

# AOTEAROA ARTIST

THE NEW ZEALAND ARTISTS MAGAZINE

Series 9 Volume 4 Issue No. 52  
June/July 2022  
DIGITAL COPY

## EXHIBITIONS AND EVENTS:

The Sculpture Park at  
Waitakaruru Arboretum  
Art-in-Nature experience:  
**PROJECT RURU**

## ARTISTS FORUM

Dougie Chowns  
Sketchbook, Part 43  
**COLOUR!**

**HOW TO READ A  
WATERCOLOUR  
PAINT LABEL**

## DEMONSTRATIONS:

Landscape by Charles Evans  
Varnish: When, how, why and what

## FEATURED INSIDE:

- Adair Davis • Carina Sim-Smith •
- Diana Peel • Karen Gourley •
- Karin McCombe Jones •
- Uriel Tian •





Galeria Acrylic is a high-quality acrylic paint which delivers professional results, ideal for artists who want high quality more accessible range. The Galeria Acrylic range offers excellent brilliance, professional quality pigments, opacity and permanence with a smooth, satin finish. Vibrant and fluid, for quick and easy coverage. Available in 60 colours.



### **GALERIA ACRYLIC SAMPLE OFFER**

Email your name and address to [info@jasco.co.nz](mailto:info@jasco.co.nz) with the subject "NZ ARTIST GALERIA OFFER" for a free W&N Galeria Acrylic colour sampler pack.

# Featured Artists:

ADAIR DAVIS

Page 4



DIANA PEEL

Page 26



KARIN McCOMBE JONES

Page 45



CARINA SIM-SMITH

Page 16



KAREN GOURLEY

Page 36



URIEL TIAN

Page 52



## THE TEAM

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

## ART

Layout & Design MegaType Publishing

## EDITORIAL

## CONTRIBUTORS

Megan Lavin-McIsaac Winsor & Newton  
 Douglas Chowns John A Dumergue  
 Evan Woodruffe Tim Saunders  
 Anthony Roebuck

## SUBSCRIPTIONS

Tel: 09 434 0096

subscriptions@thenzartist.co.nz

## WEB PAGE

www.thenzartist.co.nz

## CONTACTS

Subscriptions  
 Information

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

ISSN 2744-7782 (Print) No print edition at this time

ISSN 2744-7790 (Online)



Find us on

[www.facebook.com/NZArtistMagazine](http://www.facebook.com/NZArtistMagazine)

© The New Zealand Artist Magazine 2013. All rights reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted by any means, electronically, mechanically, photocopied, recorded or otherwise without the express permission of the copyright holders. Opinions expressed in signed articles, or in advertisements appearing in The New Zealand Artist Magazine are those of the author and advertiser and do not reflect those of this magazine nor its publisher.

# UNFORTUNATELY NO PRINT SUBSCRIPTION AT THIS TIME

## \$30 FOR A ONE YEAR DIGITAL SUBSCRIPTION

The perfect gift, spoil yourself or a friend!

### PAYMENT BY CHEQUE:

Complete the subscription form and send it with a cheque made payable to: The New Zealand Artist Magazine  
Postal Address: 2363 Whangarei Heads Rd, RD4,  
Taurikura, Whangarei, 0174

### SUBSCRIBE ONLINE:

[www.thenzartist.co.nz/subscribe.html](http://www.thenzartist.co.nz/subscribe.html)

### SUBSCRIPTION ENQUIRIES:

09 434 0096 or E-MAIL: [subscriptions@thenzartist.co.nz](mailto:subscriptions@thenzartist.co.nz)

### DIRECT DEPOSITS TO:

The New Zealand Artist Magazine:

BNZ Account number:

**02-0492-0142565-000**

Use your full name as a reference.

Please email proof of payment,  
your NAME and POSTAL

ADDRESS details to:

[subscriptions@thenzartist.co.nz](mailto:subscriptions@thenzartist.co.nz)



February/March 2022

PRIMARY SUBSCRIBER OR GIFT GIVER	
Name:	
Tel:	Email:
PLEASE SEND GIFT SUBSCRIPTION TO:	
Name:	
Tel:	Email:
BACK ISSUES:	
BACK ISSUES SERIES 1 • \$30.00 incl. Yes <input type="checkbox"/> No <input type="checkbox"/>	BACK ISSUES SERIES 2 • \$30.00 incl. Yes <input type="checkbox"/> No <input type="checkbox"/>
BACK ISSUES SERIES 3 • \$30.00 incl. Yes <input type="checkbox"/> No <input type="checkbox"/>	BACK ISSUES SERIES 4 • \$30.00 incl. Yes <input type="checkbox"/> No <input type="checkbox"/>
BACK ISSUES SERIES 5 • \$30.00 incl. Yes <input type="checkbox"/> No <input type="checkbox"/>	BACK ISSUES SERIES 6 • \$30.00 incl. Yes <input type="checkbox"/> No <input type="checkbox"/>
BACK ISSUES SERIES 7 • \$30.00 incl. Yes <input type="checkbox"/> No <input type="checkbox"/>	BACK ISSUES SERIES 8 • \$30.00 incl. Yes <input type="checkbox"/> No <input type="checkbox"/>
INDIVIDUAL COPIES @ \$5.00 EACH @ <a href="http://www.thenzartist.co.nz">www.thenzartist.co.nz</a>	
TOTAL \$	



SERIES 1



SERIES 2



SERIES 3



SERIES 4



SERIES 5



SERIES 6



SERIES 7



SERIES 8



SERIES 9

## Contributing Writers



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



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



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



**TIM SAUNDERS**  
CONTRIBUTING WRITER  
Tim is a UK-based journalist and amateur artist. He writes about art, travel and motoring as well as poetry and fiction. Tim has written six books including his latest collections of short stories and poetry (TA Saunders), available as ebooks and paperbacks from Amazon. <http://tasaunders.weebly.com>



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



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



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



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

On the cover: 'The Goblin Grandma'  
– Uriel Tian  
PG 53

### GERRY DEFRIES Page 33

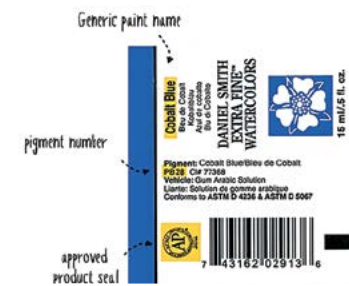


### JOHN A. DUMERGUE Page 50



### ANTHONY ROEBUCK Page 22

READING A WATERCOLOR LABEL



### ARTISTS FORUM Page 20



# Contents:

REGULARS	PAGE
Subscriptions	2
Artists Forum with Dougie Chowns, Part 43	20
Art Products	57
<b>FEATURED ARTISTS</b>	
Adair Davis	4
Carina Sim-Smith	16
Diana Peel	26
Karen Gourley	36
Karin McCombe Jones	45
Uriel Tian	52
<b>INTERNATIONAL FEATURE</b>	
Gerry Defries	33
<b>FEATURE</b>	
Traveling with Oil Paint	15
How to read a watercolour paint label by Anthony Roebuck	22
Check (this out) Mate – John A. Dumergue	50
<b>EXHIBITIONS AND EVENTS</b>	
The Sculpture Park at Waitakaruru Arboretum	41
Riversdale Arts	42
Tasman Art Awards	43
Village Arts	44
<b>DEMONSTRATIONS</b>	
Varnish by Evan Woodfruffe	8
Landscape Demonstration by Charles Evans	30
<b>OBITUARY</b>	
Graeme Stevenson	12

Send your letters and suggestions to:  
The Editor,  
The New Zealand Artist Magazine,  
2363 Whangarei Heads Rd, RD4, Whangarei 0174  
[editor@thenzartist.co.nz](mailto:editor@thenzartist.co.nz)

# How could I not?

***Born into a creative family with parents who belonged to a vibrant arts community, Adair Davis tells us that when she was born, Rita Angus, who lived with her family at the time, looked at her palm when she was born and proclaimed: "Adair will be an artist". With this kind of background, it is not surprising that Adair has continued so successfully with her artistic journey.***



**A**dair studied art at Whitireia New Zealand, previously called Whitireia Community Polytechnic and Parumoana Community College, in Porirua and claims her Mum was her mentor, teaching her to work in rich colour and three dimensional form. Her father was also instrumental in her influences, and actually made her an easel, which she still has and which is her favourite piece of equipment.

Loving the challenges that being a full time artist gives, she gets excited with the process and creativity in all its forms. Although she is concentrating mainly on painting at

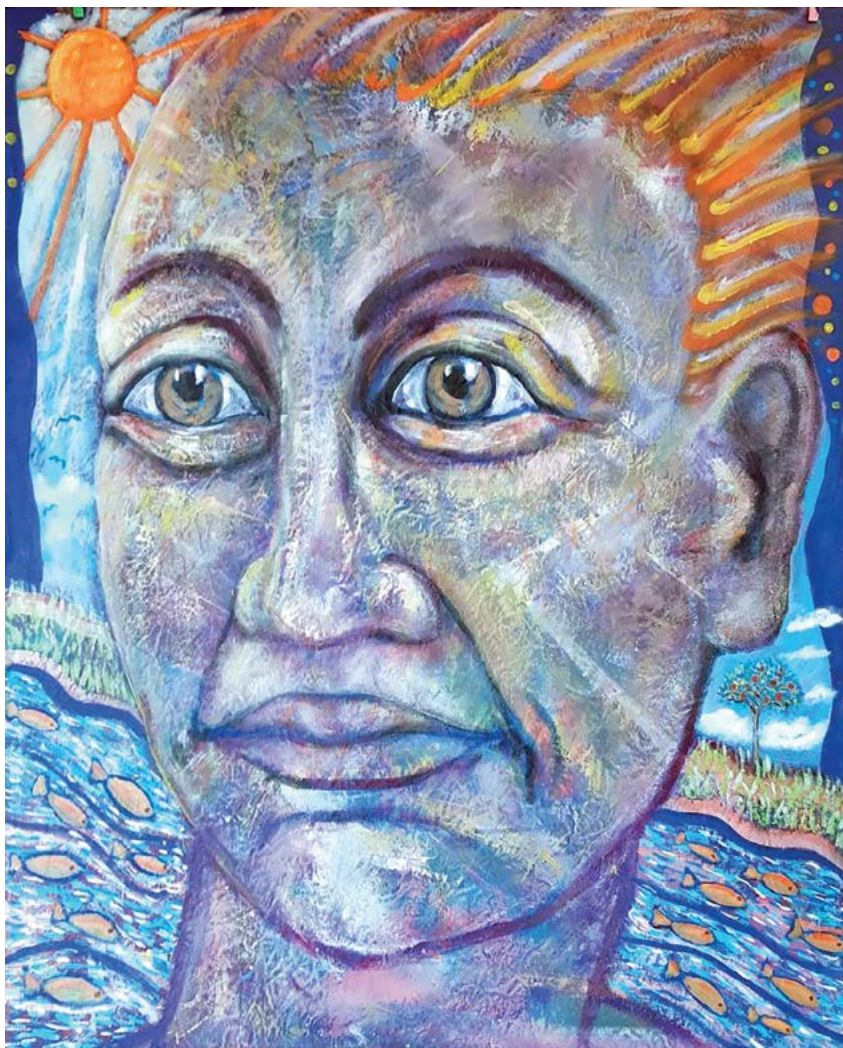
the moment, she is ambitious to work on three dimensional artworks once again.

"Obstacles I have overcome have been to never give up, especially when working on a large mural on a cold and windy day, as well as having to work in a non-creative environment. The isolation of being a solo-artist can be wearing on the soul."

One of the lessons Adair learnt from her Mum was never to erase her mistakes. "She encouraged me to never give up on a work I was battling with, and to never use an eraser, which was a challenge indeed."



***Point of view series: 'Memories of my childhood - Titahi Bay view', commission***



**'Water is life' - 900 x 1200mm. Paint on canvas**



**Point of view series: 'Taranaki' 400 x 900mm. Paint on canvas**



**'The band': Commissioned Chorus mural in Masterton**

"Trusting my inner voice was a lesson that time has taught me as well."

Currently she is linked with various art organisations in the Wairarapa, "These groups help me with information on upcoming events such as exhibition openings and various competitions."

Carrying strong feelings around climate change, inequality and community, she is inspired by mother nature, human emotions and ideas that 'pop' into her head while she sleeps. "I generally paint what I feel the canvas is calling for."

Adair is keen to get her work into peoples homes, on their walls and giving pleasure to all who view them. "At the moment I am working on a series called 'Points of View' which offers me a chance to reconnect with the beautiful views I have seen or places I have lived in New Zealand. I feel this also allows a buyer to commission a view they have a personal attachment to."

She has painted many murals around the wider Wellington region from as far back as 30 years ago. In the past she was also the coordinator for a creative space called Te Toi Nui in Titahi Bay. "The gallery that holds my work at this time is 'Heart of Arts' in Carterton. Some of my murals can still be found at Wellington hospital and on six chorus boxes in the Wairarapa."



**'Happy bee' 558 x 711mm. Commissioned**

When Adair approaches a new painting, she first does rough sketches to get the best composition layout. "Then I attack the canvas with a fully loaded brush to lay my background colours. From there I follow my instincts, doing

a lot of research for correct imagery if the work requires it. Materials I use depend largely on the subject, but usually I use canvas, paint and brushes. With sculpture I tend to work with clay, plaster and recycled paper."



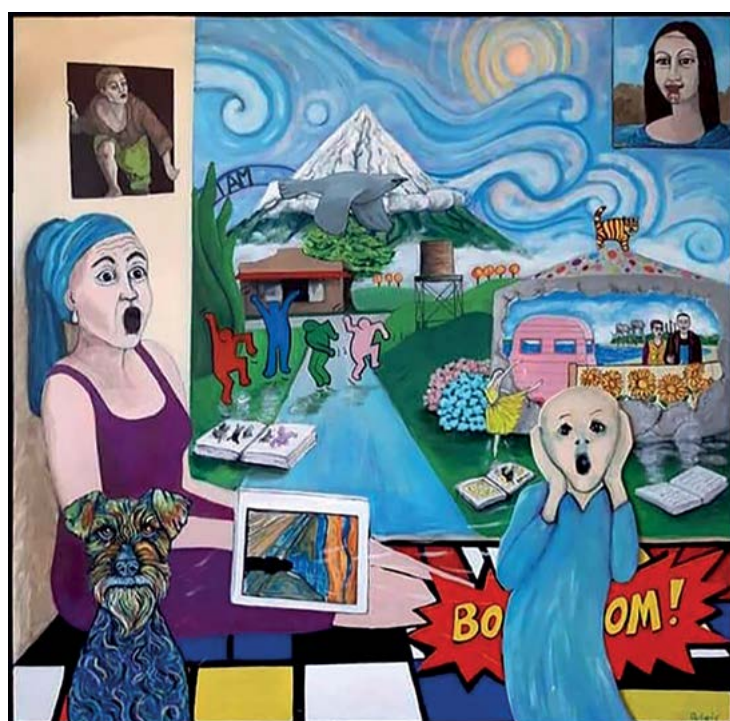
Point of view series: 'Kapiti', 762 x 762mm.



Point of view series: 'Sunset out my window', 762 x 762mm.



