



WATERCOLOUR NEW ZEALAND Inc.



from the Methven Paintaway



Rakaia Gorge by Susie Millichamp

Newsletter 184 June - August 2021

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The white dress by Paul Hanrahan

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Island Bay by Sue Wild

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She's a real beaut by Amanda Brett

From Acting President Chriss-Ann Menzies

With Summer behind us, our Committee is hard at work creating options for us to keep the brush miles flowing.

In March, Outdoor Painting Week saw keen artists arriving at a stunning new locations each day and producing fabulous works. Thank you, Charlotte Hird and Sue Wild.

The AGM was held at Karori Arts and Crafts Centre. For the first time, members were able to attend by Zoom. At monthly Committee meetings, Charlotte Hird enables members to Zoom in. This has been a boon in Covid times.

Cloud storage has been purchased. Current and historic Watercolour New Zealand documents are being loaded so that Committee can access them when required. Hannah Martis has been wrangling this technology. Sue Wild, already a paperless operator, had the vision to widen the availability of this information.

The Methven Paintaway proved extremely popular - over 50 people attended. A report on their experience painting the mountains and back-country of Mid Canterbury appears on page 10. Thanks to Ashburton member Jen Dearborn and to Sue Wild for organising every detail.

A Spring Paintaway at Ōakura in Taranaki has been organised for early December. The details are on page 16.

We have a full programme planned for the year ahead. Details of further workshops are on page 15. In July the Gordon Harris Online Winter Competition will be held as well as our 5-day Winter Painting Challenge in August, where participants will post their efforts on Instagram.

Splash is the main event of our year. Now is the time to start painting, with an eye to exhibiting in October. You'll find key dates on the back page.

New subscriptions for membership are at an all-time high. The Committee is aiming to extend our reach, planning events in wider New Zealand for 2022. Please give us your thoughts and ideas on what you would like to see us doing.

THANKS to Dan Reeve

Dan is a very fine watercolourist who has tutored our workshops, been a committee member in the 1990s, organised outdoor painting days and entered wonderful paintings for Splash. You may not know that for the last eight years, Dan has done the layout of our newsletter. Initially he 'helped us out', freely donating his hours and expertise, improving the appearance of a modest newsletter, until it became the handsome magazine of today. Our new editor, Charlotte Hird, is taking over the layout work. We wish to say a very big thankyou to Dan for the excellent work he has done for many years. We wish him well in all he does and hope to see more of his fine paintings at Splash.

Introducing new editor Charlotte Hird

Charlotte has been on the committee for over a year after a career change to full time artist. With no overseas travel plans she felt it was time to give back to the organisations which have helped her develop as an artist.

She enjoyed a 40 year career as a self-employed graphic artist and is well equipped to edit and layout the newsletter. More recently she worked as a drawing teacher in Themed Environment Design degree course in Wuhan, China before Wuhan became infamous. Now she is tutoring workshops in watercolour, drawing, portraits and perspective at Wellington Art Club, Wellington High CEC night classes, Inverloch Art School and Karori Arts & Crafts Centre for Watercolour New Zealand.

"I try to find time to paint every day despite teaching and my role as President of Wellington Art Club". She enjoys working alongside other artists, sharing knowledge and techniques. She regularly attends classes in life drawing and portraiture and joins en plein air events all over New Zealand.

"I experiment with techniques and am never short for inspiration. I am always thinking about how to mix a colour or compose a scene."

In 2020 Charlotte had her first solo exhibition at Bowen Galleries. She exhibits at the New Zealand Academy of Fine Art, Mitchell Studios and Kiwi Arthouse in Wellington but **SPLASH** is the highlight of the year.



**WATERCOLOUR
NEW ZEALAND** Inc.

National society for watercolour artists

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We welcome new members

Annual subscription:

Member: \$40, Couple: \$50, Student (enrolled): \$15

Membership includes our quarterly newsletter, workshops, social activities, exhibition, discounts at art stores.

To join please go to www.watercolournewzealand.nz – Membership page. Complete the online form.

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To be listed in the Artist Directory on our website: go to www.watercolournewzealand.nz/membership – Join Directory – select a profile type. Set-up cost is \$10, \$25 or \$50. Then contact the Treasurer (above).

