



'Considering Grace' - 71.12 x 56.48mm. Oil

When I am not painting, I crochet blankets and shawls. I live with my partner Roy, Tui the fox terrier and Benji the cat. I have just gotten into pottery. I play guitar and sing, mostly while camping on a beach with Roy. I enjoy spending time in nature. I run meditation groups.

My advice for new artists is to keep going, to find your voice. Watch other artists' work, particularly on youtube, not

to copy their work but to watch their process. Seeing artists' work made me feel connected to the art world. An artist is largely a solo job. Attend workshops, classes, etc to learn and connect."

Jenny has artwork in the Koru Gallery, Dunedin and has sold to people from Australia, Brazil, England, and America. You can reach Jenny at jgeelan@gmail.com.

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News

Hundertwasser Art Centre gains Silver Qualmark Tourism distinction

Even before the doors have opened, Whangārei's much anticipated Hundertwasser Art Centre with Wairau Māori Art Gallery (HAC) has been awarded a significant tourism accolade. A Silver Qualmark Sustainable Tourism Business Award was announced this week.

HUNDERTWASSER



ART CENTRE
with Wairau Māori Art Gallery

Qualmark is New Zealand tourism's official quality assurance organisation, providing a trusted guide to quality travel experiences within New Zealand. The Qualmark Award provides evidence that a business has been independently validated as a quality tourism operation and offers instant recognition for customers that they can expect a quality experience.

The HAC opens on 20 February.

The business team behind the HAC was assessed based on their strategic planning; marketing strategy; asset management; policies and procedures; customer,

community, and staff engagement; cultural interpretation; health and safety; team culture, visitor experience and leadership.

"The Qualmark Award means we have been recognised for delivering a superior customer experience - demonstrating a strong commitment to customer safety and a responsible social and environmental performance. This will help us build visibility and interest here and abroad by joining an elite group of businesses which are recommended to both domestic and offshore customers, as well as international trade organizations – great for the Hundertwasser Art Centre,



great for the region and great for New Zealand”, says HAC Chief Executive Kathleen Drumm


On advising of the award, Qualmark General Manager Steven Dixon said that the Qualmark Award is the final seal of approval which signifies the Hundertwasser Art Centre is one of the most high-quality experiences New Zealand has to offer.

“The award can be proudly displayed as evidence that the Hundertwasser Art Centre is committed to protecting our beautiful natural environment and enhancing connections with our local communities, while delivering a quality, safe experience for visitors,” he said.

From 20 February, visitors will be able to access all areas of the \$33m building, which is itself considered a work of art, including the afforested roof which features an eight-metre gold cupola overlooking the Whangarei marina.

Key to the visitor experience are the two art galleries. The Hundertwasser gallery features an extensive collection of artworks by the late artist, curated by the Hundertwasser Foundation in Vienna, while the Wairau Māori Art Gallery, New Zealand’s first dedicated space for world class contemporary Maori art, will premier its inaugural exhibition.

“Wairau Māori Art Gallery has been created to profile the best of Māori art and provide New Zealand with its first public Māori art gallery solely dedicated to profiling Māori artists and curators,” Chair of the Wairau Māori Art Gallery Charitable Trust, Elizabeth Ellis said.

Visitors will also be able to visit the art activity centre, gift shop and restaurant, as well as enjoy the other spaces within the building. 

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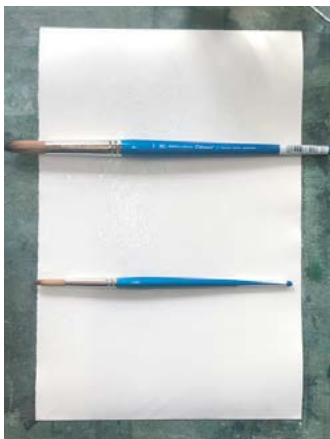
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A guide to: Watercolour Portrait

1



First, I'll spray my paper with water from a spray bottle then drain off the excess. I want the paper to be damp but not soaked. Then I'll divide the paper into thirds and place my subject's eyes level with the line at the top third. This helps with composition in a head and shoulders portrait.

2



From there, I'll mix Cadmium Yellow and Indigo to make green before lightly sketching in the shape of the face. I'll then mix a darker colour of Indigo and Burnt Umber, making sure to add water to keep the paint thin. I'll sketch in the eyes at the line of the top third.

4

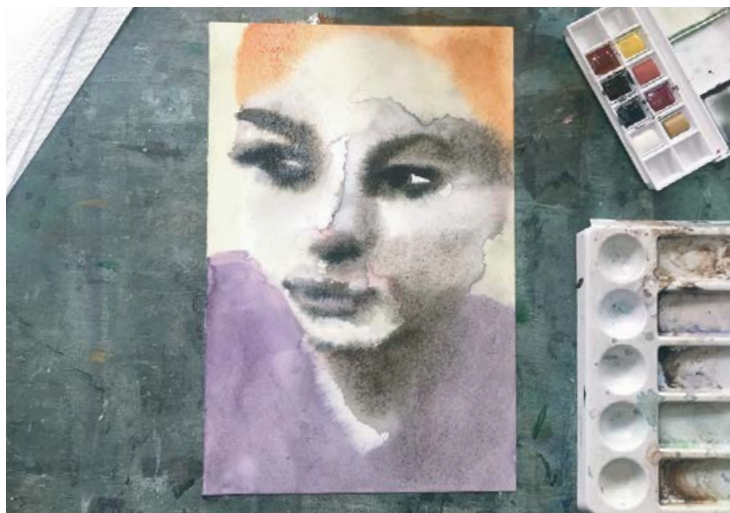


Next, I'll use Burnt Sienna for her hair followed by mixing more Burnt Umber and Indigo to further define her facial features and shadows. I'll then add Rose Madder to her lips, cheeks, nose and corners of her eyes. For darker skin tones, try using Burnt Sienna for these areas.

5



With a wet brush, I start applying more layers of colour to the hair, jumper and face. At this stage I'll paint in the background with green made from Cadmium Yellow and indigo. I also add some of this green to the face – skin often has green or blue undertones.



Tip:

Not happy with the eyes? Mistakes are easy to remedy. I'll quickly use my spray bottle to soak the eye area with water, then use a paper towel to dab the paint away. This easily removes the mistake.

3



I'll use the same colour to paint the nose, mouth, eyebrows, and shadows under the chin and on the face. I use a paper towel to dab paint away on the whites of the eyes and the highlight along the nose. I'll mix Rose Madder and Indigo to paint the purple jumper.

6



Once the painting is semi-dry, I'll mix up more Burnt Umber and Indigo using less water so the colour is more intense. Then I'll darken the areas that are already dark (eyes, eyebrows, nose, mouth and any shadows). This improves the contrast of the final piece and will make it more dramatic.



Fiona G. Roberts

I'm a professional artist, and I've been using watercolours as an integral part of my practice for the past few years. I'm drawn to how naturally loose, free and atmospheric watercolours make my work. Using Winsor & Newton Watercolours, brushes and paper, I want to show you how I approach a portrait painting.

Materials & equipment:

- Cotman Watercolour Portrait Pocket Set
- Cotman Brush
- Watercolour paper
- Masking tape*



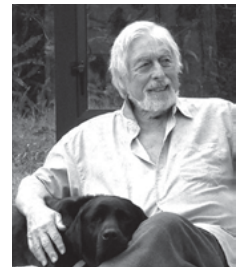
*Optional

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



Artists Forum Sketch Club

**She was just a suburban
London teenage kid with
an awful surname ...**



By Dougie Chowns

She left school to attend local Goldsmiths College Art School in south London having been given a place and the opportunity by somebody with vision to spark her creative mind. This vivacious Quirky young woman no doubt uncontrollable, grasped that opportunity her tutors and the school's facilities gave her, then bounced off her fellow students bouncing off her. Her agile mind fired with the ridiculous - proposed the outrageous.

1950s Britain after lighting the touch paper in Europe with the 1951 Festival of Britain was about to create the 60s! No

doubt those with post War Labour Minister Herbert Morrison, and visionaries: Director Gerald Barry, Misha Black, Hugh Casson, FHK Henrion, Barbara Hepworth, Henry Moore, Lynn Chadwick, Jacob Epstein, Felix Topolski and many others the then Creatives involved, or put in charge to blow the minds of the bored, also encouraged this young woman with the awful surname. WOW!

Is it surprising that Graham Sutherland, Damien Hirst, Bridget Riley Vidal Sassoon, Kalki Koechin, John Cale, Anthony Gornley, Alan Davies, Malcolm McLaren and so many more



Glamour of the sixties hits Auckland Art Gallery
The work of legendary fashion designer Mary Quant is on show until March 2022.



Mary Quant arriving at Schipol Airport in December 1966


Artists, TV personalities, people who gained not only national recognition but Knighthoods and world acclaim ... all attended Goldsmiths?

Put a tone deaf CEO in charge of the National Symphony Orchestra, a blind person in charge of a Darts team, a penny pincher in charge of a Charity you are creating a problem. Let the squirrels climb trees, fish make good swimmers, beancounters make good accountants but they sadly reach a one only computable already calculated result - Creatives however live in the unknown - many solutions all worthy to a greater or lesser degree. People who have these kind of creative minds are very much more special I suggest. They are the inventors that create your clothes, colours, sounds, entertainment, excitement that most ordinary warm snug people are incapable to imagine - until they see, hear, become part of a way of life. A movement. A new way to be, to act, to behave, to enjoy!