My emotions after the Christchurch shooting




'Medley of New Zealand Artists' - 1200mmx1200mm

When she is working, she prefers the sounds that silence brings or various conversations on Radio New Zealand. She has recently discovered podcasts . . .

"My other interests are Taichi, walking my dog, going into the bush for connection, eating well, my veggie garden and of course spending time with family and friends."

Tips for new artists from Adair include "be bold, be brave and feel the passion. It's OK to have a 'failure', you can always make it into something else. Importantly, when that negative voice pops into your head, go for a walk."

Adair has work in New Zealand and Australia and you can follow her on: <https://www.facebook.com/artbyadair> 



By Evan Woodruffe

# VARNISHING

***A varnish is a resin that's dissolved in fluid so that it can spread across a painting. When the carrier fluid evaporates, it leaves the resin behind to harden into a protective, even-sheen film. We have a wide range of varnishes to choose from, offering specific properties to suit all painting styles. Selection is easy by asking yourself these questions:***



***Varnish protects your paintings. After years of gathering dirt, varnish is removed revealing the original colours underneath***

## **Why varnish?**

Varnishing is done to protect your painting from atmospheric pollutants. After building up a patina from many years on display, a varnished painting can be simply restored to its original brightness by removing the varnish along with all the dirt stuck to it. Cleaning an unvarnished painting is much more difficult, as the grime must be carefully removed directly from the paint layer.

Varnishing is also used to adjust the painting's surface sheen. Some artists wish to even the surface sheen of their

painting, to increase depth or reduce glare, or to homogenise the differing degrees of gloss and matte in the colours and mediums they've used. Most varnishing will bring a universal surface sheen to your work.

While some varnishes have UV filters, these are mainly to prevent the varnish from discolouring rather than protecting the artwork from fading. For UV protection of low-lightfast materials (e.g. collage), you can apply Golden UV Topcoat, a gel with strong UV filters, or frame behind UV glass.



***There are different varnishes for different painting media, and usually available both as liquid for brushing on and aerosol for spray on. If using in an enclosed space, best invest in a proper respirator.***

## What type of artwork do you want to protect or adjust?

Varnishes are available for the main types of paint: acrylic, oilcolour, watercolour and gouache. There are also varnishes that work best for mixed media work, as they can be used across all media.

### Varnishes for Acrylic Paintings

Acrylics remain porous when dried, so airborne dirt can be easily drawn into the surface through changes in humidity. They can be protected by using either water-based or spirit-based varnishes. Water-based varnishes are easier to clean up from, while spirit-based varnishes give superior clarity and protection.

The best water-based varnish is the brush-on Golden Polymer Varnish with UVLS (Ultraviolet Light Stabilizers). Golden Polymer Varnish is made with pure acrylic resins

and dries to a protective, flexible, dust resistant surface over acrylic paint. It is available in Gloss, Satin and Matte sheens. Due to the removal method using ammonia, it is highly recommended that you paint an initial 'Isolation Coat' to provide a barrier between your work and the varnish, so future removal of the varnish is easier. You can buy Golden Isolation Coat or thin Golden Soft Gel Gloss 1:1 with water, apply and allow to dry for one day before varnishing.

Golden MSA Varnish is spirit-based and provides a harder, lower tack surface that is much less susceptible to dirt and is more mar resistant than Golden Polymer Varnish. It also suffers significantly less from foam generation and pinholes that can affect the clarity and appearance of the finish. MSA Varnish produces an extremely level finish and can coat slick supports including glass, most plastics and metals. It is available in aerosol and liquid options. The liquid must be thinned with white spirits before use.



**Varnishing is useful to homogenise the various matte and gloss areas that often results from oilpainting.**

### Varnishes for Oil Paintings

Oil paintings are ready for varnishing 6-12 months after finishing, a wait that annoys some painters, but there's a very good reason to practice patience. Oilcolour dries by absorbing oxygen into the unsaturated acids of the oil binder, changing the molecular structure of the oil into a new compound. This new, fully dried paint film is impervious to solvents such as turpentine, so is unaffected by the spirit-based varnishes used on oil paintings. Until this oxidation has taken place, the oilpaint is susceptible to solvent in the varnish, which can re-wet or soften the paint layers causing immediate and potentially irreversible problems!

Fortunately, if you need to even the surface sheen of your recently completed oil painting sooner than expected, you can use a Retouch Varnish. Though also available as a brush-on, Schmincke offer an aerosol Retouch Varnish that is safer to use after just 30 days. Retouch varnishes are used to prepare old oil paintings (older than 6-12 months) for reworking.

Schmincke produce a wide range of liquid and aerosol varnishes for oilcolour. Their pure Dammar resin varnishes

offer exceptional refractive qualities to enhance the look of your oilcolour, while their Wax Varnish can be buffed onto the painting to achieve a soft, natural glow. Unique synthetic resin formulations provide elastic, age-resistant protection for both brush-on and spray applications.

### Varnishes for Watercolour and Gouache

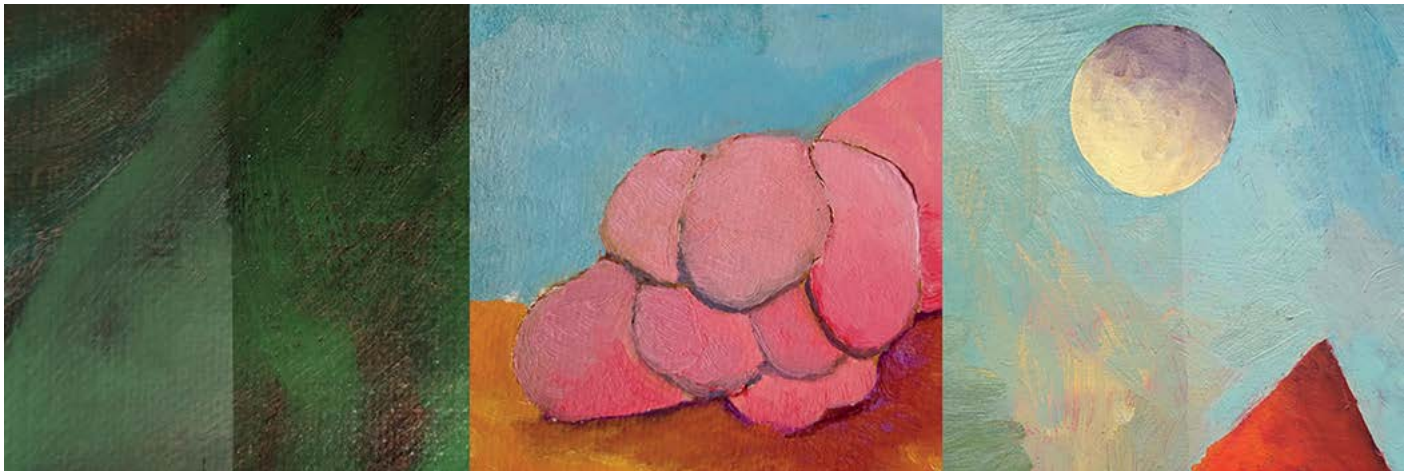
From the accidental drop of water to unwanted attention from insects, watercolour and gouache paintings remain vulnerable. There are a range of aerosol varnishes from Schmincke and Pebeo that offer protection without altering the delicate look of your painting, and spirit-based varnishes can also be used, though their look will be evident.

One varnish for almost everything. Especially developed for mixed use, Schmincke B72 is an aerosol varnish that gives protection to pencil, charcoal, pastel, watercolour, gouache, acrylic, oilcolour, ink, tempera, prints, photographs, and gold leaf. The only thing it won't do is even out the sheen, which is what makes it unique.

## What sheen do you want?

You can alter the final look of your painting by adjusting the surface sheen. Most varnishes will deliver a homogenous sheen, when evenly applied, and you can choose how glossy

or matte to make it. Changing the optics of your painting will change the appearance of some colours, so let's look at the options.



**The sheen of each varnish affects the tone of the colours underneath. You can see the effects from Gloss, Satin, and Matte (left to right), with the unvarnished in the left of each image, and the varnished on the right.**

Light passes easily through a gloss surface, so Gloss varnish adds depth to colours, deepening especially the dark tones of your painting, bringing back a 'wet' look.

When light hits a matte surface, it scatters, so Matte varnish imparts a velvet sheen that flattens colours. Dark colours in your painting will lighten due to the reduction in refraction. It is recommended that no more than two coats of matte varnish be applied.

Satin varnishes are an excellent choice when you don't want too much glare from a gloss surface, yet you want more depth than the matte offers. You can also layer up gloss and matte varnishes, if aerosol, using the Gloss first and finishing

with Matte, to create your own Satin surface, or by mixing them if using liquid varnishes.

If you love the way your painting looks and don't want to mess with it, yet still want protection, Schmincke B72 is a great choice. This varnish will retain the original variation of surface sheen while providing a protective layer.

## How do you want to apply the varnish?

While water-based varnishes are only available as a liquid, you can choose spirit-based varnishes in both liquid and aerosol forms. Liquid varnish is painted on using a soft but strong brush. This application immediately provides an even



**A good varnish brush will hold plenty of fluid and spread it thinly and evenly across your painting.**

and significant layer of varnish, with sufficient protection in just one or two coats. You will need a good varnishing brush, one that has a sharp edge (a 'toothy' edge will result in brush lines), and this requires a bit of cleaning, especially with spirit-based varnishes. The da Vinci 5040 Mottler will put varnish down smooth as glass, while their 2429 Synthetic Bristle is a good, inexpensive alternative.

Aerosol varnish is very convenient: there is little preparation or clean-up, and you don't need a decent dedicated brush. However, spray-on varnish requires more

applications to reach a good protective layer, and care must be taken to achieve an even surface.

## The Tricky Bit: Varnishing!

So now you've decided why you're varnishing and what, you've picked out the sheen you want and how you're going to apply it. All that's left is to varnish... and even for seasoned painters, this is a process that can be fraught. Fortunately, there is more stress in the thought of ruining an artwork you've invested so much time and energy into, than there is



*Spirit-based varnishes are available as aerosols, making varnishing exceptionally easy for everyone.*

risk of actually doing so. If you follow some basic procedures, there will be no irreversible disasters.

Firstly, always varnish on a fine, mild day. High humidity, and especially rain, can cause ‘blooming’, where moisture is caught in the varnish layer; and temperatures below 10 degrees will disrupt the annealing of acrylic resins. In some parts of the country, this might mean several months’ worth of paintings get done during a brief window in the weather.

Of course, you can control the elements if you’re able to varnish indoors, but it’s often best to varnish outdoors where there is plenty of airflow. Due to the toxic nature of spirit-based and aerosol varnishes, they’re not suitable for use inside a home, and in the studio, I highly recommend a respirator and goggles.

Before varnishing, give your painting a good dusting. If you haven’t varnished before, please test first on a discarded work, not on your masterpiece! And ALWAYS read the instructions on the container.

### Varnishing with an aerosol

Using a good quality aerosol is the simplest way to varnish your painting. Set up your painting in a vertical position. Shake the spray can well – Golden Paints recommend 2 minutes and have made a funny video to help pass the time: ([YouTube “Shake Your Can!”](#)).

Test that the varnish is properly dispersed by spraying to one side – if it comes out in a jet, something’s not right, and best it happens away from your work! Now spray from a distance of 30cm to 40cm across and down the painting using a circular motion. To prevent droplets forming, one or two passes are sufficient, then lay your painting down to dry. To prevent the spray nozzle becoming blocked, up-end your can and spray out the excess – it will blow clear in a second or two. After an hour, apply a second coat. While the varnish is touch dry in an hour or so, the resin will continue to harden and increase in clarity for several days, so avoid stacking or shipping until then.



*Some artists apply varnish by following the existing brush marks, so that any visible varnishing strokes are indistinguishable from the painting.*

## Varnishing with a liquid

Set up your painting lying flat on a level surface. If you have to varnish vertically due to extra large size, mural, etc, be sure to apply the varnish very thinly to avoid runs. If using a Satin or Matte varnish, shake gently to mix. Pour a small amount into a saucer (you'll be amazed how far good quality varnish goes) and load your brush. The size of your painting will determine the size of the brush. Start at the top and work your way down, brushing out the varnish into the thinnest film possible and dividing the work into areas covered by each loading of the brush.

These may be based on a systematic grid-like sequence or may follow natural boundaries of the piece. Do not go back into an area once you've left it: spirit-based varnish becomes tacky very quickly and if you go back you risk pulling the sticky resin.

If you've missed a spot, you can retouch or get it on the second coat once it's dry. Likewise, if a bug flies into the wet surface – leave it until the varnish is dry and the insect can be brushed easily from the film.

Two thin coats, with half a day between, are better than one thick coat of varnish, which will take longer to harden and could result in a cloudy film. When applying a satin or matte varnish, never apply more than two coats, as it can result in loss of clarity. The varnish will continue to harden and increase in clarity for several days, so avoid stacking or shipping until then.

Wash your brush as soon as possible. If using spirit-based varnish, rinse with turpentine or turpentine substitute. Use da Vinci Brush-cleaning Soap to lather the bristles, making sure to push the soap deep into the brush head; rinse and repeat until clean. It may require you to leave the brush lathered up overnight and giving it another session the next day. Make sure your brush is thoroughly dry before using it with spirit-based varnish again.

Of course, not everyone varnishes their work. It's up to you to decide whether the work warrants it, for protection, or for aesthetic reasons towards the surface. Varnishing will enhance your painting, and knowing how to do so is an important skill for every painter. **N**

---

## OBITUARY

# GRAEME STEVENSON OAM

***On the 5 June 2022, Graeme Stevenson passed away after suffering from a debilitating disease called Autonomic Neuropathy.***

***For the New Zealand Artist Magazine, Graeme was a beacon of light and support during hard times. He promoted our magazine in his TV programmes and was a hugely positive influence in our journey.***

***We as a team are so very sad to hear this news and wish his family, loved ones and supporters much strength during this time.***

***In this article we tell his story as it is portrayed on his website:***

**<https://graemestevensonart.com/>**





**'Spectrum Zebras' - Graeme Stevenson**

**B**orn in New South Wales, Australia, Graeme Stevenson's passion for art began at age five, knowing even then that he wished to become an artist. He took his first art lessons at age 11. In spite of always getting into trouble in school for drawing instead of writing, he reached the hall of fame in both schools he attended.

Alongside art, Graeme studied martial arts and bred Australian parrots, learning falconry and studying taxidermy in his teenage years. Through these hobbies, Graeme gained a better understanding of avian anatomy. This would prove invaluable as he combined it with his passion for art, using his pet birds as subjects and starting his journey as a wildlife artist.

After leaving school, he took up carpentry and became a paramedic while attending the Sydney Art College for five years, but left his career as a paramedic in his early 20s to travel the globe. He obtained a pilot license at 21 and traveled around the world at least 20 times, living in five countries, in search of subjects to paint. Graeme became a wildlife artist, photographer, explorer, and naturalist.

He was commissioned in 1988, at the age of thirty, to provide every image for "The Atlas of Parrots," which is one of the largest editions in the world regarding parrots. Published in 1991, the book remains one of the greatest reference books on the subject and can be found in natural history museums around the world, including New York, London, and Paris.

His works have been featured prominently in U.S. Art Magazines and International Artist Magazine, who referred to Graeme as a 'master artist'. Graeme was also a dynamic public speaker who lectured on topics such as wildlife, painting, science, philosophy and building an art career.