Your newsletter contribution is welcome

This newsletter aims to inform and encourage members by including articles on all facets of the art of watercolour. Your contributions and suggestions will be welcomed. Please email Charlotte with your ideas and articles.



"Self portrait in burnt sienna" by Charlotte Hird

Figures with Character

BY SUE WILD

At a workshop in 2009, Australian artist, Alvaro Castagnet, told his students “Choose figures that appeal to you. You need to be hot about your subject. Liberate yourself from the idea of painting a perfect figure. Paint bravely, use your full arm, hit and miss, wet in wet, dry brush, lost and found, let the pigments make their own colours, let Miss Bossy Watercolour have her way. Then pause, step back and appreciate the life in your creations.”

Many New Zealand artists have captured our national character in drawing and painting figures. Here we feature some selected watercolourists, all of whom are or have been members of Watercolour New Zealand or its forerunner, the Wellington Watercolour Society.

Wendy Masters



Spring Salsa Rueda I by Wendy Masters

This painting is alive with action – not just the action of the dancers, but of the artist too. We lose an arm, find a leg, pigments flow wet in wet making colours with no names and Conté picks up movement with dry lines. We know the artist is standing at arm’s length and watching her figures evolve. Wendy’s advice is to draw and paint from life, clothed or unclothed, as often as possible. Regular practice is essential for building the confidence to paint loose believable figures.

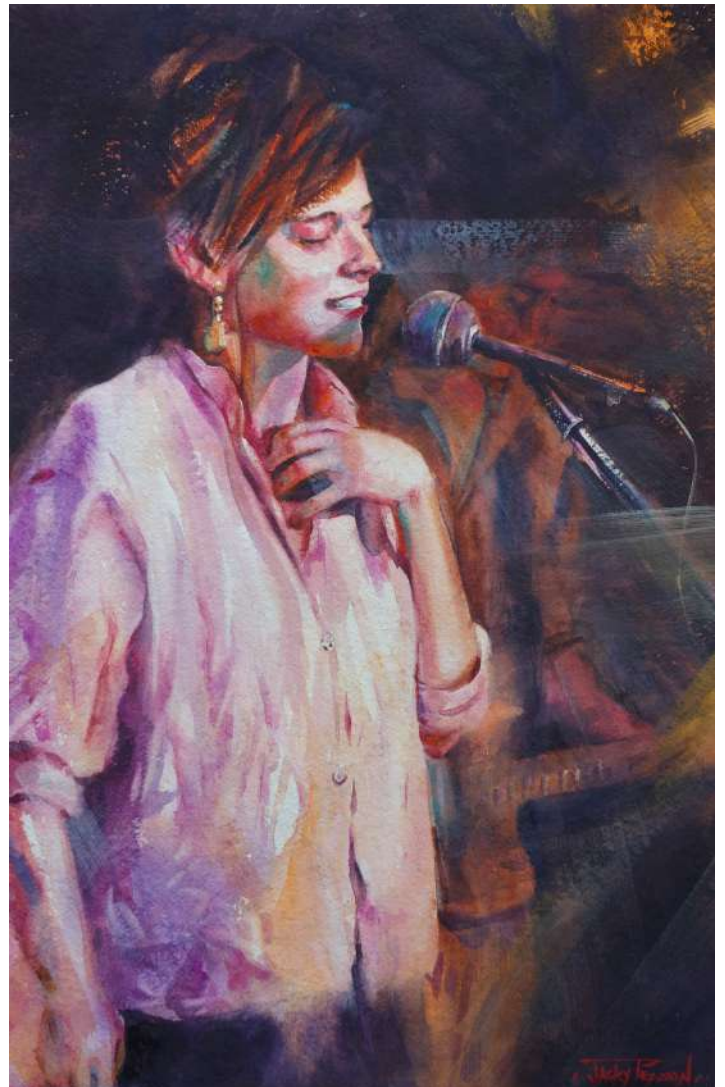
Ted Sherwen and Jacky Pearson

From dancers to singers: here are two very different takes on solo singers. Each artist has captured the idiosyncrasies and gestures that make the characters real. You can hear the heart-felt crooning from Jacky’s singer performing at the Tin Hut and see how much she is enjoying her act.

Ted’s soloist is a glorious caricature. She has combed her locks, painted her face and nails and is giving full voice to her concert audience, head tilted, eyes closed. Two characters, each with their own style. We know them.