Honour especially our young and impossible teenagers - give the really weird ones the opportunity they deserve - please don't destroy their place of development in our Polytecnic system as Northland appears to be doing. Half a dozen teenage art students sharing accommodation don't get jobs! They creat whole industries! a fashion designer, a dancer, a film maker, an applied artist a poet and writer, a musician sharing a student flat - they bounce off each other and create amazing productions and whole industries.

Dame Barbara Mary Quant DBE, FCSD, RD1 would never have been the asset to Britain and the British that she was and still is, had she not been given a place at art school.

Go see what an encouraged teenage art student did with her life - Auckland Museum.

Most importantly Curator, let our **TEENAGERS IN FREE** - the same as when I visited the 1951 Festival of Britain in 1951 and was given a bursary to Art School in 1953 - Enough said! 



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'Wading In' - 900 x 400mm. Acrylic on canvas

Expressions



Having always done well with art subjects in secondary school, Heather Leonard returned to school as an adult to complete her sixth form certificate in drawing and painting at Tokoroa High School in 1989, finding the teacher of that year to have made all the difference and making her realise how serious she was about painting.

" I realised that art and painting was something I wanted to do every day. As a watcher of people and having an understanding of body language, I enjoy art with an expressionist style, not wishing to paint in a realistic way, I want my own interpretation of the subject to be the art, and not to render an exact copy of what I see. My work often has a humorous aspect, as I realise most people respond to humour."



'Book Club' - 250 x 250mm. Acrylic on canvas



'In For A Dip' - 455 x 610 mm. Acrylic on canvas



'Cycle Trail' - 360 x 460mm. Acrylic on canvas - Cover Pic



'Catching Up' - 455 x 610mm. Acrylic on canvas



'A Moment To Myself' - 260 x 260mm. Acrylic on canvas

Owning a gallery in Tirau township for 15 years was a fulfilment of one of her ambitions. She now works from her home studio and sends her artworks to various galleries. She also participates in various exhibitions.

"The best thing about being an artist is the thrill and excitement of creating a work and watching it succeed."

Currently Heather is trying 'non-objective' paintings, non-objective meaning having no recognisable subject



'Beach Girls' - 460 x 350mm. Acrylic on canvas



'Taking A Dip' - 250 x 200mm. Acrylic on canvas



'Conversations' - 760 x 510mm. Acrylic on canvas

matter. She is completing exercises from a tuition book by Jane Davies, a US artist. "I am working on a non-objective work as it is a pure challenge involving composition, colour, mark-making and I am using different mediums together. I think it is the ultimate challenge of an artist's skills as it depicts something that doesn't exist, so must come solely from the artist."

Going back to school was the turning point in Heather's life, "Really, I think going back to school as an adult to complete a sixth form certificate was certainly crucial to my art career. It's lovely of course to know my paintings are in many many homes and are enjoyed, and getting feedback about that."

When talking about what and who inspires her, Heather says, "Amedeo Modigliani inspires me as I love the distortion of the human form, making subjects interestingly beautiful. Friedensreich Hundertwasser is another artist whose work I love, the colours and stylised forms are the attraction. I even went to Austria to see his buildings and the originals of his art at the KunstHaus Wien Museum Hundertwasser, in Vienna. I like expressionist architecture and expressionist paintings. I am looking forward to seeing the Hundertwasser project when it's finished, in Whangārei."

Heather's favourite subject is morphing human form to non-objective form: "The people I paint usually start out by drawing lots of free-form scribbles from which emerge interesting faces and bodies from the many lines. This ensures I get different characters. I then apply paint and use a big brush as suits the expressionist style, and only a little touching up with a smaller brush to finish. I apply a satin varnish as a protective coat."

She enjoys working with acrylic as it is easy to clean, quick drying and very stable. Her favourite piece of equipment is her easel with castor wheels and brakes as it's adjustable to hold all the different sizes of canvases and she can move it around her studio easily.

"I mostly use Atelier fine artists' acrylic paint. It has lots of pigment being a professional grade paint. For scribbly lines I use charcoal, pencil and Molotow Markers which are filled with acrylic paint and are wonderful to use with a variety of tip sizes. I use Atelier Mediums such as Satin Varnish. It has a nice finish, being not too shiny and not flat. My brushes are usually DAS Flat Talkon - white, in various sizes. Charcoal pencils, and Markal Oil Paintstiks, which make huge marks and can go happily on top of acrylic paint are also in my arsenal."

Heather prefers complete silence when working as she likes to totally concentrate on her work and gets lost in the art. Music is a distraction.

Outside the studio she belongs to an art society, plays golf, garden and spends holiday time with family at a harbour setting with extensive water



'Distraction' - 1520 x 1020mm. Acrylic on canvas

views "which is a great contrast to living in the Waikato countryside with green grass, cows and Kaimai views."

She advises that new artists should only get critique from qualified art teachers instead of family and friends. "Having your work up for sale will tell you if you have what people want."

Currently Heather has work in the Heritage Gallery in Cambridge, the Turner Gallery in Tauranga and Kodak and Black Matamata. Her work has travelled to Australia, Great Britain and Germany. [N](#)

'Coffee Club'
- 250mm
diameter.
Acrylic on
canvas



"The best thing about being an artist is the thrill and excitement of creating a work and watching it succeed."

Heather Leonard

JAMES LESTER

By Tim Saunders



'The Bridge at Otterton'. Mixed media



'Cornish Sea'. Watercolour

Successful British designer and art director James Lester left his fast paced life in London and became a full-time artist in tranquil Devon. After initial study James established a career in advertising and publishing, when he worked on many national advertising campaigns and magazines. It was throughout this time that his paintings were exhibited in various London exhibitions, including the Royal Academy and the Royal Society of British Artists.

Born in Dover, Kent, James spent much of his early life among the chalk Downs and picturesque Weald of Kent. For hundreds of years this county has been referred to as The Garden of England with its gentle hills, fertile farmland, orchards and cultivated country estates such as Penshurst Place, Sissinghurst Castle and Hall Place Gardens. Historically the coastal houses here were used as a location to dry hops for the brewing process. Perhaps unsurprisingly the county is home to Britain's oldest brewer, Shepherd Neame, whose brewery was established in 1698 but "there is clear evidence that its heritage pre-dates even this period" according to the brewer. Today award winning English wines are produced here, too. Magnificent coastal views and the world-renowned White Cliffs of Dover together with Kent's rolling green hills and beautiful scenery provide an artist with plenty of inspiration.

"I began painting at this time and my work then reflected the Kent countryside together with the sea and harbour at Dover," James recalls. His work is mainly realistic, but freely treated. James uses various mediums including conté crayon



'Wind and a Rising Tide'. Oil



'Mount Taranaki'. Watercolour sketch

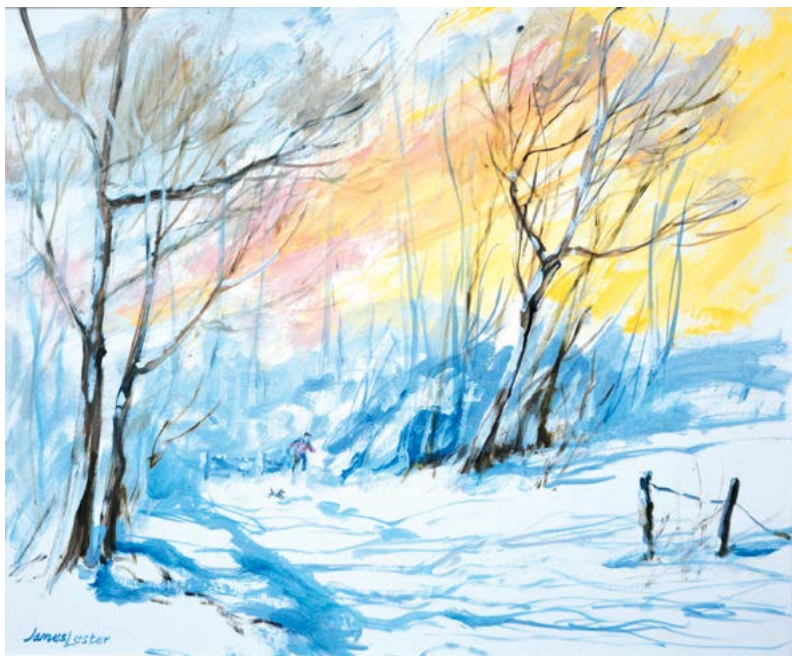
DEMONSTRATION



'Mountains from the road to Whangamata'. Watercolour sketch.



'The Old Orchard'. Oil



'First Snow'. Oil

(an especially hard pencil), watercolours and oils, working on paper and canvas.

Artists from various periods influence James. "In particular those with exceptional drawing skills, for instance the beautiful pastel paintings of French Impressionist Edgar Degas (1834 to 1917), the power of Dutch painter Rembrandt (1606 to 1669), the virtuosity of American expatriate artist John Singer Sargent (1856 to 1925), as well as British surrealist painter Paul Nash (1889 to 1946) and English marine, landscape and book illustrator (1905 to 1993) Rowland Hilder's depictions of Kent.