Graeme is perhaps best known for creating the award-winning TV show, 'Colour In Your Life', which chronicles the techniques and personalities of artists from around the globe to promote creativity



**'Splash' - Graeme Stevenson**

***"Somehow drawing just seemed more natural to me, though it exasperated some of my teachers."***

and a love of art. The show premiered in 2010, and as of 2021, was in its 22nd season.

On Australia Day, Jan 26th, 2017, Graeme received the Medal of the Order of Australia (OAM) 'for service to the visual arts'. The award is one of the highest honours an Australian citizen can receive.

Graeme donated his time and talents. In 2003, he raised funds for AIDs, multiple sclerosis research, and children's cancer research in the U.S. for the Ripple Effect Project. Three of the works were collected by former President Bill Clinton. He also established a charitable foundation, 'Paint Your Life', in 2013, which uses art to brighten the lives of the disadvantaged or physically impaired. **N**

**REST PEACEFULLY GRAEME  
AND THANK YOU,  
YOU WILL BE TERRIBLY MISSED**



# THE GORDON HARRIS WINTER SALE

WARM UP TO OUR SAVINGS!

AUCKLAND HAMILTON WELLINGTON CHRISTCHURCH  
Instore or Online: [www.gordonharris.co.nz](http://www.gordonharris.co.nz)

**MABEF**  
Easels

**LANA**  
MANUFACTURE DE PAPIER  
Paper & Pads

**Schmincke**  
Aerocolor & Aqua  
Drop

**Old Holland**  
SINCE 1664  
Oil Paint

**PRISMACOLOR**  
Pencil Sets

**SO FAT**  
GOLDEN  
MATTE ACRYLICS

**& Much More!**



SALE FROM 31/05/22 - 04/07/22

**By request we are republishing this article from the 2nd ever published issue of  
The New Zealand Artist Magazine - January February 2014**

# Travelling with Oil Paints

There's real pleasure to be had in packing a portable colour kit, and painting under an open sky or during holiday travel. Any of our oil colour products are suitable for outdoor use.

Of all our ranges, however, the fastest drying and therefore the easiest to work and re-work over the course of a single painting session, is Griffin Alkyd Fast Drying Oil Colour.

Because of safety regulations with the airlines, we offer the following information regarding our colour products. Any product or material with a flash point below 61° Celsius is classified as dangerous goods, and those products cannot be included during airline travel.

*(NOTE: the flash point is the temperature at which a product will flame, therefore a higher flash point is better.)*

While a few of our products do have a flash point at or below the 61° mark, the flash points of a large number of our oil colour products are well above. We include here a comprehensive list that can be used (and shown to an airline official, if needed) to verify whether or not a product may be considered allowable for airline transport.

Products with flash points below 61° Celsius, that are considered Group II or Group III flammable materials should be considered unsuitable for airline travel:

- Oil Colour solvents (except Sansodor, which has a flash point of 70° Celsius)
- Oil Colour mediums (except Artisan Water Mixable Oil Mediums)
- Oil Colour varnishes

Below is a list of Winsor & Newton products with flash points above 61 degrees Celsius, and which are therefore classified as non-hazardous:

Flash point (closed cup):

- Artists' Oil Colours >230° C
- Winton Oil Colours >230° C
- Refined Linseed Oil >230° C
- Linseed Stand Oil >230° C
- Thickened Linseed Oil >230° C
- Bleached Linseed Oil >230° C
- Cold Pressed Linseed Oil >230° C
- Oilbar >230° C
- Griffin Alkyd Fast Drying Oil Colours 70° C
- Sansodor 70° C
- Artisan Water Mixable Oil Colours >100° C
- Artisan Water Mixable Linseed Oil >200° C
- Artisan Water Mixable Stand Oil >200° C
- Artisan Water Mixable Painting Medium 70° C
- Artisan Water Mixable Fast Drying Medium >70° C
- Artisan Water Mixable Impasto Medium >70° C

**WINSOR & NEWTON**



*The World's Finest Artists' Materials*

# CARINA CREATES



***Born in Singapore, Carina Sim-Smith is a marine biologist by profession and a very talented artist in her free time. She***

***taught herself how to paint by attending art classes and workshops by various tutors at her local arts centre, and by hours of practice.***

**“**I’ve always enjoyed art but could never afford any of the pieces in art galleries that I liked, so I decided to learn how to paint so that I’d have something to hang on my walls. I enrolled in a beginner’s art class and found that I really enjoyed painting.”

She feels the pressure of having to earn a full-time income from her art would ruin her enjoyment of creating. “For me, art is an activity that I do for pleasure.”

Inspired by the beauty of New Zealand, she is mostly drawn to painting landscapes, particularly

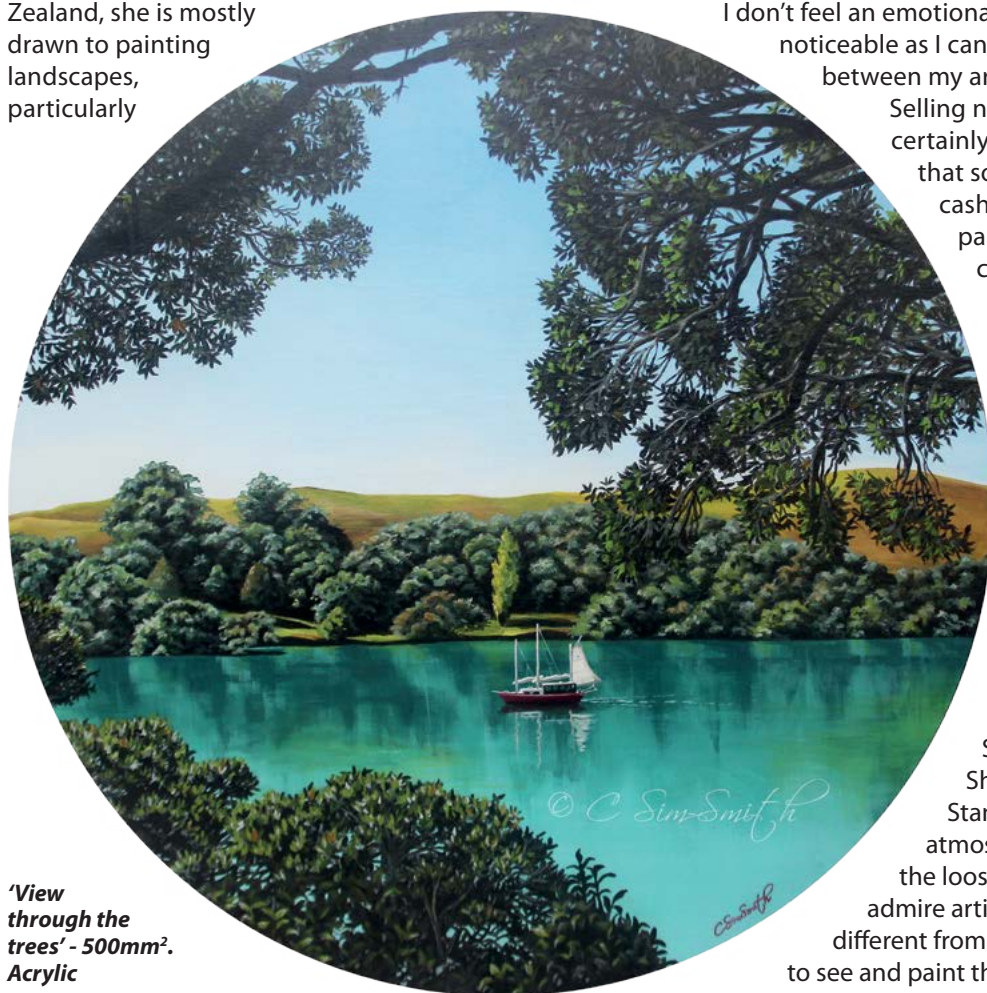
of places she’s visited herself, loving the process of creating something beautiful out of a blank canvas. “It’s a discovery process, you never know where the journey is going to end up.” Carina is currently working on a gorgeous view of Fiordland where she went hiking last summer. “In time, I’d love to have developed a signature style that people look at and recognise as mine, and have a solo exhibition.”

Carina has learned that she needs to feel a connection, to ‘love’ the topic or scene she is painting from the start. “If I don’t feel an emotional connection with my topic then it’s noticeable as I can’t create an emotional connection between my art and the viewer.”

Selling nearly every work she has created has certainly boosted her confidence: “I think that someone using their hard-earned cash to purchase something that I’ve painted is the biggest compliment they can give.”

The tricky manoeuvring that is necessary when juggling a career, a family and her painting is a theme many artists understand. “When I started painting, I had to carve some time out of my week to paint, but I realised that if I waited until I had time then I’d be retired before I started learning! I try to set aside one day a week to paint, but that doesn’t always work out ....”

Artists that Carina admires and who have inspired her include Stanley Palmer, Jill Perrott and Sheila Brown. “I love the simplicity of Stanley Palmer’s paintings, the evocative atmosphere of Jill Perrott’s paintings and the looseness of Sheila Brown’s birds. I often admire artists that have styles that are quite different from my own as I realise how difficult it is to see and paint that way.”



***‘View through the trees’ - 500mm<sup>2</sup>. Acrylic***



**'Tawharanui'** - 760 x 370mm. Acrylic



**'Whangarei Boatsheds'** - 1200 x 500mm. Oil



**'Pounaweia'** - 900 x 300mm. Oil



**'Hyde station' - 760 x 370mm. Acrylic**

Carina is a committee member of the Howick Art Group, which is a group of like-minded people who paint, learn and exhibit together. "Joining an art group is a great way to make a solo activity into a social one. I also join various art societies, which gives me opportunities to exhibit my work."

Creativity runs in the family. Carina spends one morning a week painting with her mum, and her daughter made her a glass palette table from rimu recycled from their house, which she uses regularly and absolutely loves.

She spends a lot of time choosing a scene to paint. "Once I've decided on a scene, I work out the placement on the canvas and I loosely sketch in an outline of the scene. I don't put many details in my sketch but make sure that

the proportions are correct. Then I block in the main colours and areas. At this stage it looks like a child painted the scene and I'm often tempted to give up! I then generally work from the top down adding detail, starting with my darkest colours and ending with the highlights.

I tend to nearly finish a section of the painting before moving on. I might pre-mix paint for large areas of colour like the sky that needs an exact colour match, but other than that, I tend to mix my colours as I paint. At the end I add the final finishing details where needed."

Carina's favourite medium is oil - "I love working with oils because of the way you can blend them, the time that you have to work with them, and their soft colours. I also work with acrylics and I choose my medium depending what I think will work best for the subject." Disliking the toxicity and smell of turpentine, Carina uses water soluble oils. "I usually use Winsor and Newton or Cobra. I use a range of acrylics including Liquitex, Winsor and Newton and Golden Acrylics. I generally use a limited colour palette, so I mainly use five colours



**'Tui in flax' - 500mm<sup>2</sup>. Acrylic**



**'Motukorea' - 360 x 120mm. Acrylic**

(White, Cadmium Yellow, Alizarin Crimson, Burnt Umber, and Ultramarine). I love Rosemary & Co. brushes and believe in buying high quality canvases. However, I've tried lots of different brands of paints and brushes and believe that you can still produce an excellent painting using inexpensive materials. I find that my favourite materials are nicer or easier to use, which gives me more enjoyment whilst painting."

Carina spends her working days wading around in the mud, diving, and writing reports on the computer. During the weekend when she's not painting, she likes to garden, go to the gym, sew, and spend time with her family. "My favourite holidays are active ones – sailing, skiing, diving, cycling or hiking."

For new artists, Carina advises: "Artistic skill doesn't sell paintings no matter how good



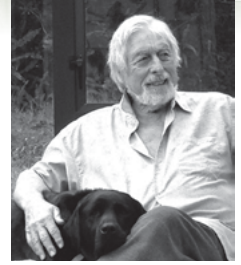
**'The Regal Kingfisher' - 400 x 400mm. Acrylic**

your technical abilities are. You need to create an emotional connection between your art and the viewer. Your subject and colour choices are really important in developing the emotional feel of your painting."

Follow Carina's journey here: <https://www.instagram.com/carinasimsmithart/> 

# Artists Forum

## Sketch Club



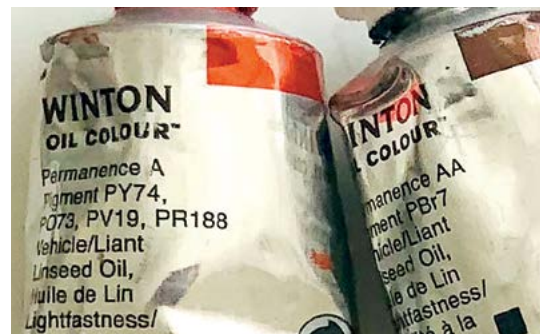
By Dougie Chowns

# A bit about Colour - going, going, GONE!



*In this example, we use our own printed sign, faded over a 10 year period. There is nothing left! Time to get a new one . . .*

***When you buy paints, I bet you buy because it's the colour that you like - true? Do you read the label? Are you aware at this present time when it appears highly coloured artworks are in vogue that you could be using 'fugitive' colours? ..... many paint colours are. 'Fugitive' means they will fade. Check permanence.***



Colour is light radiation energy better understood by a scientist than a painter. Many modern colours you enjoy and use can be very dangerous because unlike the earth colours sourced from natural earth and rock and used since the stone age, chemical colours many invented in late 1800 or since, come from even coal tar and cyanide. They may be dangerous in more ways than one. As light radiation energy, colour burns away if exposed to daylight, worse in sunlight. Permanence A or better AA refers to the lasting

quality and they vary, worse some areas likely to fade even in days - the magentas, those bright pink and also yellow will go first. Beware, read the labels.

Pigments we use originate from many sources: minerals, plants and chemicals. The internet will answer all your questions but first I suggest you research labels on your colour tubes in your own paint box. Its important for you to know what you have. Look for the fugitive or permanence rating ... it will be in stars or capital letters \*\*\*\* A. AA etc.



**Note how overlaying colour on colour produces extra colours. Note that all together - they produce black. (the tiny triangle centre in the middle of the last pic)**

All colour for paints and ink come from sources that we can grind or mash up with a binder to make paint. Our eyes and how we perceive colour is quite different. Sensitive to the light radiation energy, our optic nerve and our brain let us experience what is in our vision or focus. We see colour as in a rainbow or prism - as translucent colour. When painting in watercolour or when machine printing, we use translucent paints or inks which are closest to how we see. Oil, acrylic, gouache are quite different as they are opaque pigments. From three light colours only, magenta, cyan blue and lemon yellow - we achieve a mix to achieve a given range of combinations for every colour - including a close to black. We often use black in addition when printing a four colour set, as it is called.

However a different wave length for each colour is actively burning itself away - in simplistic terms our amazing eyes give us a brain view, an image in full colour in our heads that allows us to see them apart from each other as a million shades and tones. We just consider that normal - think again! It's actually amazing. But, I ask: do I see the same colours as you? That's whole editorial on its own. Evening ultra violet light also effects the brilliance of how we perceive any given colour or object. A white Police car if you wish to see it! Also, notice how once highly coloured posters have faded leaving only the blue and black printing. Magenta yellow and cyan, the tri-chromatic combination, give you all the colours in the rainbow including black but this is only the tip of the colour story iceberg.