Solo by Ted Sherwen



From the Heart by Jacky Pearson

Dianne Taylor



Watching the World go by - Wellington Café by Dianne Taylor

Note how cleverly the shapes of the nearby furniture, the shadows and the lines of limbs contribute to the composition in these two paintings by Dianne Taylor. Darks against lights create the atmosphere in the cafés. We can almost read the thoughts, hear the conversation. *Le Café* won the People's Choice Award at Splash 2015.



Le Café by Dianne Taylor

Paul Hanrahan

Many artists have captured our national character in figures, but none does it as brilliantly as Paul Hanrahan. Paul's background in design and illustration set him on the path, but he is a self-taught artist. His book *New Zealand People & Places* is a joy to own. It is a collection of watercolour and pencil snapshots of distinctive New Zealand life. Many of the gems are clearly painted on location, come sun or wind. The figures tell their own life story in their stance and clothing. We sense their mood, how they feel about their day, their surroundings. They inspire us to say "I know him ... I've met people like her!"

Paul sees the rhythms of the human anatomy. He picks up the planes of light that express movement.

Paul Hanrahan prints available from Jonathan Grant Galley, Parnell



A&P Show, Fairlie by Paul Hanrahan



Cuba Mall, Wellington by Paul Hanrahan



Surfcasting, Wairarapa Coast by Paul Hanrahan

Jane Smith

Tasman artist, Jane Smith, chooses as her subjects “comfortable people”, people who are comfortable in themselves and their lives, comfortable with their own body shape. They are not models who pose to be drawn, not even people she knows; they are figures she has noticed and enjoyed in her wanderings. She terms it her ‘Domestic Art’. “The paintings”, she says “may not be appropriate for the board room, but may make you smile as you walk down the hall. I nearly always paint people from behind. I find that if I paint a face, the viewer is drawn immediately to that. If the figure is depicted from behind the viewer will look round the whole picture.” Jane’s people tell their own story. They make us smile. We even recognise them! Jane simplifies shapes and minimises details e.g. she includes only a few crease lines and simple shadow shapes.



Settled in for the Day by Jane Smith

Peter McIntyre

Not all figures have to be or should be painted in loose style. Peter McIntyre’s watercolours recording New Zealand troops in action portray determined Kiwi soldiers, dedicated to the cause. He has used a limited range of colours which perfectly suit each scene.

Peter McIntyre was patron of the Wellington Watercolour Society in its early years.



Blood transfusion in desert dressing station c. 1941-43 by Peter McIntyre



Bee Ladies by Jane Smith



Val Liked Gold Accessories by Jane Smith 2021



Sidi Rezegh, the NZers advance to the attack on the blockhouse, November-December by Peter McIntyre 1941

Milford Zornes (1908 -2008) An American Watercolourist

BY JOHN TOFT

'This I believe is what watercolor painting should be or can be - a moment in time - an immediate expression which sums up all of an artist's experience and skill and the substance of his artistic thought much as a surgeon brings all of his training to bear during an operation, or as an athlete combines the exercise of mind and body to execute a critical play.'
Milford Zornes

Milford Zornes was born in 1908 in Camargo, Oklahoma. His father was a farmer. His mother, a school teacher, taught him the fundamentals of drawing and encouraged him to read adventure stories. At elementary school Zornes told his classmates that when he grew up he was going to travel the world and paint pictures.

When Zornes was fourteen, his family moved to Boise, Idaho, joining the exodus westwards portrayed in John Steinbeck's novel *The Grapes of Wrath*. While playing football at high school, Zornes suffered a serious eye injury which interrupted his education. Tall for his seventeen years, Zornes said he was nineteen in order to be hired by the United States General Land Office Survey Service. This led to a season of adventure, surveying and mapping remote areas of Idaho.