A lifelong interest in the natural world of plants and flowers led James to become a member of the Society of Botanical Artists. He is co-author of the book *Painting the Secret World of Nature* and flowering plants are a recurring theme in his work. In Devon he has been proprietor of an art gallery, run numerous painting courses and workshops, and exhibited at the Royal West of England Academy. He is an academician of the South West Academy of Fine and Applied Arts.

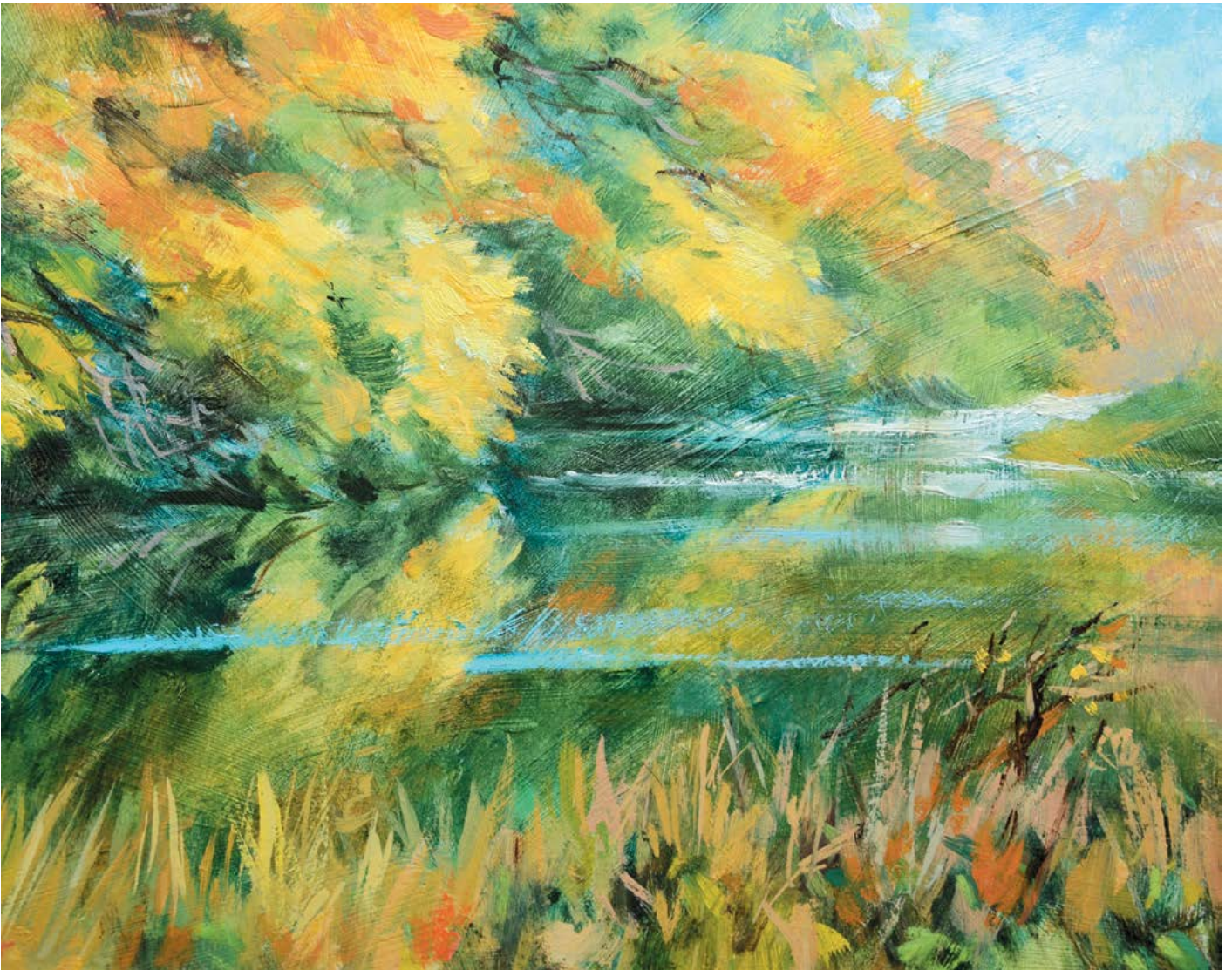
James has been fortunate to visit New Zealand twice because his



'Autumn by the Otter'. Oil

family live there. "It is a beautiful country full of magic," he smiles. "My brother moved there when his children were small, hoping to give them a better life style. This I think he achieved. His eldest daughter became a vet and now lives on a farm close to Mount Taranaki, another is a research scientist living on the coast near Tauranga and the third runs a business designing and creating swimming pools in the Waikato area."

When in New Zealand James stayed near the sea in Whangamata. "This provided a base to



'Daybreak at the Estuary'. Oil

explore the coast and the beautiful Coromandel. New Zealand is a country of constant surprises," he smiles. "On my first visit the long flight from Heathrow was ample time to relax and adjust my thoughts and prepare myself for a different country but I was totally unprepared for the new world I had come to.

The drive from the airport at Auckland was through gently rolling hills lined with hedges, fields and woods, but unlike familiar England the hedge vegetation was masses of tree ferns! Beautiful ferns are every where in New Zealand and full of the sounds and songs of birds unlike any I had heard before. On the coast the sea itself is a revelation being so clear, so blue and overwhelmingly powerful. Also in New Zealand there are constant reminders of its volcanic background, from the natural hot pools to beaches full of Black Sand - fascinating. This unstable background affects the country's architecture, as much of the housing is single story, timber framed to make allowance for earthquakes, giving a very distinctive character to the towns and villages."

For James there is so much variety and unexpected interest in New Zealand that he cannot choose any favourite place or experience, "but perhaps my most abiding memory is of tree ferns gently swaying over a crystal clear mountain stream". N

www.james-lester.org.uk



'Figure Study'. Oil

A Kiwi in Monet's House and Garden

By John A Dumergue



For a horticultural student with a passion to paint imagine how wonderful this would be, an Internship working in Claude Monet's garden as a volunteer doing various types of garden maintenance and having access to the garden outside working hours including weekends. The internship is for one month and it would be a dream come true for many.



'Lily pond'. Acrylic on canvas



'Lily pond'. Acrylic on canvas

Volunteers have come from all over the world including New Zealand.

For this internship a stipend payment is offered along with accommodation, free Wifi, a bicycle, and access to free laundry. It is preferred that students have some French proficiently. With Paris just 45 minutes by train this also makes for an interesting mix of things to do during free time.

But I thought with these difficult times because of the pandemic one might need to contact the organisers to confirm the availability of an Internship. At the time of writing Nov/2021 I did email Jan Huntley in Giverny France the head of the program to obtain the latest update, and was advised that it is still on, and part of the information received I included in the above. Jan also sent photos that included one young woman working in a lily pond that captured my imagination as to how wonderful it would be to work in such a place. I am grateful for all the information sent to me, and it is a pleasure to share this with others.

When my wife and I visited Monet's house and gardens we travelled from Paris to Giverny by bus, and on our arrival started walking around the gardens, seeing the famous lily ponds, his former studio, now a souvenir shop was interesting. There are Monet books for sale but you need to make sure you choose the language you prefer. At the house we entered the kitchen



Monet's former studio, now souvenir shop

with its cobalt blue and white tiles and then the yellow dining room with matching yellow table and chairs.

There was no signage regarding not allowing the use of cameras in the house so I started taking photos. About ten minutes of happy snapping someone approached me and asked me to stop, which I did. Any photos of the house interior I took are not included in this article so as to maintain security for the house.

The gardens were beautiful, but I was puzzled why there was an area of bamboo growing. One of my favorite photos I can share was from upstairs in Monet's bedroom looking out over part of the garden. Some parts of the gardens were rambling and others had well designed layouts. I do wonder why Monet created such precise layouts considering his impressionist painting style? He must have had a great creative focus in many different ways.

Standing on the green curved Japanese bridge over a lily pond is also a memory to cherish.

I have always been inspired by viewing original impressionist work, but just by walking around Monet's lily ponds and gardens is a step up to another level of sheer joy, and amazement, soaking up every view like a sponge. Monet was certainly in a creative environment painting en plein air and taking advantage of various



Beauty of Monet's lily ponds. Photo credit John Dumergue

weather patterns that are evident in his work. On our return home to New Zealand I was very inspired and painted what I had seen from memory and photos.

After a visit to Monet's house and garden a visit to see his famous water lily paintings at the Orangerie Museum in Paris is a great way to round off the Monet experience.