Beginners usually start with watercolour because it looks easy. I think you may agree, and to my mind, it's the most difficult. Since, as a young studio boy picking up finished artwork for reproduction from the late Frank Wootton OBE PPGAvA, I have loved watercolour. He kindly gave me a few minutes of his time one afternoon in Chelsea going through my watercolour box saying, you don't need that! you don't need that, you don't need that, throwing out tube after tube - leaving me with about five tubes only. I still use only four or five. With oils I also use white. I know nothing about acrylics but that is my choice as I enjoy the oil painting ritual as opposed to painting in oils.

How we achieve our resulting artwork is widely different - all acceptable and may vary from the normal. Having a work fade away can be upsetting however and unprofessional, both for you or others. Presently completing a commission for a London Museum in oils I share my coolers on my palette at this moment. Size 2 x 1m, 33 figures in situ re: 'The Battle of Britain', the work is full colour and will be lasting.

New materials allow new ways and ideas that are usually art in progress. Paint ready to use from a tube would have amazed the old masters. In 1841 when John Goffe Rand, an American, came up with the idea, he changed art. No longer did you have to make your own paint, grinding up pigment and mixing a binder every time before starting work. Being an artist used to be a great deal more than 'squeeze, squeeze' and put brush to paper or canvas. My Whangārei student in 1986 went to Rousillon in Southern France near Avignon simply to see a whole mountain of ochre.

Imagine a life only in black and white - like an old movie it's OK but no traffic lights, no sunset, no blush in a cheek or appetizing look about a bowl of fruit.

We are fortunate indeed - but does my black Labrador, Leah, see the same as me - maybe she also can see temperature, her nose is amazing! N



**Dougie's coolers currently on his palette**

# HOW TO READ WATERCOLOR LABELS

## A Beginners Tutorial

*Beginners often get confused about watercolor paint. I remember when I first started painting I was bewildered by the huge range of hues, the different brands, the fancy names, and all those code numbers on the labels. A basic understanding of how to read this information is a great way to familiarize yourself with watercolors.*



By Anthony Roebuck



So how do you read the labels on watercolor paints? There are at least four important characteristics to look for on labels: the pigment number, the transparency rating, the lightfastness, and the staining property of the paint. The generic name of the paint is less important.

Why is this information important? Because it can help you choose your paint, and give you a better understanding of color mixing.

Interpreting labels might seem confusing at first but it's actually quite simple once you become familiar with it. Knowing what's actually in the paint formula will help you choose your paints with confidence. And it also helps your color mixing skills when you know which pigments you're mixing.

### Reading Watercolor Paint Labels

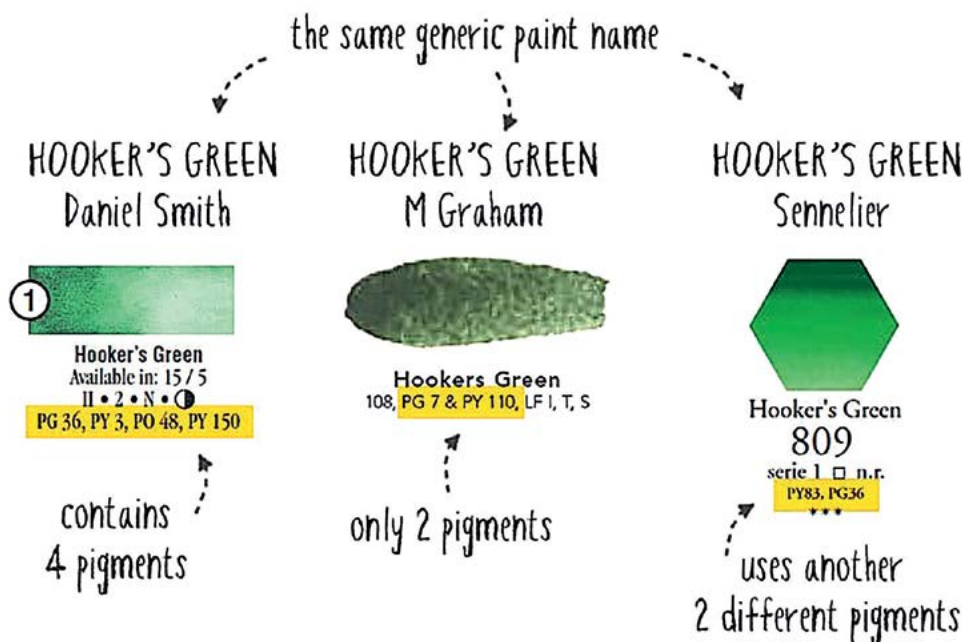
You've probably noticed the poetic names printed on your tubes of watercolor. You often see names like 'Phthalo', 'Quinacridone' and 'Sienna'. But those fancy names are just marketing names, and they don't really tell you anything about what's inside the paint. Which is why, if you're serious about watercolors, you need to read the labels and the manufacturers data if you want to learn more about the paints you purchase.

**Labels vary from one manufacturer to another, and sometimes not all the information**

**is available on the label itself. If you have the chance to choose your paints ahead of time you can generally find a complete color chart on the paint producers website.**

The principle ingredient in watercolor paint is the pigment. This is mixed with a few other things to improve the paint's handling qualities, including gum arabic, glycerin, and a wetting agent.

Each of these ingredients varies from one brand to another, and even if the ingredients between two brands are extremely similar, the marketing name probably won't be the same! Manufacturers can call their products whatever they want, so don't rely on it for comparing paints.



## So how do figure out which paints to use?

Ignore the generic name and take a peek at the label! There are a few characteristics which you should look for:

- The pigment number
- The transparency rating
- The lightfastness rating
- The staining property of the paint.

You'll sometimes find other information on the labels as well, but the list above are the most important characteristics to look for. I'll cover some of the other properties later, just so you know what they are.

## Pigment Numbers

To make pigment identification easier to remember, paints use a code known as the Color Index Name. This is a standardized list which is internationally recognized by all manufacturers. And it provides artists with the most trustworthy way to identify colors used in paint ingredients.

This handy color index avoids having to use the technical chemical names of pigments. It's a pretty simple code and begins with the letter P (for pigment) followed by some letters to indicate a basic color category:

- Y for Yellow • O for Orange • R for Red • V for Violet
- B for Blue • G for Green • Br for Brown • Bk for Black
- W for White

Pigment numbers tell you exactly which pigment was used in the ingredients. For example PB28 is traditionally used for Cobalt Blue. The 'PB' means 'pigment, blue', and '28' means that it's the 28th blue pigment listing in the color index. You also want to look at the quantity of pigments used in the formula. Paints with more than one pigment are generally known as 'convenience' mixtures (more about these later).

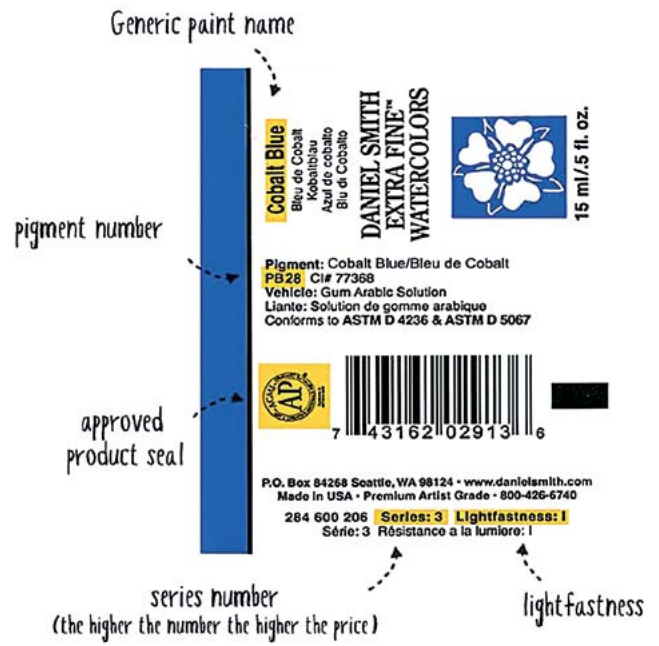
Ok... This next bit is slightly geeky, but you may ask yourself the following question when you start examining paint labels. Take the example of Daniel Smith watercolors. When you look at their color chart you can see several paint colors which use the same single pigment, but which have different color appearances. For example, the colors 'Quinacridone Red', 'Quinacridone Rose', and 'Quinacridone Violet' all use one single pigment labeled PV19. So how can they produce different hues if they all contain the same pigment?

The pigment number is not always a guarantee of color appearance. Pigments can exist in slightly different forms but still have the same chemical composition. So chemically speaking they are classed as PV19 but they produce different color results. Paint manufacturers can take advantage of this to produce a greater variety of colors. Thankfully, this is only the case for a few pigments.

## Transparency

The transparency rating generally ranges from 'transparent', to 'semi-transparent' to 'opaque'. Yes... you've probably heard me jabbering about how "watercolors paints are transparent", but different paint formulas can have varying degrees of transparency.

## READING A WATERCOLOR LABEL



Sometimes you have to look for information on the manufacturer's color chart

transparency

NON-STAINING/STAINING 1=Non-Staining 2=Low Staining 3=Medium Staining 4=High Staining	TRANSPARENCY ○=Transparent ◐=Semi-Transparent ●=Opaque
LR - ASTM LIGHTFASTNESS RATING I=Excellent (100+ years) II=Very Good (100 years) III=Fair (50-70 years) IV=Fugitive (15-20 years) (NR)=Not rated by ASTM. Rating based on D5 independent testing.	

Eagle Sale  
20-50% OFF

an artist's lifelong companion.

MABEF Gordon Harris EXPRESSION

www.gordonharris.co.nz

## Lightfastness

Lightfastness is also known as permanency. This is a measure of how well a paint stands up to the strains of time, and whether it is likely to fade after a few years. If you intend to sell your paintings or want them to last several years, this is an important quality.

## Staining Properties

Paints can also have low, moderate, or high staining properties. This is a measure of how well the paint fixes to the paper. For example, a low staining paint will easily 'lift off' the paper. Conversely, a high staining paint remains stubbornly on the surface and is difficult to budge!

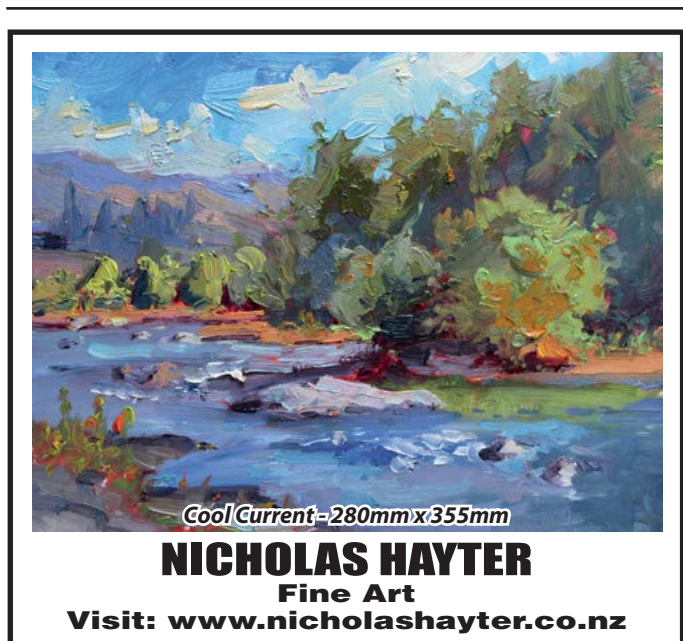
## Putting all this Information to Good Use

My advice if you're choosing your first paint is to go for single pigment paints which have the highest transparency rating possible. Also, if they have good staining properties then that can be a bonus.

## And here's why...

Color mixing is an important skill to master and mixing with single pigment formulas is much easier than mixing convenience paints which contain multiple pigments. It's all about getting to know your paints, and mixing with the same single pigments is predictable, and easily reproduced. Different brands which use the same single pigment are likely to be very similar. However, convenience mixtures differ from brand to brand, and manufacturers sometimes use less expensive pigment combinations to match the color appearance of more expensive paint. You know what you're getting with single pigment paints.

Also, fundamental techniques such as glazing work better with paints which are rated transparent. It makes sense don't you think? Glazing, or layering, relies on the idea that the underlying washes of paint remain visible. For me, this transparency is part of the beauty of watercolors. Similarly, if you paint in layers like this, good staining properties are useful. With staining paints the underlying layers of paint won't lift and start mixing with each fresh glaze of paint.



Artists often find that opaque, low-staining, multiple pigment paint mixes can result in muddy colors.

It can be difficult to unite all of the characteristics you seek into a useful palette of colors. If you want some help choosing paints then take a look at my recommendations [here...](#)

I'm not saying that convenience mixtures are bad or that transparent paints are necessarily better than opaque. Each has its own advantages. But as a beginner, mixing multiple types of paints with highly varying characteristics and trying to learn about them is going to be very tricky.

A note about paints which use the word 'hue' in the generic name. Manufacturers like to use historical paint names such as Cobalt Blue, which is made with the pigment PB28. However, if the paint is labeled Cobalt Blue Hue, then it does not contain the pigment PB28 but a mixture of other pigments to produce a color appearance similar to Cobalt Blue. This is often done using cheaper pigments to keep costs down.

## Artist vs Student Grade Watercolors

This is another sticking point for some beginners, and understandably, because watercolor paint can be expensive. Student grade kits are often more reasonably priced. And there are so many beautiful pigment colors and paint formulas it can make it difficult to choose. Nowadays artists rely on the reputation of well known manufacturers for the quality of their paints. But these brands often sell two different standards of watercolors which are generally rated as "student" or "artist" grade paint.

Quite simply, the difference with student grade watercolors is they use less pigment or substitute expensive pigments with a lower standard of pigment in their ingredients.

This doesn't mean that student grade paints are bad. When I was learning I used a set of [Winsor & Newton Cotman watercolors](#) and was very happy.

My own preferred brand of paint is Daniel Smith. They mix smoothly and I just love the way these paints handle. A great way to get started with these paints is [this introductory set of warm and cool primary colors.](#)

Watercolor paints also come in the form of tubes or pans. Each format has its pros and cons. For example, tubes tend to be more economical in the long run, and pans are compact and easily transported. Personally I go for tubes because I find there is more choice, they give me more flexibility, and work out less expensive over time.

So next time you buy some paint, think about the above characteristics. You should be better able to understand the paints that you're using and make an informed choice which watercolors you want to use!

Have fun! 



Source: <https://www.watercoloraffair.com>

# WATERCOLOUR NEW ZEALAND Inc.

*National society of  
watercolour artists*

*450 members across  
New Zealand*

*Exhibitions, workshops,  
paintaways, newsletters,  
discounts at art shops*

[www.watercolournewzealand.nz](http://www.watercolournewzealand.nz)

# Impressions

Stockists of



The best pastels must be second to none in their subtlety and intensity of colour, their fluency and responsiveness to touch, and in their delicacy and robustness. Unison Colour hand-made pastels aspire to that perfection.