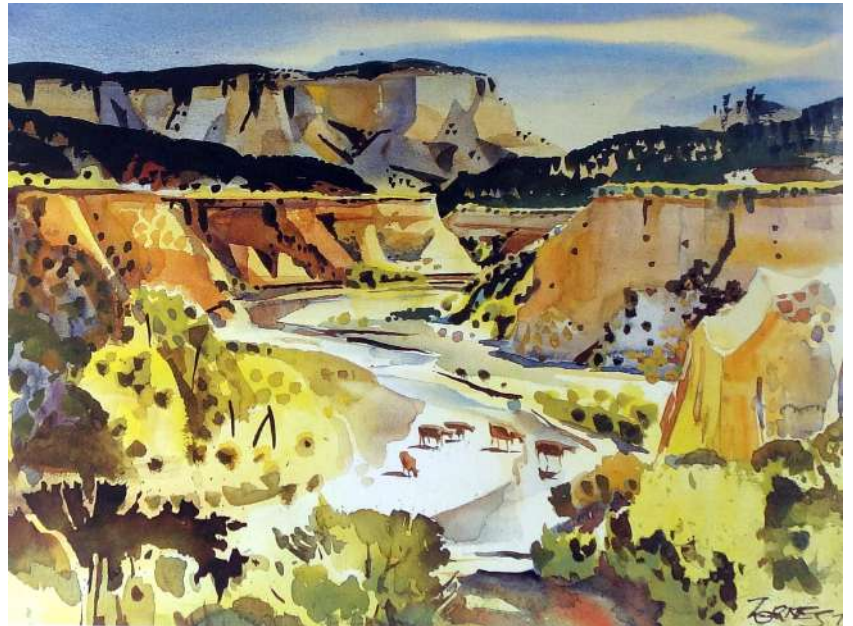
Meanwhile, his father had moved the family to the San Fernando Valley near Los Angeles, where he worked in the building industry. The area was in the midst of a major land boom – the population of California doubled during the 1920s. Zornes rejoined the family when his surveying job ended and returned to high school where he graduated in the fall of 1926. He began to think about a career that would provide both travel and adventure.

He first tried to become a freelance newsreel cameraman and reporter, then a freelance writer. A brief stint studying to become an architect followed. Unable to settle on a career, he hitchhiked his way across the USA to New York, where he worked on the docks for several months before signing on to a freighter bound for Denmark. At Copenhagen he jumped ship and hitchhiked, walked and cycled his way across Europe.

When his money ran out, Zornes boarded a ship back to New York. He visited museums in New York, Philadelphia and Baltimore before signing on as an engine-room worker on a freighter bound for California. He arrived just as the 1929 stock market crash was starting to affect the economy. Zornes later observed 'During those years I was so monetarily poor anyway that the Great Depression seemed somewhat business as usual to me! I was a young man and had no real responsibility except to give thought to the plaguing problem of what to do.' In 1930, after attending several art exhibitions in



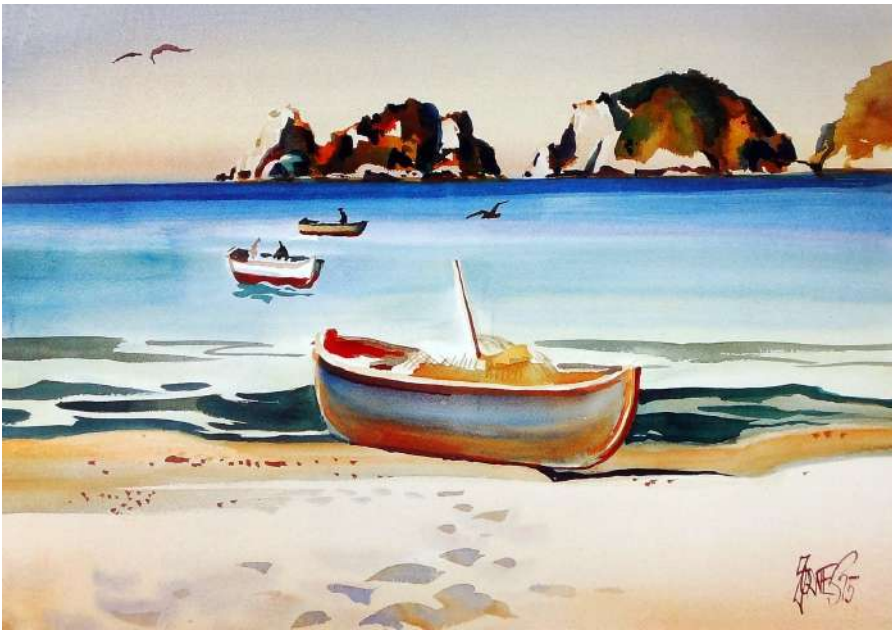
Beholding Harbour Nicaragua by Milford Zornes