In a letter to a friend Monet wrote, before signing it: 'With all my admiration and heart I embrace you.' With beautiful words like that you can see why he was a great painter. [N](#)



'Monet's house'. Acrylic on canvas



View from Monet's Bedroom. Photo credit John Dumergue



Volunteer working in Monet's lily pond. Special thanks to Foundation Claude Monet for sending this and permission to use

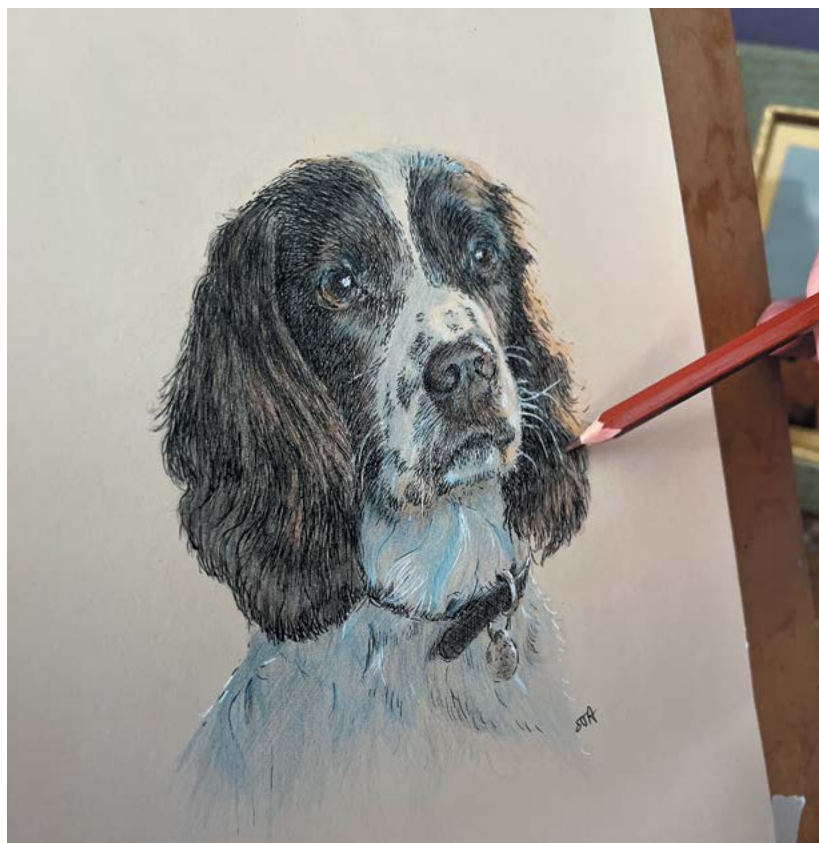
ART MATTERS

ANIMAL ARTIST SANDRA ANDREW

Immersed in lush rural surrounds and a hive of bovine activity, Sandra can't help but be inspired to put pens to canvas and create.



With Ira Mitchell



Since meeting her future husband and settling into her new life as a dairy farmer in Dipton, Central Southland of Aotearoa, she found it was a far cry from her homeland of Scotland where she gained a fine arts degree at the Dundee College of Art. The rolling green farm covers 1000 acres, home to 800 cows while raising children she has put her art on the backburner until recently, when encouraged by numerous requests from family and friends, she soon got back into her creative groove.

Reminiscent of Victorian botanical observational drawings, Sandra lightly sketches in her subject matter then works over in black ink. Once dried she colours

with Steadtler watercolour pencils for a delicate almost whimsical effect. Her eye for character and detail means commissioned portraits of beloved family pets are in hot demand. Talking to Sandra, as we walked amongst the large yet gentle Jersey cattle; her adoration of these curious beasts is obvious. We had to talk quietly and calmly on approach, which encouraged the ladies to eagerly nudge and bow their heads for a good scratch on the neck. A flutter of their long dark lashes on heavily hooded eyes, and their wise and captivating characters are obvious.

Looking into the future of her art career, a children's book is brewing, inspired by her granddaughter and farm



Various examples of Sandra's excellent animal portraiture

animals, in collaboration with her artistically inclined husband and daughter. Support and gentle critiques of her work by close family keep her motivated and constantly improving her work. Ideally she wants to keep producing commissioned pieces, bringing smiles of delight to her clients. Not only does she create an idyllic world of animals and quiet lands but she lives it, a life that is so refreshing and inspiring. [N](#)



'WOOLSHEDS TO WILDERNESS'

Exhibition by Jan Thomson

7th – 27th February 2022

By Jan Thomson 2022

At the Nelson Suter Art Society's McKee Gallery, located within The Suter Te Aratoi o Whakatū, 208 Bridge St, Nelson.



My exhibition 'Woolsheds to Wilderness' was originally scheduled for early 2021 but fate stepped in (as it did for so many other events!) and now it's finally gone ahead!

As an artist living and working in rural New Zealand I am constantly aware of how many of our South Island farms border, or are surrounded by conservation areas.

Glentanner, Mesopotamia and Glenfalloch Stations are set against the dramatic backdrop of the Southern Alps. Rainbow Station meanders through rugged gorges to Molesworth Station. Near to our own home at Lake Rotoiti 'No Catch'em' and Lake Station farm are beside conservation land. In these and many others farming families have made their homes in often very difficult conditions.

In 'normal' years I try to get out and paint, sometimes at shearing time in a local woolshed, sometimes for a week or two up at a high country station. When I first began to gather reference material for the paintings the idea in my head was purely landscap. As I began to work I realised that there was far more to the story of a station than the physical landscape.

Each time I've painted on a farm I've become aware of the link between the owners and the land. Having farming friends around us at home

Jan painting at Mesopotamia



Sketching at Molesworth

Sketching at Mesopotamia

LEFT TOP: *While the Sun Shines*
**LEFT MIDDLE: *The Musterers-
Molesworth Station***
**LEFT BOTTOM: *The Red Blanket-
Paradise***



has made me realise that most farmers have a deep love for their land, and conservation is second nature.

As the paintings came together this became an exhibition not only about the dramatic landscapes these farms are set in but also respect for the stewardship of the farming families, some of whom have been on their land for many generations. The paintings feature, not only the land, but some of the occupants, both two and four legged.

I've very much enjoyed the process of learning about each farm and the families who've looked after them. I've always been welcomed onto the farms (sometimes with surprise that someone would be filled with questions about their daily life!). And believe me, daily life on a farm is hard work, 24/7. Some of these farms deal with extreme alpine conditions, where access is cut off in the winter by snow or high rivers. Isolation seems to be something that these families relish! Can you imagine leaving home at 6.30am each day to drive your kids an hour each way down a rocky track to meet the school bus? Then back again in the afternoon to collect them?

As for the paintings themselves, I've worked in both watercolour and acrylic, whichever seemed the right medium for each painting. People often ask why I choose one or the other. My friend Barry McCann once told me "It's like playing two different musical instruments - you wouldn't necessarily play the same thing on your trumpet or your violin". Each medium has its own characteristics - watercolour is great at conveying atmosphere, acrylics are what I often reach for when faced with a mountain range.





Poised - Kotahi-Kingfisher

In some cases the paintings are completed on site if I'm lucky enough to be staying on the farm. At Glenfalloch Station in the Upper Rakaia my paintings got bigger and bigger as the days passed - the mountains rise straight out of the river!

Otherwise I take plenty of photos and sketches, and more often than not, the sketches are what I now paint



Glentanner Station

from when I get back to my studio. I find that the process of sketching edits out anything which isn't important, and fixes things like colours firmly in my mind. A photo can often be distracting with too many details.

During the years that we've lived in Te Wai Pounamu we've developed enormous respect for the way the farmers are also ardent conservationists – something which they're often not credited with. Their love and stewardship of their land deserves our respect. I hope that through my painting process I've managed to convey the relationship between both the rugged settings and the farms, as well as between the farmers and the land.

I hope that you'll enjoy looking at my work and that you'll maybe gain an insight into the effort which farmers put into food production, as well as being stewards of the land. [N](#)

The Suter is supported by the Nelson City and Tasman District Councils.

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Rosehips - Lake Taylor



LEFT: Smoko in the Woolshed

BELOW TOP: Bejewelled-Kereru

BELOW MIDDLE: Lake Station Woolshed

BELOW BOTTOM: Mesopotamia Station



Winter at the Musterers Hut - Rainbow Station.



Aoraki from Glentanner



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Celebrations of life

Born into a family of nine children, Lizzy Dickie has always been encouraged to pursue her creativity. Art is an important part of life and something her family celebrated. Lizzy was encouraged to go to university and study her passion, which at that time was sculpture. Having studied in the UK, achieving a BTEC Diploma pre-foundation at Mid Warwickshire College in 1996, a BTEC Diploma in art and design at St Martins College in London and finally receiving a BA Hons in Fine Art from Coventry University, she travelled extensively and volunteered in various parts of the world, creating murals and teaching.