*Order direct from Impressions  
and have them delivered to your door,  
usually the next day.*



11a Sundial Square, Richmond, Nelson 7020  
Ph/Fax 03 544 5756, [www.impressionsnelson.co.nz](http://www.impressionsnelson.co.nz)



**Come and  
watch glass blowers  
in action in Keith's Studio  
at the Town Basin,  
Whangarei.  
If you want to attend a  
workshop, contact Keith.**

## GLASS BLOWING

**KEITH GRINTER - Grinter Glass Ltd**  
8 Quayside, Whangarei, 0110  
027 255 8727 • 09 438 9810  
info@keithgrinter.com  
<http://www.keithgrinter.com/>



GRINTER GLASS

*Glass blowing scholarships are  
available for students applying  
to study for a Certificate or  
Diploma of Art and Creativity at  
The Learning Connexion.*

*For conditions and application, please see  
[www.tlc.ac.nz/enrolment/scholarships/](http://www.tlc.ac.nz/enrolment/scholarships/)*

# print art

FINE ART IMAGING



Archival Giclée Printing  
Artwork Reproduction  
Canvas Print & Stretch  
Packaging & Shipping  
Turnkey Artist Services

*For great prices and personal service,  
give us a call now!*

**t** 09 415 6659    **m** 021 132 1691

[www.printart.co.nz](http://www.printart.co.nz)

# FLORAL FREEDOM

*With a Master's Degree in design and having had full training in visual arts, Diana Peel has found herself in her exuberant floral paintings. Hailing originally from Russia, her natural passion radiates through her work.*



*'Divergent' series 4 - 1220 x 910mm. Oil on canvas*



**W**hen Diana first immigrated to New Zealand, she struggled to find work with her qualifications; she eventually started as an interior designer, but discontinued as "I was not good at designing pharmacies". In great frustration she bought herself a large canvas and passionately painted an amazing iris, which she completed in four hours. "It was a turning point in my life - the energy flowing through my blood and that feeling of happiness and satisfaction just blew me away! After finishing that painting, I stepped back and said to myself: I am not an interior designer anymore, I am an artist!"

Inner happiness and balance are the biggest inspirations for Diana. She doesn't work with reference pictures anymore. "With time and lots of practice, I have learned to express myself in an abstract floral language. I can pour my feelings onto the canvas. Usually I just need to be happy, full of energy and craving some particular colours, and the magic happens."

That being said, there are artists who she admires and who have influenced her journey, such as Gloria O'Keefe, Bobbie Burgers

June/July 2022 - AOTEAROA ARTIST



**'Vivid' series 1 - 1560 x 1220mm. Oil on canvas**

and Alessandro Ljubicic.  
 "The FREEDOM of having the opportunity to be true to myself is what I love most about being an artist."

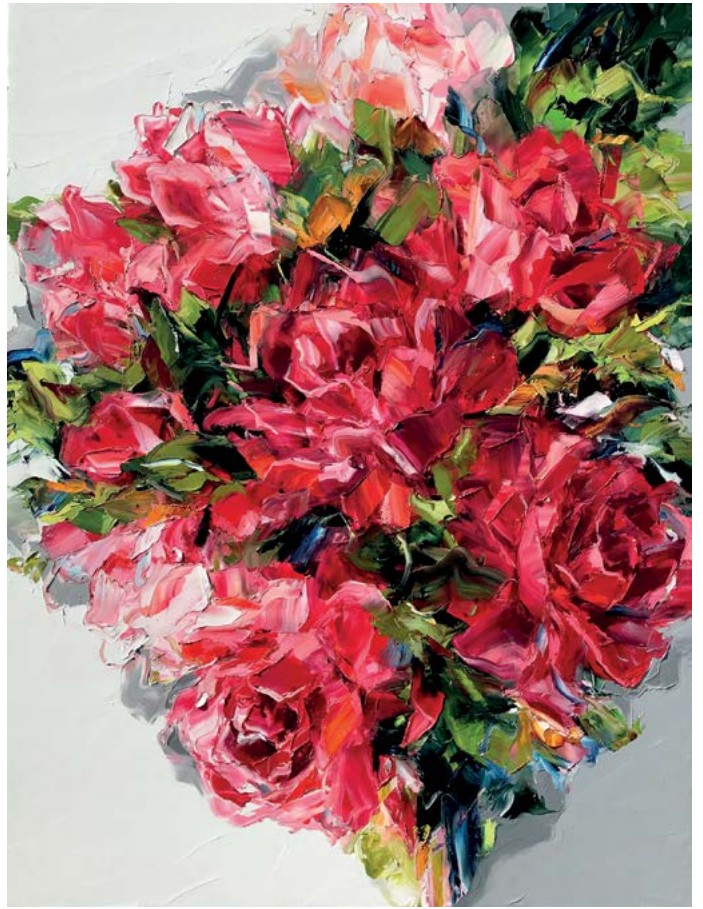
Diana is careful when it comes to ambitions, wisely recognising that ambition can easily turn into ego. "I think ambition is good for an artist at the beginning, it gives you motivation to not give up and keep working hard to improve your skills. Later ambition can give you a side effect such as a growing ego, and whatever you do, the ego is driving your work. At some point instead of creativity and exploring something new and exciting you start to concentrate on achievements. So I have learned my lesson and now just go with the flow. I don't have any grand plans about myself. I just want to enjoy my life in full and happily



**'Inexplicable' - 1220 x 1520mm. Oil on canvas**



*'Resonant' series 3 - 900 x 1220mm. Oil on canvas*



*'Resonant' series 3 - 900 x 1220mm. Oil on canvas*



*'Nude' series IV - 810 x 1070mm. Oil on canvas*



*'Intangible' series 3 - 900 x 1220mm. Oil on canvas*

create all day long. Amazing opportunities happen by themselves, all you need is to free yourself from ego and expectations and keep creating."

Currently working on exploring mixed media such as ink, watercolour, different pastels, acrylic and foil, Diana has decided that after five years of working with oils, she needs to expand her boundaries. "With oil and impasto techniques I can create almost 3D work and now I am trying to discover myself in thin and transparent layers allowing me to go deep into the canvas."

When asked about her career successes and things she is most proud of, Diana's reply is "If you had asked me a year ago, I would have given you a list. Today I am happy to be loved by my darling collectors; happy to receive wonderful feedback and pictures of completed interiors with my artworks. I'm happy just to be fluent in floral language."


She feels that the essential understanding should be that all mistakes are a gift, a lesson to be learned. "Every single mistake eventually turned out to be something special. But it takes a long time to understand that. Now I often mess up my paintings when I feel stuck, I make some mistakes deliberately to see things differently. By fixing that mess I am finding a better solution and composition."

Diana's favourite medium at this time is oil paint, "I love it for not changing colours when dry and of course, the texture. It's so much fun to work with. I am working in wet-on-wet technique whereby I work on all of the canvas at the same time until it's completely wet. It requires lots of energy and strong skills as I have just two days to complete the painting, no matter what size of canvas I have. Once oil paint sets and starts to form a thin film in the strokes, I can't work anymore. Sometimes I can't finish painting because I don't have enough energy, so I scrape off all the tons of paint and send it to the bin. It's a very painful procedure but I can't let those paintings live. So I listen very carefully to myself when I start a new large piece."

She works mainly with a palette knife as it allows her to create amazing texture and combines many colours in one loose stroke. Also, it doesn't require much maintenance when cleaning.

There is always loud music in her studio when she is working, loads of different styles from the latest house music to classical Vivaldi concerts, which depend on her mood. "Music gives me lots of energy to create."

Currently the galleries that hold Diana's work are: the Black Door Gallery in Auckland, the Flagstaff Gallery in Auckland, the Matakana Art Gallery in Matakana, the Windsor Gallery in Christchurch and the Kiwi Art House in Wellington. She has work in New Zealand, Australia, Canada, Russia, UK, Dubai and Bahrain.

See more on Diana Peel here: [www.dianapeel.com](http://www.dianapeel.com) and you can follow her here: <https://www.facebook.com/dianapeelart> 



*'Divergent' series 1 - 1220 x 1560mm. Oil on canvas*



*'Timeless I' - 1020 x 1020mm. Oil on Canvas*

# PROFESSIONAL ACRYLIC LANDSCAPE TUTORIAL

- CHARLES EVANS



*For this project I'm using Professional Acrylic Colour on a Professional Canvas with pro-stretcher, as well as Cotman brushes, which are all a joy to work with.*



I am using the paint fairly thickly for the majority of the picture yet here and there I'm adding more water to the paint to glaze over areas that have already dried, allowing the under colours to show through.

## Professional Acrylic

- Burnt Sienna
- Cobalt Blue
- Dioxazine Purple
- Hooker's Green
- Naples Yellow

- Payne's Gray
- Permanent Alizarin Crimson
- Raw Sienna
- Raw Umber
- Titanium White

## Cotman Brushes

- Series 666 One Stroke - sizes 1½ inch flat and ¾ inch flat
- Series 111 Round - sizes 8 and 4
- Series 333 - size 3



## Step 1

I first pre-stained my canvas with weak RAW SIENNA. Once dry, I added my sky wash with a mix of COBALT BLUE and TITANIUM WHITE. (By the way, if you make a mistake then Titanium White has superb coverage to hide it). You'll notice the blue is fairly strong at the top and becomes lighter with more white added to it further down the canvas. Then I added the tiniest touch of DIOXAZINE PURPLE to my blue and white mix, to dab on the bases of a few clouds before topping these with some neat TITANIUM WHITE, with hardly any water, above the purple. Now just with the pad of my finger, I rolled the white into the purple to form the clouds. Once the sky had dried, I then sketched my outline.



## Step 2

Before I started painting the greens on the distant hills, I filled them both in with a very weak mix of COBALT BLUE and TITANIUM WHITE using my  $\frac{3}{4}$  inch flat brush. Then I let this dry before moving on with mixtures of various strengths of HOOKER'S GREEN and RAW SIENNA, then NAPLES YELLOW and stronger versions of HOOKER'S GREEN and RAW SIENNA for the trees. At this stage there is no need to paint individual trees, these are just 'blobs' created using the tip of my no.8 brush, with a few lines drawn here and there to give the impression of fields. Still using the same brush, I added a little bit of DIOXAZINE PURPLE with the tiniest touch of PAYNE'S GRAY to highlight the 'blobs' of trees, indicating shadow. I then let all the hills dry before going back to my  $\frac{3}{4}$  inch brush and glazing over them with single strokes of firstly DIOXAZINE PURPLE with a touch of PAYNE'S GRAY to suggest the shadowed sides to the hills, and then NAPLES YELLOW to suggest the brighter sides.



## Step 3

For the water, I used my  $\frac{3}{4}$  inch flat brush with a mixture of COBALT BLUE, a small touch of HOOKER'S GREEN and the same amount of PAYNE'S GRAY. I stroked over and filled the whole area in with horizontal strokes. Once this wash was touch-dry, using the same brush I added a very small amount of TITANIUM WHITE to the original water mix and put a few broad strokes here and there in the water. Again I let this dry slightly before doing the same with just TITANIUM WHITE. This adds different depths to the water. While I was painting in this area, I also filled in the base wash for the beach, which was a mix of RAW SIENNA and a touch of NAPLES YELLOW. I also added a small amount of RAW UMBER into this base wash.



## Step 4

Next I focused on the house. I started filling in the roof using my no.4 round brush and a mixture of PAYNE'S GRAY, TITANIUM WHITE and a little bit of DIOXAZINE PURPLE. For the house itself, I used TITANIUM WHITE for the front, not forgetting the chimneys, followed by TITANIUM WHITE with the addition of a little COBALT BLUE for the side of the building. (Always remember, anything white has blue in it on its shadowy side). For the windows, I used PAYNE'S GRAY with a touch of COBALT BLUE and added four little dashes within each window, leaving the canvas showing through between each. I used BURNT SIENNA for the door. I made sure that this was fully dry before I added the shadow to the building, which was a mix of DIOXAZINE PURPLE and PAYNE'S GRAY, and I placed a stroke of this within each window at the top and down the right-hand side and then a nice broad stroke underneath where the roof meets the building. Then I painted the shadow cast by the chimney on the roof. Don't forget that the little entranceway is going to cast a shadow onto the building too.



### Step 5

For the trees behind the house, I used my  $\frac{3}{4}$  inch flat brush split and started off with a mix of HOOKER'S GREEN and RAW SIENNA, stippling this on here and there. I then stippled on a few touches of HOOKER'S GREEN and BURNT SIENNA mixed, while the original colour was still wet. I dropped in some PAYNE'S GRAY behind the house where the trees meet the building. Then I finally highlighted here and there with a few stipples of NAPLES YELLOW so that now I had various depths of green. It's the strong dark in these greens that really makes the building stand out. For the wall, I started off with RAW SIENNA fairly strong in the middle section, mainly underneath the house. Then I worked in a little RAW UMBER coming into the wall from either side. Once this had dried ever so slightly, I mixed RAW UMBER and BURNT SIENNA and created the impression of stonework with a few strokes from the end of my no.8 round brush. Less is more for this effect, so make sure you don't go overboard.



### Step 6

I painted a few rocks in the left-hand corner of the wall and used my  $\frac{3}{4}$  inch flat brush to dab on some RAW UMBER, followed by a little PAYNE'S GRAY. I let that settle for a few minutes (not dry) before scraping into the mixture with a credit card (or similar), giving the impression of a few rocks. At this stage I painted on HOOKER'S GREEN with BURNT SIENNA to the base of the wall. Then, with a tiny hint of BURNT SIENNA on my  $\frac{3}{4}$  inch flat brush, I added a few hints of warmth into the beach. The final aspect to complete was

the boats, and it's fairly obvious where I put which colour on these. For one I used COBALT BLUE, TITANIUM WHITE and PAYNE'S GRAY. For the other I used ALIZARIN CRIMSON, TITANIUM WHITE and PAYNE'S GRAY. Once the boats were finished, I painted a subtle cast of shadow from one boat onto the other using a mixture of PAYNE'S GRAY and DIOXAZINE PURPLE, as well as a faint shadow cast onto the beach. **N**

# GERRY DEFRIES

By Tim Saunders

***Gerry Defries, who considers himself a colourist in the impressionist style, has exhibited widely in England, America and France. He paints seascapes and landscapes in acrylics and has sold close to 200 works.***



During a stroll along the Thames he spied a laser boat; a small racing dinghy that he used to race in his younger day. "I took a photograph and painted it," recalls Gerry, whose first cousin married a man from Wellington and lived there for five years before relocating to Auckland where they stayed for five years before settling in Melbourne, Australia. "It got selected by a gallery in Edinburgh and then it got moved to Glasgow. The same painting was also selected by the Mall Galleries for the Royal Society of Marine Artists exhibition. I forgot that it was already in Glasgow and couldn't find it. So I spent the weekend producing another one. I then realised where the first one was, got that back and duly took it to the Mall Galleries. They sent a picture of it out to all their clients. One of the clients recognised the boat. The next thing I knew I got an email from this gentleman saying 'you have painted my boat'. I thought 'oh goodness me, I'm in trouble for breach of copyright or something'. He came to see the painting and bought it, went on my website and saw the other one and bought that as well. He then commissioned me to do another one. Unbeknown to me these boats and sails have decals and registration numbers on them. This particular one had various numbers on it prefixed by BUL. When I painted it I had no idea what that meant. It transpired that he was the Olympic champion from Bulgaria and was practicing for the Olympics in London on the Thames on that particular day. So for him it was momentous and for me, too. Getting into the Mall Galleries is high up on my list of achievements and I sold three paintings as a result. Right place, right time."