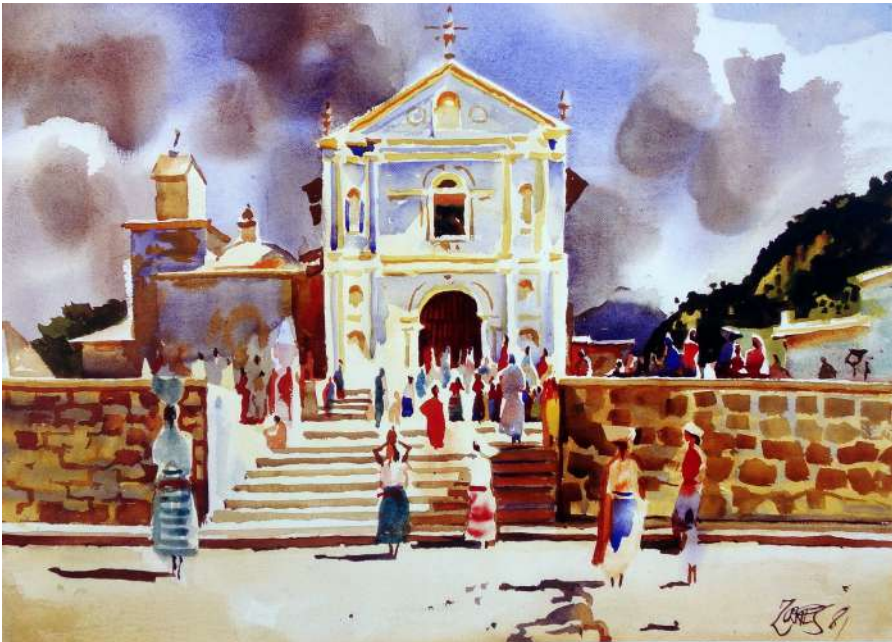
Deer Creek Crossing by Milford Zornes



Winter in the Canyon by Milford Zornes



Espina Del Diablo by Milford Zornes



Iglesia by Milford Zornes



Hawaii by Milford Zornes

Southern California, Zornes decided to study art. He enrolled at the Otis Art Institute in Los Angeles and the following year was awarded a scholarship to attend Pomona College in Claremont.

Zornes had seen a one-man show by Millard Sheets. He was impressed that a young artist, only a year older than him, was already making a name for himself in the art world. When Sheets came to teach at Scripps College, a neighbouring campus to Pomona, Zornes was eager to study with him.

There was one problem: Scripps was an all women's college. Zornes and Tom Craig, a fellow student at Pomona, pleaded their case and were permitted to study with Sheets at Scripps. Zornes recalled 'In later years Millard and I had differences, but to his enthusiasm for art and his teaching and his great influence in the growth of painting in Southern California, I pay tribute with deep thanks.' Both Craig and Zornes became prominent members of the group of California Style watercolour painters.

In 1934, Zornes was elected a member of the California Watercolor Society. He participated in the Public Works Art Project, a New Deal relief scheme which paid artists to produce works for display in public buildings. He also exhibited throughout the country. One of his watercolours was selected by First Lady, Eleanor Roosevelt, to hang in the White House. Zornes, then in his mid twenties, developed a national reputation. During the second half of the 1930s and the early 1940s his work was included in exhibitions of American art in major museums throughout the country. Many of them purchased his paintings for their permanent collections.

Zornes remarried in 1942. His first marriage in 1935 ended in divorce in 1941. Just as he and his wife Pat settled into a home in Los Angeles he was drafted into the US Army. After completing engineers training, he was selected to be an official war artist and assigned to duty in India, Burma and China.

When World War II ended, large numbers of returning servicemen enrolled in art school under the G.I. Bill. Art classes at every school were full and experienced art teachers in high demand.

Zornes worked in various teaching jobs after WWII but never stayed too long in one place. A gallery owner who knew him well recalled that he sacrificed financial security to focus on painting: 'He just liked to go places and paint.' As Zornes himself wrote, 'Having long since made the not so startling discovery that art is not the best choice of professions by which to get rich, my belief is that one becomes an artist because of a certain independence of spirit and to give up that independence is to give up the real reward of being an artist.'