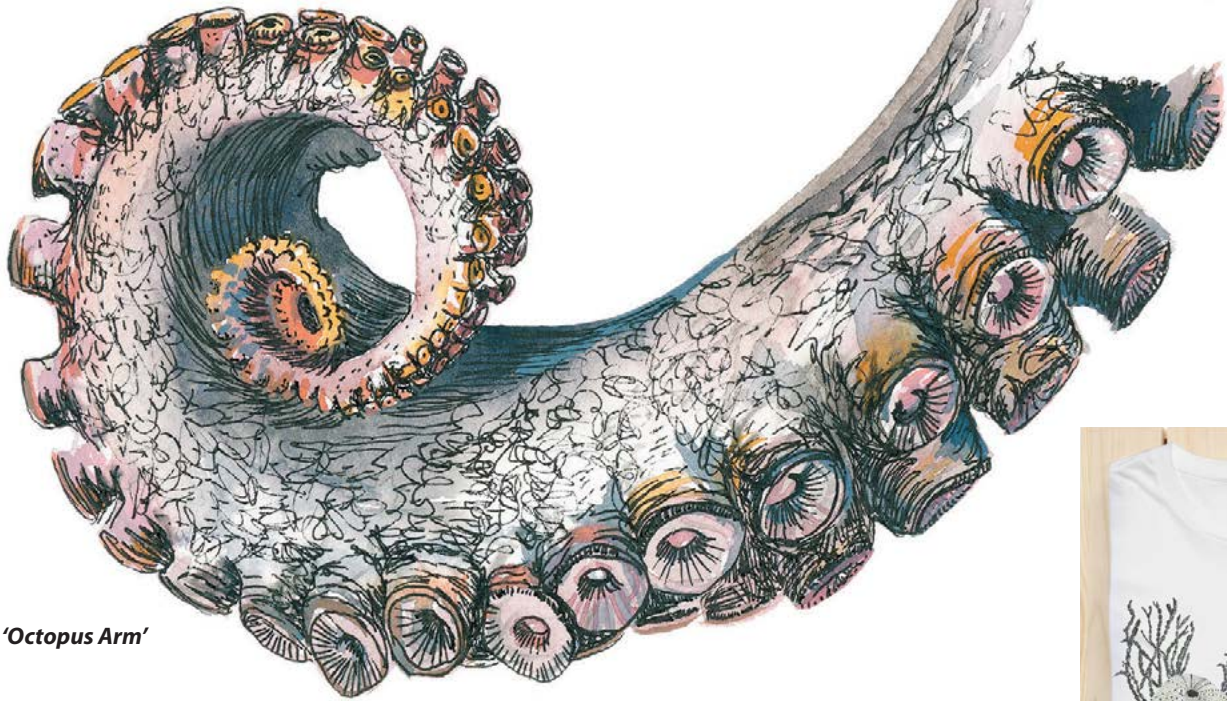


Lizzy working on 'Octopus and Vulture'

She settled in Auckland and worked as the lead mural artist on 'Storyfest' for the Waitakere City Council for several years. "This gave me the confidence to create work for others, but honestly, Instagram has given me a real outlet to share my more personal work and to meet other creatives who inspire me daily. Instagram gives me the freedom to create what I want and gives me the confidence to call myself an artist."

Creating is an obsession for Lizzy, it seems to fill a need in her. "I draw pretty much every day. Luckily or unluckily I am not motivated by money, I just want to draw and create. Being able to share my creations and get feedback is a huge bonus".

Being an art material junkie (as many of us are) Lizzy enjoys the solitude of creating. On the flip side, meeting other artists and talking about techniques and ideas is very motivational. "I was really lucky to spend my younger years travelling and have visited art galleries around the world, including Paris, Barcelona, Amsterdam, Wellington, San Francisco and New York. Some of my favourite artists are Picasso, Goldsworthy, Gaudi, Banksy, Schiele, Fin DAC and Gormley to name a few. Each of these inspire me for different reasons - I love Fin DAC's clever use of paint and how he



'Octopus Arm'



'Urchens and Starfish' printed on a T-Shirt



'Urchens and Starfish'

creates large scale murals. Banksy for his comments on society and how his work is always really relevant. I have always loved Antony Gormley's work for how there is always an element of surprise when you find one of his artworks in unusual places. A lot of these artists create work that is not in a gallery and that is something I find interesting. I always think art should be a part of life and not tucked away in galleries."

Having the time to spend aboard their sailing yacht, Lizzy claims that her inspiration lies in life. "I love everything about the ocean. I like to find beauty in things that others may not find beautiful. My drawings of vultures, affectionately named ugly birds, encompass their beauty where others may not see it, as do my octopuses which are a recurring theme in my work."

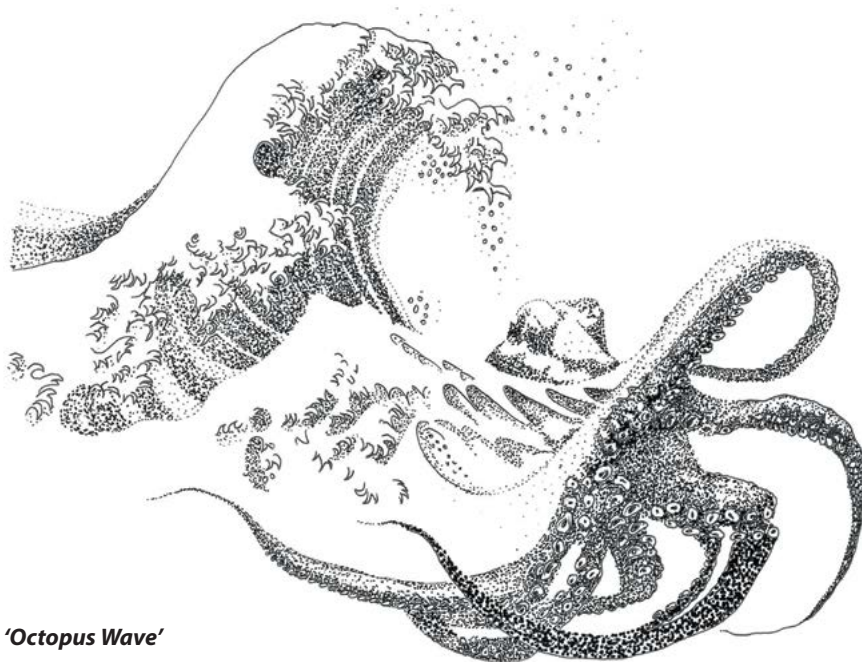
Setting herself challenges is one of Lizzy's favourite things. "I want to continue pushing my art and practice. I like to keep challenging myself whether it be with the subject or materials and I hope to continue to do this. My work has become smaller and more intimate over the past few years.

I would like to continue refining my detailed pen work and to see how I can use this on some larger more public art pieces. I would like to do more collaborations."

COVID is playing a large role in everyone's lives at the moment, including Lizzy's. "Last year on Wednesday 25th March 2020 New Zealand went into level four lockdown. During this first lockdown I created a watercolour painting each day to record my feelings about being in lockdown. I shared these daily and felt proud of the community this built. I had a lot of people say these paintings gave them something to look forward to each day. At the end of the year I had a small sell out exhibition of these works, it was amazing to see how people had really connected with them. Each



'Octopus Glow'



'Octopus Wave'

forthcoming lockdown I have challenged myself to create a small drawing a day and so today I am on image 56. I have also been working on a couple of commissions and am creating some illustrations for a poet I met through instagram."

As a natural introvert, raising a young family, trying to fit time in for creating is a juggling act/obstacle to her creativity. Instagram is helping to conquer these obstacles; "Instagram introduced me to a world of like minded artists that I otherwise would not meet and provides lots of opportunities. It's great to be able to bounce ideas off others and share comments and thoughts and encourage each other."

Still learning from mistakes, Lizzy states that she will now only get involved with projects she really wants to get involved in. She has learned to say no. She also realised that doing small work doesn't always work well when enlarged, and as such she is sticking to her personal format and is tailoring the projects she gets involved in to suit her, rather than vice versa.

"This year I have collaborated with 'Doodlewear.co.nz', and love the idea of art being for everybody. Being able to wear New Zealand based artists' work is a fun way of getting your art out into the community."

Octopuses recur frequently in Lizzy's work, "I have one tattooed on my arm and have always had a fascination for them. The octopus is my spirit animal.


"I enjoy fine line pen work as well as ink and watercolour. I really like the detail and immediacy of fine line pens in contrast to the flow and unpredictability of ink and watercolour. I'm always carrying an A5 sketchbook, fine liner and camera. I start all drawings in my sketchbooks and have filled many over the years. I use these small sketches to work out my ideas for larger pieces. I use photos and actual objects. Often you can find octopuses along our coast line in rock pools and I have been lucky that people send me their images - I have not been lucky to find one myself yet!"

Using Staedtler Pigment liner pens, her favourite one is the 0.3. She also uses Winsor and Newton marker pens for shading and definition. She is not too fussy with the paper she works with but does prefer a smoother finish to a thirsty watercolour paper which tends to suck in the ink from her pen.

Listening to podcasts and various music while creating, she also loves spending

time with her family. "We go sailing, beach combing, visit galleries, and spend time creating. Both my children are really creative. My daughter loves to build things. At the moment she is creating things daily from clay. My son likes to draw and listen to music and my husband always has several boat building projects on the go at home!"

For new artists Lizzy says, just keep going. "Putting the time in really pays off and if you do what you love, it shows. Update your instagram regularly and your audience will find you!"