"The breakthrough for me was Cork Street," he reveals. "My best exhibition was Cork Street. The gallery owners told me that they were very happy with my paintings but very unhappy with the prices so they doubled them, which of course made me very happy. I sold something like 50 per cent of the canvases."

For Gerry painting is very therapeutic. "I am an accountant by day," he smiles. "As a youngster I would always go to an audit and scribble and draw because auditing is as boring as hell. So I used to draw the views from wherever I was. I remember starting this when we were in a very high building looking over the Thames but it was later in life that I truly got into painting. My late wife was a frustrated artist and she decided that after our children had grown up she would go back to art school and drag me along. I couldn't paint for toffee in those days and of course she could. I persevered."

"It has treated me extremely well. It became a religion almost. I would never miss my Thursday evening art class at Hampton School



'Bluebell Woods'



'Sunlight on West Heath'



***'West Heath, Autumn Glory'***

of Art where I attended for 15 years. I became one of their celebrated students and was even interviewed on Channel 4 news in the UK. Strangely they discovered that Gauguin was a financier before he was an artist and so when the Gauguin exhibition opened in London, Channel 4 were looking for somebody to interview with similar credentials. I don't have the same credentials as Mr Gauguin but I am in finance and so they spent the day with



***'West Heath I'***

me filming and interviewing me for a 30 second slot."

If Gerry had had a bad day at the office his art teacher could always tell because Gerry would paint better. "I would be much more expressive and I would paint much faster," he says. "Some of my paintings are more vibrant than others. The vibrancy leads me to the question of colour; I love colour."

Travel is vital for Gerry. While he paints local landscapes, most notably



***'Autumn Trees on West Heath'***

West Heath his seascapes have taken him to Barbados, California, Bermuda "and particularly the south of France". "What really appeals to me about painting is trying to capture the light wherever it falls," he says. "I particularly like trying to capture the light on the sea. In terms of landscapes I like the way the light falls on paths, trees and plants. With the light in the summer the clarity is much better; the blues are much clearer and bluer. In winter it is



***'Gladiator'***



***'Blackpool Sands, Devon'***

generally a lot darker. It's not as clear. If you're painting a ski scene because you're so high, the sky is much clearer - you're likely to be nearer the sun. The light is very different in the southern hemisphere to the northern hemisphere. That's pretty much why I like painting seascapes in the southern hemisphere, not least of course because it is much warmer."

Acrylics are Gerry's preferred medium. "I paint explosively, very quickly and acrylics suits me perfectly. I know how it paints. I know how I can push it around and I know I can deal with errors. It suits my style of painting. I struggle with watercolours. They are particularly difficult. Once you've made a mistake with them you're a bit stuffed. I like oils but they take too long to dry so that doesn't suit my style of painting." Generally, Gerry will work on one painting at a time. "Occasionally I might lose interest in a painting because it is just not going the way I want it to and I might occasionally start another one and then go back to it. Often when you do go back to it you can discover what was wrong and can put it right. Having a break from it works."



'Sailing off Sussex Coast'



'Willow, Giverny'

He will usually work in his studio from photographs taken on his iphone but will occasionally work en plein air. "The problem with en plein air is that when you're painting seascapes or landscapes the light changes dramatically. The light changes from the morning to the afternoon so the shadows change and the colours change. So I tend to take photographs. I may start a painting en plein air and then take photographs and finish it in the studio."

[www.defries-art.co.uk](http://www.defries-art.co.uk) 



'Pontresina'

**Are you ready to take your art to the next level?**  
 If you want to Showcase your art to a world wide audience then Colour In Your Life **wants you!**



"Filming in New Zealand again soon!"

"This show turned my life around!"  
 Judy Waters - YouTube views 192,983

Put Some Colour In Your Life

Find out more **Watch us on YouTube**

[www.colourinyourlife.com.au](http://www.colourinyourlife.com.au)

# Immersive Detail



***"I love when an idea in my head comes to life on paper and translating that idea into a visual representation. The tactile nature of pastels is very therapeutic. I love sharing my love of nature with people and am so honoured when people choose to buy my artwork to hang on their wall." So says Karen Gourley, a pastel artist, born in Ireland and now gracing New Zealand with her tremendous talent.***



***'Angel' - 230 x 270mm. Pastel***



**'Tara Iti' - 200 x 297mm. Pastel**

**H**er move to New Zealand means she has the opportunity to be immersed in nature, and with so many birds and wildlife on the doorstep, she feels compelled to paint them all.

"I have always loved art from a young age, watching Tony Hart on Hartbeat and carefully copying along as I watched. Art was my favourite subject at school and art is a part of who I am. After studying, I followed a career as an accountant and took up painting in 2007 as a hobby." After completing a Natural History Illustration course in 2018 she started applying the learned techniques to her pastel paintings.

"I would love to be painting full time. When I go back to the UK, my next project will be focused on newly created habitats for wildlife, documenting how, with a little help from humans, endangered species are making a comeback. My art is influenced by my surroundings and going back to my hometown of Belfast for a period of time, I hope to reflect some of my heritage in my next series of work."

Karen is deeply interested in the perception of nature and helping wildlife in a post Covid world. "Currently my preferred subject matter is birds. They move so fast we only ever catch glimpses of them fleeting past us. It's lovely to take the time to notice their intricate feather structures and all their personality traits. I think the blackbird is one of my favourite birds in the garden, the way they dance up and down to fling bark in the air."

Finding inspiration on the many walks she takes in nature reserves or even on the cliff tracks, she always has her camera with her. The sound of birds and the stillness in the air inspire her to recreate feelings of just being in nature without the hustle and bustle of daily life.

Michelle Lucking has been one of the modern artists that has inspired Karen. "I love her portrayal of water and how calming and peaceful it is. It's amazing the variety of styles and details that can be achieved with soft pastel."

Always having been drawn to portraying detail, she finds that painting gives her the opportunity to get to know the animal she is painting. "Focusing on the details that we are unable to get a closer look at, such as the texture on a deer's antlers or the beautiful patterns on an insect wing is an immersive exercise."

She is proud of taking her art more seriously over the last year and investing in herself and her skills. "I have had my first solo exhibition which I would never have dreamt of doing a couple of years ago. I'm really excited for the future. I have done a lot of learning over the last few years, not only through painting workshops and challenging myself to paint new subjects but also from a business perspective. There is so much work behind the scenes that no one else really sees. Planning and preparation; keeping up with social media; taking reference photos and sketching. I've joined an online mentor group which has been invaluable to my progress."



*'Watchful Piwakawaka' - 350 x 250mm. Pastel*



**'Eye of the Beholder' - 330 x 400mm. Pastel**

Karen is working on getting her art studio finished so that she can expand her workspace and have a dedicated place to create, a place for her collectors to view her work in person. "I hope to reach as many people as I can to share my work with. I think there has been a big shift in mindset worldwide when it comes to nature and realising how many of the birds I paint are endangered brings an important message."

She started her journey painting in oils but was introduced to pastels by a friend who thought they would be perfect for her style. "She was right! I was hooked after the first workshop and have bought many, many pastels since. I love the marks they make on paper and the array of colours available. I've always been more comfortable drawing than painting, so they are the perfect middle ground for me."

Karen uses pastel sticks and a large quantity of accumulated Unison pastels. "They were the first pastels I used and I like the texture of them. I also have some Sennelier pastels which are a lot softer than Unison so I use them more for details at the end as they crumble quite easily. I use pastel pencils as well and only use two brands - Faber Castell Pitt pencils and Carbothello pastel pencils. I use them as I like the colour ranges that they both provide."

She recently bought a large whiteboard to tape her Pastelmat paper on. "My paper doesn't move while I am working on it and it's perfect for the job as it is smooth and can easily accommodate a 50 x 70 cm sheet. It can be wall mounted but I use mine resting on my easel so I can lay it flat if I need a break from standing."

Starting with reference photos, either her own or



**'Silent Observer - Barn Owl' - 230 x 300mm. Pastel**

purchased, she sketches a line drawing of the composition she wants and then transfers that to Pastelmat paper. She works from dark to light and blocks in the biggest shapes first. Once that is complete she uses a combination of pastel sticks and pastel pencils to apply the finer details.

Sometimes she listens to music while creating, but mostly she prefers the sounds of life going on around her, "There is a lot of coming and going in my house and children trying to get my attention




**'Finders Sweepers' - 470 x 270mm. Pastel**

so I'm happy with the sound of a busy household."

In her spare time she volunteers at Stoddart Cottage, a historical home with a craft shop/art gallery. "I am really interested in bird photography and I have young boys so we spend a lot of time outside at sports and biking/walking tracks."

For new artists Karen says: "Follow your heart and don't worry about the outcome, just enjoy the process. Mistakes are all lessons and getting to know your tools is invaluable. Painting on a regular basis will help you immensely, the more you paint the better you get."

She has work in New Zealand, Finland, London, Wales and Ireland.

See more about Karen here: [www.karengourley.com](http://www.karengourley.com) and you can follow her here: <https://www.facebook.com/KarenGourleyArtist> 



# PROJECT RURU NEWS

***Project Ruru takes flight. Over the next two months, fifteen artists are making ruru sculptures in a variety of media. 'Find the Roosting Rurus' will become part of another adventure within the Sculpture Park at Waitakaruru Arboretum. The project launches on 9th/10th July with activities planned to follow through all of the July school holidays.***

The park is working with Wingspan to draw attention to our native owl (ruru/morepork). Although this native species is not on the brink of extinction it is threatened



***The first artist to deliver his sculpture for this project, Matt James.***

by predators. In forested areas and native bush, you can hear their distinct call at night. Most nights we hear them here in the park and occasionally see them perched on a tree limb during the day time, to the delight of our visitors. The park is located along the Waitakaruru Stream (Waitakaruru is Maori for owl by the water) so ruru hold a special place in our hearts. We want them to survive and thrive.

Wingspan has a pattern for making nesting boxes of plywood. Wintec students are currently making 20 of these boxes with materials donated by Mitre10 Cambridge. Working with other organisations, the Trust plans to have these boxes installed in suitable trees for safer ruru nesting places throughout the Waikato.

Our aim is for all visitors to know more about ruru before they leave the park and about the work that Wingspan does to protect New Zealand's birds of prey. [N](#)

[www.sculpturepark.co.nz](http://www.sculpturepark.co.nz)

Phone: 0275670996

Email: [sculpturepark1@gmail.com](mailto:sculpturepark1@gmail.com)

## PORTRAIT DRAWING

A 2-day workshop to learn creative fundamentals - tone and colour.

**Where** Waimate Art Society

**When** 2 consecutive Saturdays 09 July and 16 July

**Who for** Anyone 15 years or over, with a little or lots of drawing experience.

**Cost** \$150

The facilitator is local artist, Heather Campbell. Heather is a trained high school art teacher, illustrator and painter.

**More information** tel 02041475096  
e: [findheatherbell@gmail.com](mailto:findheatherbell@gmail.com)



Waimate District

**creative**  
COMMUNITIES *nz*



18 Shearman St  
Waimate 7924



# Riversdale Arts

**Our Annual Exhibition is held in mid July annually with an Extravaganza Opening Night on the Friday. It then runs every day from 11am to 5pm (late night Wednesday till 7pm) closing the Sunday 10 days later at 3pm.**

**The dates for our 2022 exhibition are:**

**Gala opening on Friday 1st July, thereafter open daily from 2nd to 10th July.**

Some of our prestigious guest artists have included Stephen Martyn Welch (portraiture artist); Andrew van der Putten (pottery); Mandy Dempsey (painting); Mandy Angus (glass); Randall Froude (painting); Katie Gold (pottery/ceramics); Peter & Jeanette Shearer (pottery/ceramics); Tony Shatford (wood); John Toomer (painting); 'Naked Art' (body sculpture); Murray Swan (metal sculpture); Peter Viesnik (glass); Rick Rudd (pottery); Annemieke Farmilo (pounamu and glass artist); Phil Newbury (glass); Nathanael Provis (painting); Lou Pendergrast-Mathieson (cast glass) Odelle Morshuis (visual Artist), Stephen Martyn Welch (Portraiture), Ben Foster (sculpture), Renata Karena (Tattoo Artist)

Today, the Exhibition is a 'must see' event on the provinces' arts calendar, annually showcasing more than 500 artworks

from over 80 artists, in a wide variety of mediums. The Exhibition is for invited artists from throughout New Zealand along with our own local artists also able to exhibit. One of the many drawcards for artists is such a varied high standard of artwork viewed by a large audience from Otago and Southland and also our policy of paying for return freight on unsold exhibits. For such a small town (approx. 400) our exhibition in our large community centre is quite unique. Many of our artists travel to attend Opening Night.

Emerging Artist Award: \$1000 prize awarded on opening night from a limited selection of works displayed for the duration of the exhibition. POSTPONED UNTIL 2023.

Gift Shop: Is a cash and carry adjoining room at the Exhibition featuring invited craftspeople and also invited Exhibition Artists with items of lesser value.

Yum – Pop up Café: run by Balfour Home and School on site during our exhibition period. Barista and great food served, lunches and afternoon tea's. You can find them on facebook for daily specials during the Exhibition.

### **GALA Opening:**

Friday 1st July, 7pm Riversdale Community Centre. Tickets available from Challenge Riversdale or online: <https://www.trybooking.co.nz/KFU>

Riversdale Arts  
49<sup>th</sup> ANNUAL  
MIXED MEDIA Exhibition  
Gala Opening Night  
Friday 1<sup>st</sup> July 7pm  
Open Daily 2<sup>nd</sup> to 10<sup>th</sup> July  
11am-5pm  
Riversdale Community Centre  
Guest Artist  
Tanith Norton, Christchurch  
MIXED MEDIA ARTIST  
Gala Tickets riversdalearts@gmail.com



# EXHIBITIONS & EVENTS



## Tasman National Art Awards 2022

**WHEN?**  
Exhibition:  
Sunday 2nd  
October  
daily 9.30 to 4.30  
through to  
Saturday 15th  
October

**WHERE?**  
Māpua  
Community Hall,  
in Māpua  
near Nelson

**ENTRY?**

- Application Closing Date 5th August
- NZ-resident artists only
- \$10,000 of prizes
- Form on website

[www.tasmannationalartawards.nz](http://www.tasmannationalartawards.nz)



**VillageArts**  
k o h u k o h u  
h o k i a n g a

# Matariki exhibition at Village Arts in Hokianga

*Village Arts is Hokianga's community art gallery. The Matariki Exhibition opens on Saturday 25 June until 24 July. The current exhibition - Sketchbook - runs until 19 June.*

**SketchBook**  
How ideas form and what they become

**ArtMarket**  
Eclectic collection of beloved artworks

21 May to 19 June 2022  
Opening 11am Saturday 21 May

SketchBook shows the working process of local artists and illustrators. Plus works for sale

ArtMarket is a mix of NZ and international art from our personal collections, for sale

Open Tues-Sun 10-3

Village Arts Gallery | Kohukohu | Hokianga  
(09) 405 5827 | www.villagearts.co.nz

The spacious white-walled gallery showcases contemporary painting, photography, mixed media, sculpture, furniture, object, jewellery, ceramics, and traditional and contemporary Māori arts.