This independence of spirit led to problems in his

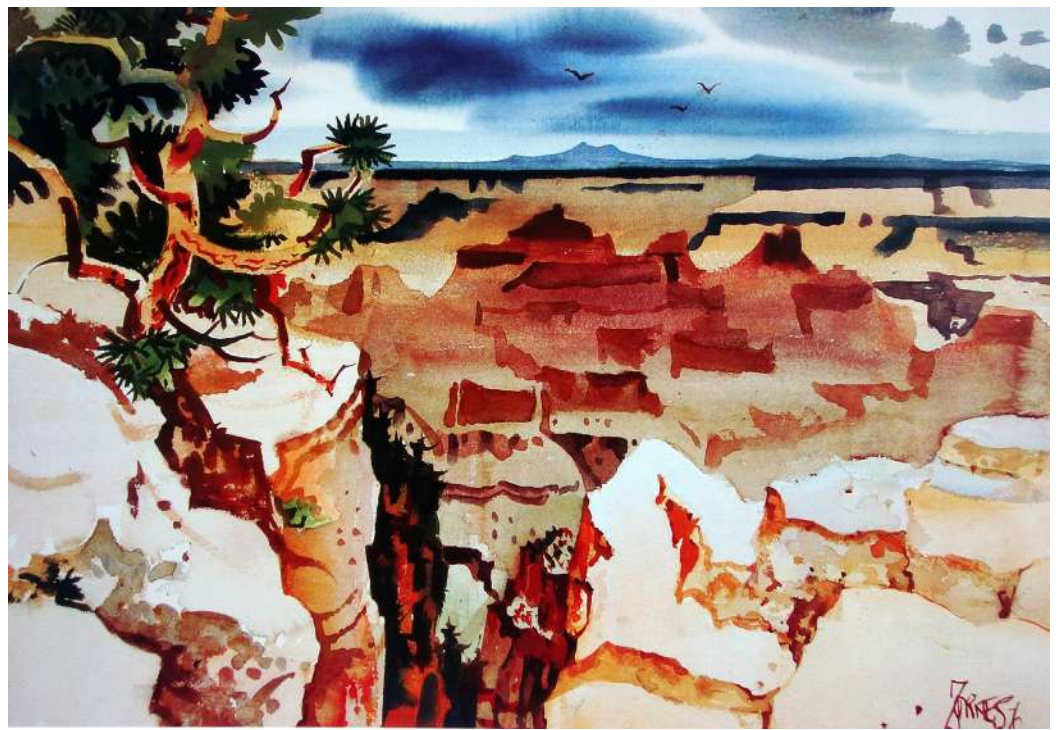
relationships with the major dealer galleries. Zornes recalled, 'In those days many of the gallery owners wanted to control what I painted. They would demand pictures of certain subjects, painted in a certain way and this was unacceptable to me. So, I simply refused to deal with them. Instead I chose to teach or work part time to support my wife and daughter. This allowed me to paint whatever I wanted and continually explore and experiment, with no concern whatsoever about whether the art would sell or not.' He sold his watercolours, most of them full sheets painted on 300lb (640gsm) Arches paper, at very reasonable prices as he believed having original art in their homes enriched people's lives.

In the late 1950s and early 1960s Zornes' focus on travelling and painting left little time for selling art or working. This led to financial difficulties.

Fortunately, watercolour workshops sponsored by regional art associations came to his rescue, providing both a source of income and satisfying his urge to travel. On the subject of teaching Zornes wrote, 'I do not teach people to paint pictures. I try to teach them to think as painters, to find their own uniqueness in ways of seeing and to demand of themselves skills and techniques and the need to understand structure and design. With all those who study with me, I take a simple attitude that if I can be responsible for anyone seeing more in the world around them and through observation and thought being able to give form and meaning to their seeing, then I am earning my salt, so to speak, because I am enabling them to enrich their lives.'

By the late 1960s he was also teaching international travel workshop classes. This gave Zornes the opportunity to paint all over the world. As he explained: 'Travel is important to me. Perhaps painting, for me, has been an excuse to travel. I am fully aware that an artist could find a world of discovery and not move from his studio or immediate surroundings and I have often envied those who have the resources within themselves to do this. For me, going beyond geographical horizons is a way to get beyond my mental horizons as well, so that travel can be a way to nourish whatever creative effort I have.'