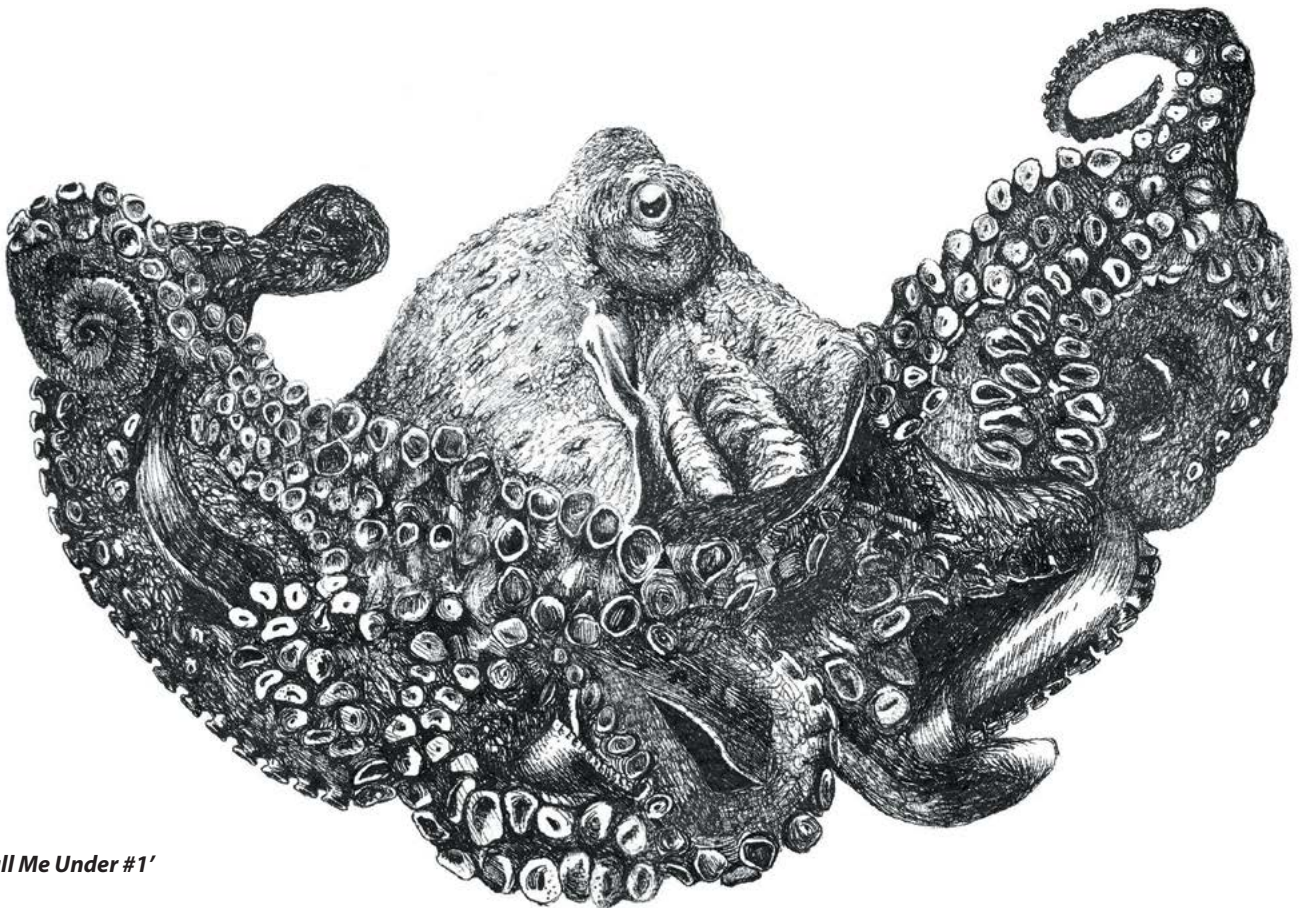
See more of Lizzy's work on instagram: <https://www.instagram.com/whekeink/?hl=en> 



'Octopus and Vulture'



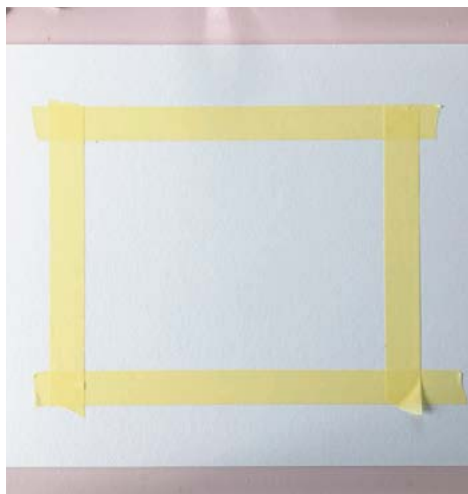
Lizzy at work



'Pull Me Under #1'

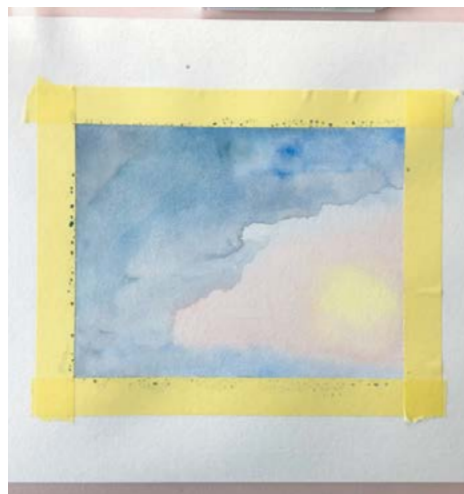
A guide to: Watercolour Skyscape

1



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.

2



After masking off the area, I'll start to build a sky by painting in a soft, warm sunset using Alizarin Crimson, Cadmium Yellow Hue and Cerulean Blue.

4



Once that's all dry, I'll come back in and add short strokes of colours on top. I choose colours similar to those I've used for my base. This helps to add shape and atmosphere to the painting, and the impression of storm clouds brewing or breaking.

5



After everything's had a chance to dry, I'll remove the masking tape to reveal the final scene. By layering in this way, you can bring a bit more drama and movement to your final skyscape. But again, this is merely a guide, so please feel free to mix up the colours and positioning of things once you feel comfortable with some of the techniques I've shared.

3



Then I'll follow that by adding a darker, more dramatic area using Ultramarine, Cerulean Blue and Payne's Gray.



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 dynamic and dramatic skyscape painting using Winsor & Newton Cotman Watercolours.

Materials & equipment:

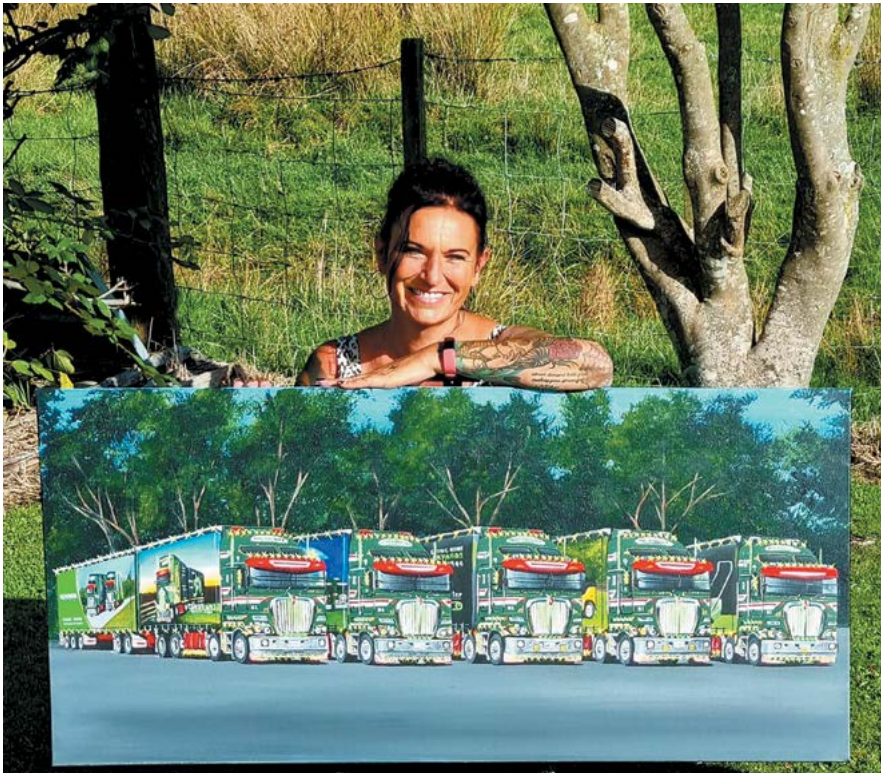
- Cotman Watercolour Skyscape Pocket Set
- Cotman Brush
- Watercolour paper
- Masking tape*



*Optional

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





Taking the time to use her observational skills, Rochelle Thomas has always been fascinated with paintings. At Cafe's, offices, anywhere art hangs, Rochelle studies the work to fathom how it has been done. One day she decided to try this out for herself, and purchased paint, brushes, paper and books of scenic New Zealand. After completing her first painting she was hooked.

AUTO ART



Truck wheel with reflection. Acrylic

Rochelle completed a correspondence course with The Learning Connection, earning a Level 5 Diploma in Art & Creativity in 2014.

Working full time, and a single Mum of three, Rochelle juggled her work and art for a couple of years until an unfortunate accident, which resulted in a broken leg, left her at home for six months, where she concentrated daily on her painting. She decided not to return to work, but rather became self-employed, concentrating on commissions to paint vehicles.

"The first year was really tough and I nearly returned to work several times, but decided instead just to stick it out. Having to make ends meet each week, to make my children proud and show them that it IS possible to follow your heart and earn a living doing something you are passionate about is what really drove me to succeed and I just love it!"

Rochelle's main pull towards her chosen path has been in learning. "I get so excited when I figure out a technique and I am improving every day."