Village Arts is a non-profit charitable organisation that operates under the umbrella of the Kohukohu Community Trust and aims to support the development of a robust and vibrant arts community in Kohukohu and Hokianga. [N](#)

Whaka  
papa

The Pūangarua Mataariki exhibition  
Opens 11am Saturday 25  
June 25 - July 24 2022  
Open daily 10-3 except Monday

Tira. Kakahu in progress, Waiti. Star of lakes, rivers and waterfalls.

Village Arts Gallery | Kohukohu | Hokianga  
(09) 405 5827 | www.villagearts.co.nz



*'Wake Up And Smell The Flowers' -  
200 x 400mm x 40mm depth. Acrylic on  
canvas*



*'Up Here' - 200 x 400mm x 40mm depth.  
Acrylic on canvas*



*'You Think I look Like Who?' -  
610 x 300mm. Acrylic on canvas*

# THE ESSENCE OF COLOUR



***With a plethora of training in all sorts of artistic areas including art and design, dance, physical education, and achieving a Bachelor's Degree of Education with Honours, Karin McCombe Jones started her career teaching dance, drama and art in England. She moved to Canada and after immigrating to New Zealand, did various courses at the Learning Connexion school of art and creativity in Wellington where she now holds evening classes.***



*'You Will Be Mine' - 457 x 457mm. Acrylic on canvas*



*'One Way Or Another I'm Gonna Get You' - 457 x*



*'Golden Lass - NHS Hero' - 304 x 304mm. Acrylic on canvas paper*

**B**orn in Wales, Karin was a child who enjoyed drawing although her main ambition was to be an actress. "I got to teach drama, dance and art, which was close to being on stage at times, and painted sets for productions although I craved to be able to create my own work rather than simply making exemplars."

With an internal need to pursue a career as an artist, she spent her time in Canada teaching part time and throwing herself into batik work. She became part of a cooperative gallery in British Columbia, which she feels was the real beginning to her becoming a full time artist.

It is the essence of colour that makes Karin's heart sing - vivid, riotous, bright kaleidoscopic colours found in nature. "My mission statement would be to put more colour in peoples houses. Colour just makes me smile, I cannot live without it and have to use it in my art."

She loves to laugh and enjoys creating paintings that are whimsical with hidden messages pertaining to her concerns regarding endangered species. She really feels satisfaction when her work encourages people to plant more pollen laden plants, use less plastic or donate to Kākapo Recovery.

"Where don't I find inspiration? I used to wake at nights with ideas for choreography and thoughts of dramatic costuming, lighting etc and then ideas for art - painting, sculptures, assemblages. It was not until I went to The Learning Connexion that I realised I was not alone with these awakenings, which was a lovely feeling of homecoming.

"Nowadays I adore painting expressions and capturing movement. No wonder really when I come from a background of dance and drama, and telling students they needed to be expressive in order to move an audience to tears or laughter."



457mm. Acrylic on canvas

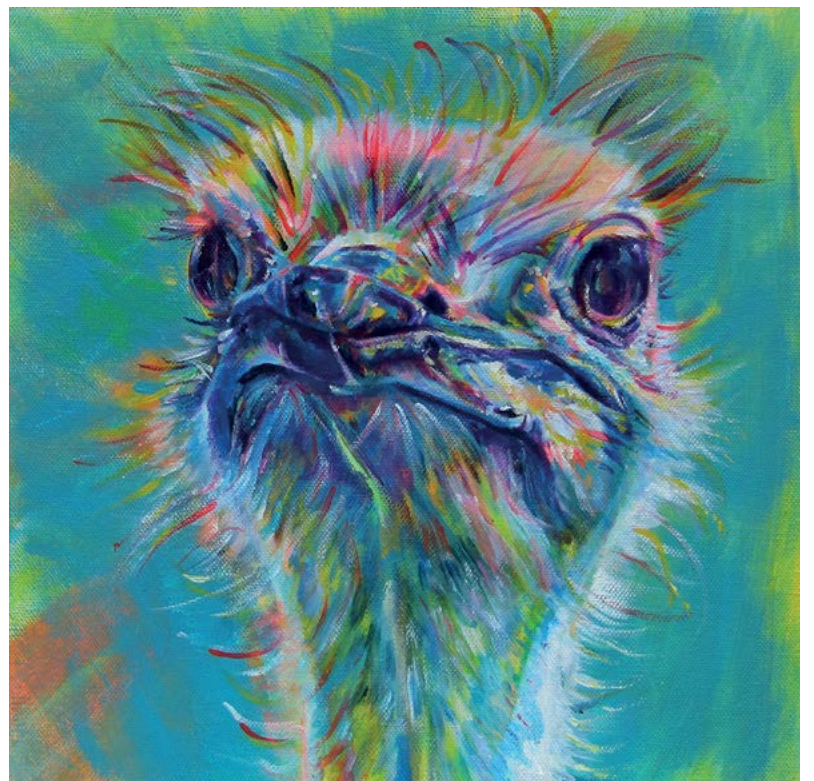


'Victory Is Sweet' - 457 x 457mm. Acrylic on canvas

There are many artists who have inspired and influenced Karin on her journey, including Bou Bou Design a Senegalese artist, Ewen McDougal, Gwyn Hughes, Rita Angus, Kyffin Williams (who lived on Ynys Mon, the Welsh island from where she originated), Picasso, Frida Kahlo, Salvador Dali, Rene Magritte, Emily Carr, Edgar Degas, Sally Morgan, Paula Rego and many many more. She advises the reader to look these artists up and learn from their work.

Karin loves the challenges that being an artist brings to her full life. "For instance when painting a portrait and trying to ensure my work actually looks like the person or animal I am painting. Also the creative possibilities that fuel my well-being, the endless worldwide opportunities that are now available to us and being able to blast music and paint for hours, transporting myself – what is not to love about doing something that fills you with joy 90% of the time?"

Leaving a full-time teaching job to go back to studying and pursue being an artist was not an easy decision and was hard financially on her family. Karin also battled with doubt, "I was always extroverted and loved to perform up on stage. However, now having my work up on a wall in



'When Someone Thinks They Know Better Than You' - 304 x 304mm. Acrylic on canvas



**'Oh You Pretty Thing' - 610 x 457mm. Acrylic on canvas**



**'In All Its Glory' - 297 x 420mm. Acrylic on canvas paper**

an exhibition and hearing comments about it, makes me feel as though I am performing naked! I get terribly wound up and nervous before an opening."

She has many desires for the future: "I want to have more solo exhibitions, exhibit overseas again, gain artist residencies, curate another online exhibition. I would like to be brave enough to teach online classes as well as the evening classes at The Learning Connexion that I currently tutor. I want to lead another whole school art project, be involved in more community events and arts trails, host more open studios and keep being able to create and make collectors happy for many years to come."

Karin is the only New Zealand member of an International Online Art Collective of fifteen artists from around the world. They are working on several exciting projects, one involving partnering with a school in Cambodia that should culminate with an exhibition in Phnom Penh. She is also a member of The Fishbowl Artist Collective and the ArtNXT Level Academy.

"I have just finished a panel of a section of a New Zealand landscape that is going to be fitted together with another 19 New Zealand artists panels to create

one large collaborative work that is going to be auctioned for Kids Can charity. The project has been in the works for a couple of months now and was started during Auckland's lockdown."

Busy with her on-going series of animal 'selfies' as she calls them, she is also very proud to have been named a top 10 finalist on the opening night of Wellington Regional Art Review at Whiranaki, later being told she was the recipient of The People's Choice Award 2018 for two of the 'Dog 'n Donut' paintings.

"In 2020 I took part in the 'NHS Portraits for Heroes' project initiated by Tom Croft. I completed two portraits, one of a nurse in Newcastle and another of a trainee doctor in the Midlands, England. I sent the paintings over to the UK and both were gratefully received."

Karin works predominantly in acrylics. "I have experimented with oils and probably will again someday, but the smell really affects me over time. I love walking into a studio with the oil smell, but cannot work with it day in and day out. I love my small handled brushes, from size large to fan, to my one haired wonder that I use for eyelashes.

"More often than not I work from reference photos printed out in black and white. This way I only see tones to base my work upon. I start with colourful backgrounds of swooshes of paint. When working on a commission there may be a message or symbols included in the underpainting, there is nearly always a smidgen of neon.

"I do not draw first. It's straight in with my brushes, building up layers of colour on colour. I use glaze medium to help with this and give depth. Some paintings can take weeks. I also have more than one on the go at the same time which helps with my sanity. If I'm struggling and working on a human portrait I occasionally turn the canvas upside down to help with things that may have been bothering me. The last thing I do before varnishing is sign my name."

She listens to music in her studio or, if outside, then the calls of the birds in the bush.

"I'm a huge Bowie fan, so I often listen to him or U2, Billy Idol, Kate Bush or classical and Scottish folk with a few Welsh bands like Catatonia and The Stereophonics. The Exponents are also great for singing along to when creating big paintings."

In her spare time, she loves to swim in the ocean, and is an avid movie viewer, loving going to the Lighthouse cinemas, boutique cinemas with big comfy chairs and small theatres. She is a rugby fanatic too and can

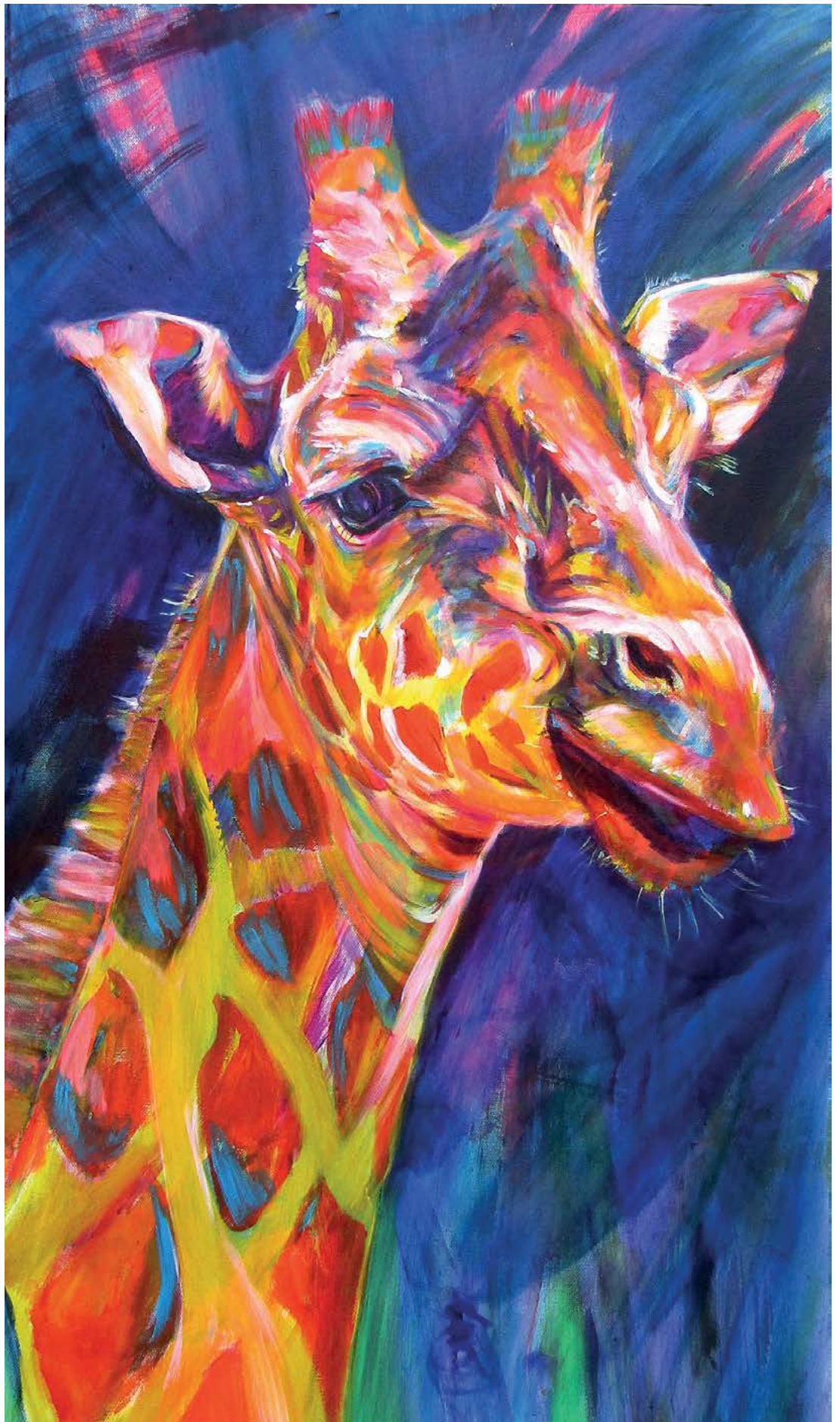
be seen attending games where Wales play, with her daffodil headwear on. "Living here and getting to see the All Blacks play live is fantastic."

Karin advises new artists to do due diligence and research into galleries wishing to show your work. "How much marketing do they do? When is it opening? If it's not in your area will there be people attending through gallery contacts? What are the costs involved in getting there, framing, shipping and/or delivering works? What commission are the galleries charging? Think about all these costs and weigh them up, rather than jumping in.

"Believe in yourself, find your voice – what makes you happy – do it. Get onto Instagram and facebook and market yourself, there are sooooo many opportunities online now for people to buy your work, but you do have to market yourself. Someone is not going to just knock on your door and ask to buy your work."

Karin has work in Australia, Canada, New Zealand, England, Wales, Scotland, Germany and the U.S.A.

Find more about Karin here: [www.karinmcombejones-artist.com](http://www.karinmcombejones-artist.com) or follow her on: <https://www.facebook.com/KarinMcCombeJones>



**'Stand Out From The Shadows' - 1001.5 x 510mms x 40mm depth. Acrylic on canvas**

# CHECK (this out) MATE

By John A Dumergue

*Walking down a street in Tijauna Mexico with others from a bus tour from the USA, was an add on extra to a trip home after visiting a trade fair in Germany. I walked into a shop, or should I say was lured into a shop where I purchased some chess pieces, 'some' being the operative word. On my arrival back in New Zealand I discovered two pieces were missing. Thinking back I could have made new pieces to match the other wooden ones before discarding them.*



Fast forward 43 years to today and I decided to make a chess set from air dry clay, firstly making a knight to see how difficult it would be. Using only a rolling pin, a craft knife and my hands the pieces turned out ok. A little bit rough and ready but I suppose there is not another set in the world the same.

When going through the process of creating something it's a good idea to take photos to record the stages taken, especially if you end up writing an article on that subject which is what this is.

The biggest problem is getting all the corresponding pieces the same size. To do this as an example I cut the same amount of clay for all the pawns and used one completed as the pattern to follow for all the rest. You need to work quickly to avoid the clay starting to dry out, and keep the rest of the clay in an airtight container until required.

When the pieces are dry seal them, and paint to colours of your choice. I used white and Winsor and Newton Galeria Acrylic Cerulean Blue Hue, and for the chess board also.