Automotive Artist Dean Thompson has been a lasting inspiration for her as well as her admiration for her cousin, Tracey Clark. "I first saw Dean's work not long after I started painting at a Hotrod Exhibition in Masterton and couldn't stop looking at it. I even tried to copy one of his paintings, just for the learning experience. In 2011, I came across an article on him in NZ Rodder Magazine, which I still have, and read his story. I thought to myself, if he can do it then so can I. Just like me, he decided to give it a go one day. He is from New Zealand

but lives in Australia now. I got to meet him about two years ago when he came home for a holiday."

Rochelle is keen to continue studying in the future, when she hopes to become an art teacher. We asked what she is busy with at the moment: "Currently I am working on a couple of truck portraits. One is a road train commissioned from Australia, which has copious amounts of detail, the challenge of which I love. The other portrait is of a Ford Mustang. Both orders are to be gifted and that in itself excites me - creating keepsakes of people's pride and joy is always special."



Career successes in Rochelle's artistic career include being accepted in the 2017 NZ Art Show in Wellington, which is one of only two places she has exhibited, the other being the annual Wai Art Exhibition in Carterton, where her painting 'Fantail' was voted 'People's Choice'. "But I think my biggest success is working for myself, being in my happy place and doing what I love and earning a living!"

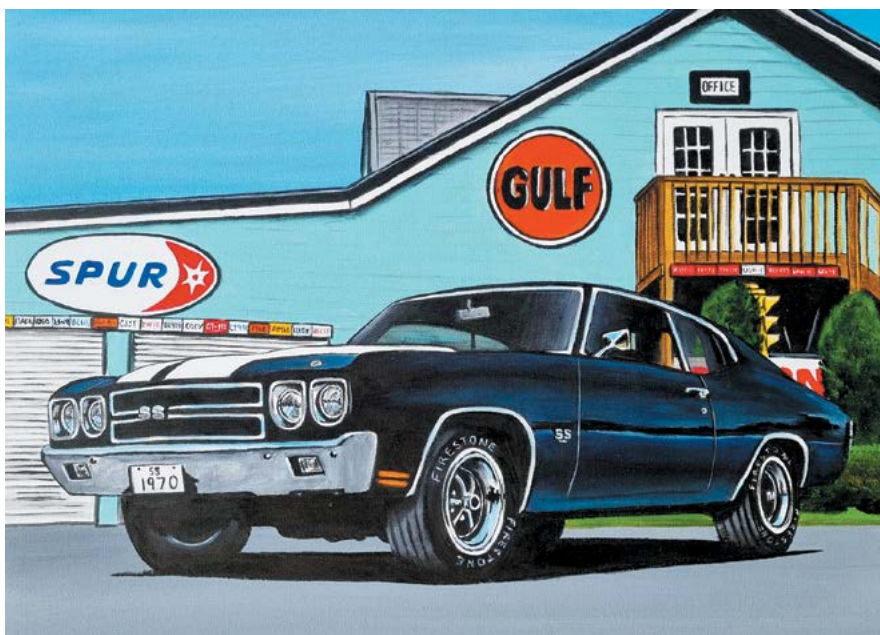
Not a member of any societies as such, Rochelle does attend various truck, car and hotrod shows that she is invited to. "The main one is the Mangatainoka Tui Truck Show which I attend every year, with my own display. I sponsor two awards, one is for the winner of the Truck of the Show in the Mangatainoka Tui Truck Show, where the winner receives a painting of their truck, done by me. The other is for NZ Trucking Magazine's annual Top Truck award, and again I do a portrait of the winner's truck."

In return for this sponsorship, Rochelle gets her name out there in the transport industry, and so doing, generates more work.

She mainly uses acrylic which she enjoys as the colours are vibrant and the drying time is short. "I only use DAS Exhibition Canvas purely because they are quite AOTEAROA ARTIST - February/March 2022



Tractor with Mount Taranaki. Acrylic



1970 SS Chevelle. Acrylic



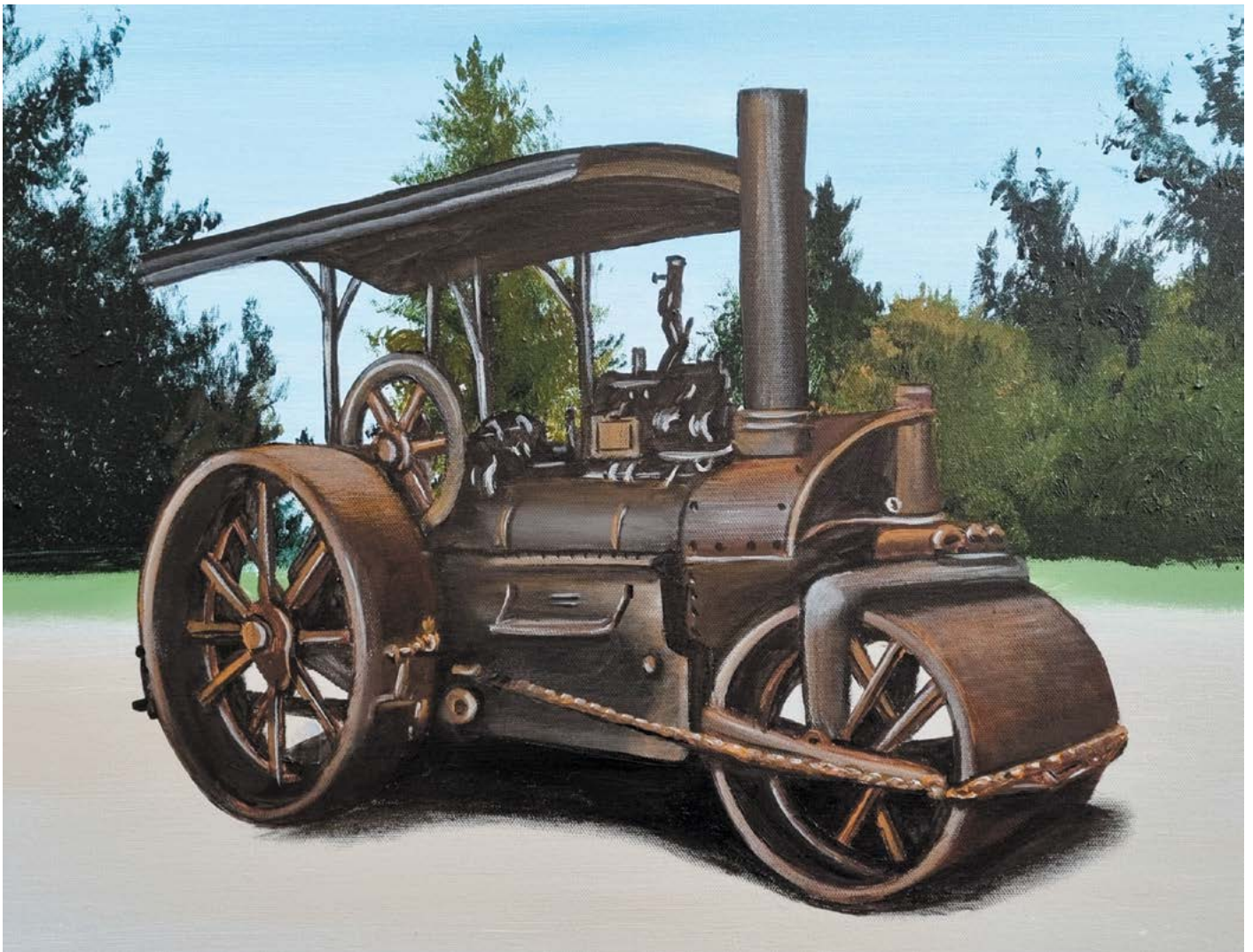
1946 International KB5. Acrylic



2016 Kenworth T409. Acrylic

smooth. I have tried other canvases and find the weave too rough for my style of work; the paint bleeds and/or doesn't seem to flow well. With all the detail in my work I need a smooth surface so my paint flows nicely. My paint of choice is Atelier Acrylic, mainly because it's what I know and I love the colours. The one brush I just can't live without is my Jassart Synthetic #4 Flathead brush."

Listening to the TV as background noise, or just silence instead, Rochelle explains her *modus operandi*: "My customers send me reference photos so that makes subject choice easy. Sometimes I just copy directly from the



1910 Buffalo Steam Roller. Acrylic

photo, other times they may send multiple photos of different vehicles and ask me to create something for them. I draw up the picture then mask out the vehicle to paint the background first. Then I peel off the masking tape and proceed to paint the vehicle. I tend to do a black out line and any blocks of black before starting on the colour. I do all larger block of colour, then add detail, highlight's, shading etc. There is no exact method as every painting is different and my mood depends a lot on what I feel like painting too. For example I find wheels and chrome very satisfying so if I'm feeling a bit 'blah' I will do those to get me motivated again!"

For new artists, Rochelle advises practise, practise and practise some more. "Perseverance is definitely the key. Just do what you love and you will be happy!"

What does Rochelle do during her time away from her art? "Time away from my art?? Haha I spend most of my time painting. My friends fondly call me a painting hermit. If I go away somewhere for more than a night or two I will take my art with me. I feel lost without it. I do have my three year old granddaughter come stay with me every Monday night which is awesome, I adore her and we have so much fun! Elise also enjoys art and has her own paints and easel and also likes to help granny (me) with my work. I also write the kids section



2019 Kenworth T659. Acrylic

each month for NZ Trucking Magazine 'Little Truckers Club' which is fun! They have just launched a new magazine for the children too 'Little Truckers Downunder' the first issue on shelves now. It's produced quarterly and I write articles for that which gets me out in the transport industry telling the kids about different roles as career prospects when they grow up."

25% of Rochelle's work gets sent to Australia, and she has also received commissions from America and the UK. [N](#)



Harvester. Acrylic

ART PRODUCTS

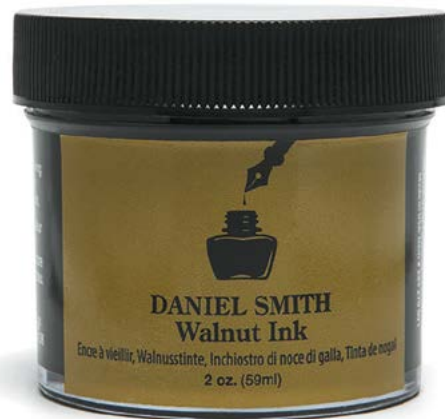
NEW Schmincke Primacryl 15ml YinMn Blue



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Daniel Smith Walnut Ink is a finely pigmented, water-based ink made from walnut husks, for drawing, painting, and lettering. The sepia tone is fade-resistant and handles like a transparent watercolour with good layering and lifting capabilities in darker washes. Lightfast, non-acidic and low-staining, Walnut Ink also adds warmth and historical character when painting over sketches done in permanent black ink.

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

Da Vinci Artist Collection Gris Round #8 Brush

Need just one brush for location painting? This special edition has been developed in cooperation with Berlin-based Brush Ambassador Gris, an artist particularly popular in the world of "urban sketching". The brush head is Kolinsky Sable set on a clear, slanted perspex handle for special effects.

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



ART PRODUCTS

NEW Schmincke Aerocolor Liner Tin Box Set

The Aerocolor Liners from Schmincke are empty liners to be filled with Aerocolor Professional colours (liquid Acrylic Colours). They are perfectly suited for drawing, sketching, writing, calligraphy and more. This set comes with 4 Schmincke Aerocolor empty liners in a Metal box: Line widths: 0.8mm, 1mm, 2mm and 2-6mm. On the label is a blank field for you to mark the colour you have filled the liner with. One colour per liner is recommended. Colour mixes should be made before filling into the liner.

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



NEW Schmincke Horadam Watercolour Set 18 x Half Pans

Schmincke has released a special edition set of 18 x half pans in a metal case. The colours consist of 9 x standard colours and 9 x pearl metallic colours. Only the best raw materials are used for Horadam Watercolours to be fully re-soluble when dried on the palette, and with a high control of paint flow even on soft watercolour papers.

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



NEW Golden Super Loaded Matte Medium 236ml

GOLDEN Matte Mediums are pourable, 100% pure acrylic polymer mediums that have matting solids added to lower sheen. They can be used to extend paints, increase translucency, and decrease gloss. To achieve a matte finish from a high gloss product, Super Matte Medium should be added.

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

ART PRODUCTS

NEW Schmincke Horadam Watercolour set 5 x 5ml Super Granulating – Tundra & Forest

Limited edition super-granulating colours - each colour contains a combination of granulating pigments which separate and settle into the paper surface for textural watercolour effects. [Available at Gordon Harris](#)



With the TUNDRA colours, Nordic, harsh landscapes can be captured just as beautifully as exotic travel impressions of rather dry regions. [Shop Tundra Now](#)



The colours of this FOREST set are suitable for painting all kinds of forest in a white range of shades of granulating green. [Shop Forest Now](#)



20 NEW LIQUITEX ACRYLIC INK COLOURS

Ultra-fluid acrylic with lightfast, artist-quality pigments. No dyes. No fade. Just pure, permanent colour. And like all acrylics, it dries quickly and permanently, with no smudging or bleeding when rewetted or layered.

Keep it fluid with Liquitex Acrylic Ink, now with 20 new colours including a range of fluorescents. Made with fine art pigments, Acrylic Ink is perfect for layering washes of colour, adding in detail with a fine brush, dropping pools of flowing colour directly on paper, splatter brushing, and pen & ink drawing.

[Click here to learn more.](#)

[Click here to watch video on the 20 new colours.](#)

ART PRODUCTS



8 NEW LIQUITEX PROFESSIONAL ACRYLIC MEDIUMS

Introducing our 8 new Liquitex Professional Acrylic Mediums! We bring you new ways to customize and use your colour, new textures and new finishes. If you're an artist, a crafter, an expert or a novice, you will want to get your hands on these.

8 new additions to the Liquitex Professional Acrylic Mediums line-up includes:

- **Silkscreen Medium:** Increases flow and drying time of acrylic colour so it can be used as a screen-printing ink.
- **Satin Gel Medium:** Gives a satin sheen finish, increases colour depth and transparency.
- **Masking Fluid:** Masks areas of work needing protection during thin coating of acrylic washes and peels off easily.
- **Crackle Paste:** Creates a structurally stable crackle effect on rigid surfaces.
- **Gold Metallic Medium:** Gives a metallic gold effect or use on its own to add gold surface highlights.
- **Silver Metallic Medium:** Gives a metallic silver effect or use on its own to add silver surface highlights.
- **Glass Medium:** Mixes with colour to adhere paint on slick non porous materials like glass, ceramics and porcelain.

[Click here to learn more.](#)

[Click here to watch video on the 8 new mediums.](#)

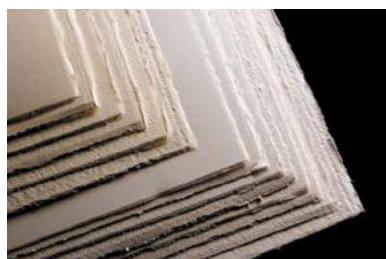
ART PRODUCTS

FABRIANO ARTISTICO ENHANCED QUALITY WATERCOLOUR PAPER

Fabriano Artistico Watercolour Paper is mould made with 100% cotton, a raw material with a long flexible fibre making the paper resistant and versatile, as well as uniquely soft to the touch. The paper is sized both internally and externally, making it ideally absorbent and retaining its nature unaltered even if scratched. Traditional and Extra White paper, without optical brighteners. The high quality and ample offer of this paper satisfies the requirements of all professional artists and the most demanding amateurs. Ideal for watercolour, tempera, gouache, acrylic, ink, charcoal, graphite, pastel and drawing. It is also suitable for printmaking.

New Artistico Enhanced Quality features: Improved surface sizing, Stronger surface, 4 deckled edges, Fixed point watermark and Vegan friendly product.

Fabriano Artistico Enhanced Quality Watercolour Paper is available from your local Fabriano Stockist.



REEVES PRE-MIXED POURING MEDIUM SET 4 NEW AUTUMN & PAISLEY THEMED SETS

Reeves Pre-Mixed Acrylic Pouring Sets are rare water-based non-toxic and are a specially formulated paint pre-mixed with the right amount of pouring medium that will make creating your acrylic pours a breeze. No need to focus on recipes and ratios, just pour straight from the bottle or pour multiple colours into the cup provided and pour onto your canvas or board of choice. It's that simple!

Reeves Pre-Mixed Acrylic Pour Paint has optimal flow and provides amazing results with a soft satin finish. It means this popular technique of acrylic pouring is accessible to everyone in their home. What are you waiting for, get experimenting now!

The easy-to-use sets contain 4x 100ml pre-mixed pour paint in assorted colours and a 100ml pouring cup.



ART PRODUCTS

REEVES FINE ARTIST OIL SET 12PC

Reeves Fine Artist Oil Paints are highly pigmented and permanent when dry. With a smooth and buttery consistency, these oil paints are easy to work with using a palette knife or brush, and are perfect for blending, glazing or impasto painting techniques. With a beautiful and versatile colour palette, this set is excellent for beginners and professionals alike, and makes an excellent gift for the artists in your life.

With a long drying time compared to acrylic paints, Reeves Fine Artist Oil Paints allow artists time to move colours around the canvas and blend together with ease. These oil paints can be mixed with various oil mediums to create different effects or to alter drying times to suit your working style. Note that clean up with solvents is required.

12pc set contains:

- 10x 50ml Reeves Fine Artist Oil Paints: Lemon Yellow, Deep Yellow, Scarlet, Alizarin Crimson Hue, Ultramarine, Manganese Blue Hue, Phthalo Green (Blue Shade), Burnt Sienna, Burnt Umber, and Paynes Grey
- 1x 200ml Titanium White
- 1x 200ml Zinc White



JASART LETTERING CALLIGRAPHY SET OF 5

The perfect introduction set to the beautiful art of lettering, calligraphy and handwriting.

- Waterproof
- Pigment Ink
- Archival Quality
- Acid Free

This set includes:

- 1 Dual Tip Marker (Bold & Fine)
- 2 Graphic Markers (0.5mm & Brush)
- 2 Calligraphy Pens (2.0mm & 3.5mm)



COMING UP IN THE APRIL/MAY ISSUE



Brenda Liddiard



Carl Cockill



Eszter Luca



Hiria Anderson



Sarah Pou



Vjekoslav Nemesh