White air dry clay I used for some chess pieces



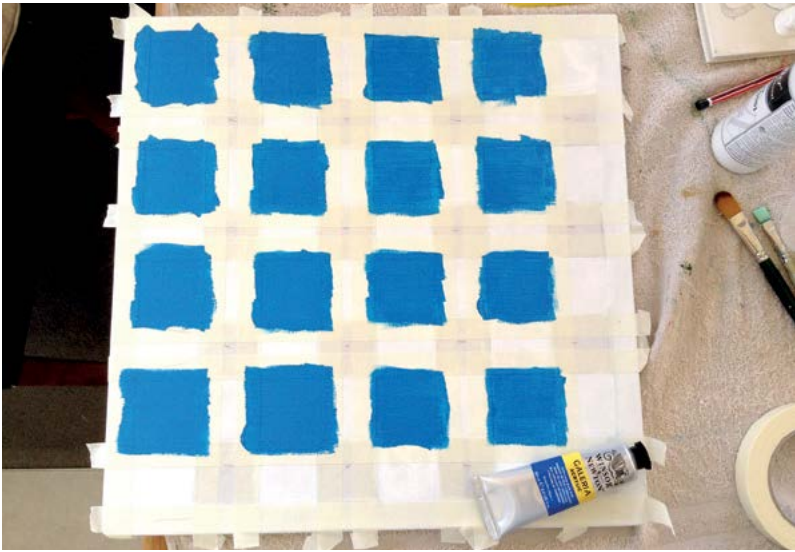
I also used Terracotta air dry clay as no stock of white available at the time



Felt for base of pieces, ready to glue then trim



Off cuts of felt



Board ready for masking tape to be removed



The completed chess set



Box containing chess pieces, on chess board

At a craft shop I purchased a wooden box and the letter C made from MDF board, then painted both using the same colours, and once dry glued the C to the top of the box. I then glued matching coloured felt to the base of all pieces, to deaden the sound when moving the pieces on the board while playing a game. Felt pieces were also glued to the underside of the board corners.

MDF board was used to make the board, with the squares all 45mm X 45mm.

A small border was 20mm around the outside. Painting the squares blue and white takes time as you need to use masking tape for this process. Always run your thumb nail along the tape edges to avoid paint bleeding, this results in a nice clean sharp paint edge when tape is removed.

I don't know if I'm fussy or have an eye for detail as I recently noticed a mistake in a Matisse painting. It showed two people playing either a game of chess or draughts. On the board there were eleven squares one way and seven the other way. As we know a board should have eight squares each way for both games, I think Matisse just painted the board as more of a representation indication that the game was chess or draughts in this work.

Chess is an international game, and you can play it any where in the world regardless of what language you speak. N



Chess board in Matisse painting, with incorrect numbers of squares



'The painters family' - Henry Matisse 1911



# INSPIRATIONAL FANTASY

***Growing up in Barcelona, Spain and watching fantasy films filled with amazing creatures, Uriel Tian found the 1990s and 2000s a golden age for fantasy films. He was absolutely delighted to find the world he could create just using his imagination. This made him realise that he could do something like this and he began to direct his life toward becoming an artist.***



**Uriel's calling card**



**Hard at work**

**“**I studied Practical FX (A practical effect is a special effect produced physically, without computer-generated imagery or other post-production techniques) for the film industry in Barcelona in THUYA Academy in 2012, and then I began my Sculpture degree in 2014 in La Llotja Arts School in Barcelona.”

Loving the feeling he gets while creating and the freedom that comes with it, Uriel knows he can challenge himself to become better and better. “I like to have dynamic projects and I feel I could never get tired of working. That also makes me understand how powerful it is to pursue your goals and dreams.”

Initially he began to look for inspiration outside, watching films and reading books, which worked, but feeling he had to push himself further, he realised he had to look inside himself. “Memories, transforming special moments and people in my life into art has become the way I give my best.”

Uriel introduces us to artists who have inspired him: “Stan Winston was the perfect sculptor for me. He did everything I dream to do, big scale projects and putting words into images in great films. I also love to see Jim McKenzie work on his stunning surrealist sculptures, his style and dedication are a true inspiration. Moises Espino from Goblins Lab in Spain is one of the best fantasy sculptors I know, and being able to ask him for advice is a true privilege.”

He would love to work in the film industry, specifically in the art department and working on big screen



**'Bottled Mushrooms' - 20 x 40mm. Mixed media**

projects. He is considering studying a cinema degree to maximise his knowledge about this industry. He also hopes to showcase his work to the world in galleries that he can decorate to enhance his creations and be an installation artist. "Since my passion is to create environments and physical worlds that one can feel immersed in, one of the best things I've done is to win a 'Best Stall' prize at the Witch Market in Barcelona. It's very cool to see your hard work acknowledged."

At the moment Uriel is training to become better with sculpting textures and prop-making, making props at home to have a better knowledge of how to make cool items to decorate a set.

Along with most artists, Uriel suffers from self-doubt. "I believe the artist's worst enemy is the artist itself. Self doubt, insecurity, everything related to not being able to process and accept the small successes." However he believes mistakes are equal to learning so there are no bad mistakes. For new artists he advises: "You will never stop learning. You will be a beginner with every new project you make, but if you trust your experience and learn how to learn (yes, tricky one!), you will become a professional in no-time."

Uriel's preferred subject is fantasy and sci-fi, nature, landscapes, and everything that fits in a mediaeval style world, and his favourite piece of equipment is his apron! "I used to stain all my clothes and now I just stain an insane amount of aprons."



Cover pic

ABOVE AND BELOW RIGHT: 'The Goblin Grandma' - 200 x 350mm. Polymer clay



'Ocean Deer' - 50 x 50mm. Polymer clay





*'The Treasureguard Dragon' - 150 x 150mm. Wood and resin*



*'House of Tarot' - 300 x 200mm. Mixed media*



**'The Pond and the Fairy' - 400 x 200mm. Mixed media**

Explaining his work process he says "I begin with a rough sketch on paper/iPad. I normally have a general idea of what I want to do. Depending on the sculpture I begin to source all materials first, then I start to create the skeleton or the base of the sculpture. After that's done I begin to create the main structure (the head if it's a creature, or different elements for different projects). Final assembly and decoration is my favourite part because I get to give the project its distinctive character and what brings it to life. I normally use recycled materials for that last part, which I love because it gives an 'old' vibe, which is even more life-like to me."



**'The Prayer Goblin' - 200 x 300mm. Polymer clay**



**'Snow Fox' - 100 x 500mm. Resin**



**'The Red Fox' - 100 x 500mm. Resin**



**'Ancient Mandrake' - 70 x 150mm. Polymer clay**

He uses Cosclay Sculpt, a product that he thoroughly enjoys working with, and recycled materials for decoration. He also uses items collected from nature; moss, wood



**'Fairy Cabin' - 200 x 400mm. Recycled and forest materials**

and even soil. He uses Resene paint for his paintings and murals, and Game paints from Vallejo for his finer work and sculptures.



**'It was indeed a very nice day' - Digital painting by Uriel Tian**

When he is creating he enjoys listening to folk music as it inspires him the most. "Faun is a German band that has been with me since I was 14 years old and I still listen to them to find inspiration."

When Uriel is not creating he enjoys New Zealand's native birds. "I love taking photos of them. Tui are the most beautiful birds in the world. Pukekos are the most fun to watch, and, although they're not native, I've been trying to capture a Kingfisher's picture for the last two years. I also do digital painting to relax, I love to watch films and to do some hiking in the wonderful forests of New Zealand."

Uriel has work in Spain, France, Australia and New Zealand. See more about Uriel here: [www.urieltian.com](http://www.urieltian.com) and you can follow him here: <https://www.facebook.com/Urieltianart> 

# ART PRODUCTS

## NEW Fabriano Toned Paper Pads Moss and Sea -w NOW available in A3 size.

Fabriano Toned paper is ideal for sketching and drawing that emphasises on shading and highlighting techniques. Its cotton content grants the paper softness and strength. The smooth natural surface is particularly suitable for all dry techniques such as pencil, charcoal, crayon, coloured or ink pencils, gel pens and water-based markers. The toned paper pads come in Moss and Sea colour and are 120 gsm with 50 sheets in each pad.

- Fabriano Toned Paper Pad in Sea – Available at Gordon Harris – [Shop Now](#)
- Fabriano Toned Paper Pad in Moss – Available at Gordon Harris – [Shop Now](#)



## NEW Additions to the Popular Horadam SUPER GRANULATING Watercolours from Schmincke

We have 25 NEW SUPERGRANULATING Watercolours from Schmincke at Gordon Harris which are available in 15ml tubes and three sets for Shire, Volcano, and Desert.

Granulation is a natural effect where particles of pigment too coarse or heavy to remain evenly dispersed in water collect in the grain of the paper. By combining at least two granulating Horadam pigments, the Horadam SUPER GRANULATING effect is made. This creates a wider range of visual textures for added depth and interest.

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



Category	Color Name	Lightfastness	Granulation	Other Properties
VOLCANO	911 volcano yellow	★★★★★	□	△
	912 volcano orange	★★★★★	□	△
	913 volcano red	★★★★★	□	△
	914 volcano violet	★★★★★	□	△
	915 volcano brown	★★★★★	□	△
DESERT	921 desert yellow	★★★★★	□	△
	922 desert orange	★★★★★	□	△
	923 desert brown	★★★★★	□	△
	924 desert green	★★★★★	□	△
	925 desert grey	★★★★★	□	△
TUNDRA	981 tundra orange	★★★★	□	△
	982 tundra pink	★★★★	□	△
	983 tundra violet	★★★★	□	△
	984 tundra blue	★★★★	□	△
	985 tundra green	★★★★★	□	△
SHIRE	931 shire yellow	★★★★★	□	△
	932 shire olive	★★★★★	□	△
	933 shire green	★★★★★	□	△
	934 shire blue	★★★★★	□	△
	935 shire grey	★★★★★	□	△
FOREST	941 forest olive	★★★★★	□	△
	942 forest green	★★★★★	□	△
	943 forest blue	★★★★★	□	△
	944 forest brown	★★★★★	□	△
	945 forest grey	★★★★★	□	△

**Classification symbols**

- ★★★★★ extremely lightfast
- ★★★★ good lightfastness
- ★★★ lightfast
- ★★ firm fast lightfastness
- ★ less lightfast
- not lightfast
- transparent
- semi-transparent
- semi-opaque
- opaque
- △ non-staining
- △ semi-staining
- ▲ staining
- ① price group

# ART PRODUCTS

## FABRIANO ARTISTICO ENHANCED QUALITY WATERCOLOUR PAD

Fabriano Artistico Enhanced Quality 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 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.



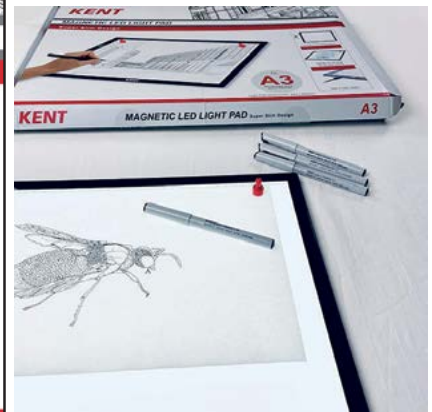
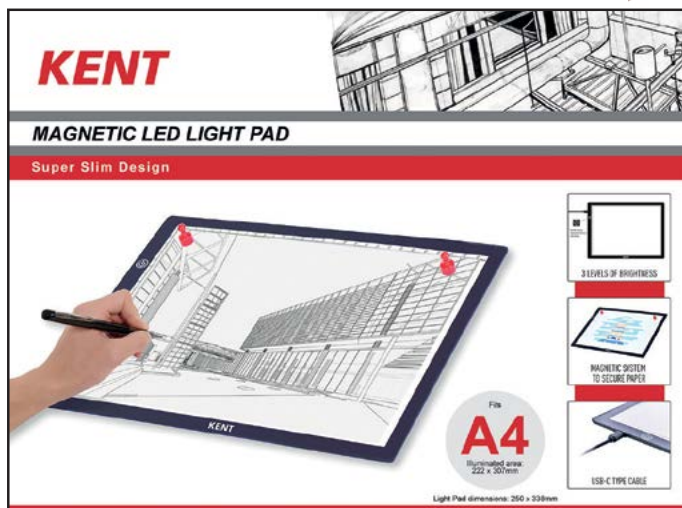
Pads available in 200gsm and 300gsm in Cold Pressed, Hot Pressed and Rough surfaces. A5, A4, A3 and A2 sizes. 12 sheets.



## KENT MAGNETIC LED LIGHT PADS

Can be used for tracing, drawing, sketching, painting, architecture work and design work. Ideal for use at home, in the studio, at school or in the office. LED Light. Unique magnetic system, can keep paper still with magnet pins conveniently. Portable design, slim thickness of 6mm only. Ruler scale mark for easy measurement.

- Three adjustable levels of brightness. USB charger. Available in A4 & A3.
- Ask your local Art & Craft retailer about Kent LED Light Pads today!



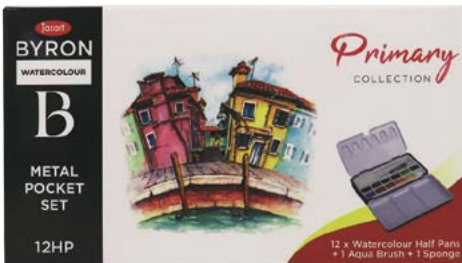
[Watch video here.](#)

# ART PRODUCTS

## BYRON WATERCOLOUR POCKET SETS

The Byron Watercolour Metal Pocket sets are ideal for artists on the go. The pocket-sized metal box features an integral mixing palette in the lid.

Each set contains 12 assorted watercolour half pans, one Aqua brush and one Sponge. Available in Primary, Nature, Ocean, Pastel & Metallic sets.



## JACQUARD DORLAND'S WAX

Jacquard Dorland's wax is a cold wax painting medium that can be mixed with oil paints, Jacquard Pearl Ex Powdered pigments, coloured sands, dyes and other compatible fine art materials.

- Available in 118.29ml and 470ml sizes.
- Ask your local Art materials retailer about Jacquard Dorland's wax today!



"While encaustic mixtures set up immediately as the wax cools, with cold wax the 'feel' is similar to traditional oil painting - the paint stays workable for hours, and is easily spread and manipulated. On the other hand, cold wax medium does speed up the drying time for oils considerably, enabling the artist to add layers of color and textural effects without waiting days for the paint to set up."

Rebecca Crowell

# COMING UP IN THE August/September ISSUE



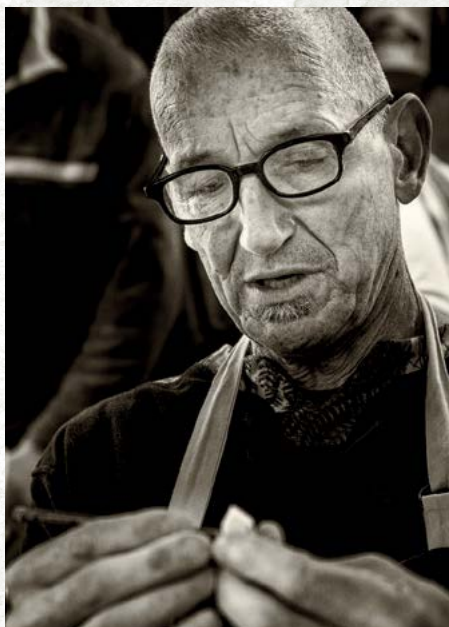
**Dylan Keys**



**Estefania Mondaca**



**Ken Tanner**



**Mike Brown**



**Siobhan Demeester**



**Toni Tittleton**