Looking back on his life Zornes observed, 'One should, I suppose, be apologetic for an art career, characterised for the most part, by the practice of many years sitting on a hill some place trying to make a watercolor work, but my hills have been in remote and unusual places in the world from China to India to Mexico and



Grand Canyon from North Rim by Milford Zornes



Hill Homes of Manzanillo by Milford Zornes

from Hobart to Greenland; and I must believe that in long hours spent in the sun and wind, by the sea, in some mountain place or city street, I have found, and continue to find, real adventure.'

Milford Zornes achieved the ambition he had announced to his classmates at elementary school in Oklahoma: to travel the world and paint pictures. Towards the end of his life his eyesight deteriorated due to macular degeneration. Nevertheless, he continued to paint with the aid of various magnifying devices. According to his son-in-law and biographer, Hal Baker, Zornes painted every day until four or five days before his death in 2008, at the age of 100.

Annual General Meeting

The AGM for 2021 was held on 7 March at the Karori Arts Centre in Wellington.

Three people attended the meeting by Internet Zoom, a first for the Society. We plan to improve this technology for the next AGM.

The current Committee were all pleased to continue on the committee and were re-elected by those present:

Patron: Adrienne Pavelka

President: Hannah Martis

Vice President: Chriss-Ann Menzies

Secretary: Caroline Hulse

Treasurer: Jill Hartstonge

Committee: Phil Dickson, Charlotte Hird, Marianne Linton, Alfred Memelink, Sue Wild, Vivian Manthel-French, Rod Weston.

The meeting heard the current plans for 2025, when the Society reaches its 50th anniversary.

A discussion followed about how funds will be used for this.



Welcome to our new members:

Rebecca Joy McNeur - Havelock North, **Chris Parsons** - Mercer, **Jerome Moo** - Wellington, **Bryan Coulter** - Ashburton, **Andrew (Xindong) An** - Auckland, **Annette Moore** - Akaroa, **Jasper Cooper** - Auckland, **Maureen Roke** - Warkworth, **Wayne Kelsall** - Wellington, **Alice Richardson** - Paraparaumu, **Nicoletta Brenella** - Auckland, **Nicole McGhie** - Gisborne, **Pamela Snow** - Wellington, **Steve Dunn** - Wellington, **Kira Aleksandrova** - Christchurch, **Darsh Armstrong** - Auckland, **Olga Wilson** - Dunedin, **Pat and Murray Reedy** - Greymouth, **Yvonne Blakey** - Havelock North, **Shubha Sarma** - Wellington, **Abbey Hart** - Ashburton, **Yvette Steenberg** - Paraparaumu, **Wendy Oey** - Botany Downs, **Jan Pryor** - Wellington, **Samantha Smith** - Auckland, **Irene Whittaker** - Feilding, **Kay Worthington** - Waikaia, **Elizabeth Smith** - Wellington.

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Review of Paintaway Methven

BY FIONA CARRUTHERS

In May about 50 excited and motivated water colour artists descended on the sleepy Mid Canterbury town of Methven from all over New Zealand for this year's Paintaway and what a wonderful time we all had here.

It was great to catch up with old friends and to get to know keen new watercolour painters and enjoy the feast of stunning scenery to choose from in this gorgeous part of Aotearoa.

Day 1 we painted at Staverley, a small rural village a bit south from Methven. Jen had great contacts and we were able to use the facilities at a local church camp which even included a fire, which was most welcome. Dozens of cars lined the road and easels were erected. The foothills proved a great challenge to start the day. In the afternoon most of us moved to the church at Staverley and painted this quaint building surrounded by gorgeous autumnal trees. Each evening we gathered at the Mount Hutt Memorial Hall for nibbles, wine and a jolly good chat. Our paintings for the day were put up around the room, which made for a great display. We shared dinner together at SkiTime restaurant, which was a great time to socialise.

Day 2 we all headed to Mt Somers Station. Jen had arranged with the owners to use their woodshed for shelter. Most painted rural scenes outside in the morning but showers increased to persistent rain in the afternoon so we worked away in the shed. We put our paintings up on the walls back at the hall in the evening and invited the locals to come in and view our work. It's so interesting how the same scene can produce such a huge variety of paintings and styles.

Day 3 arrived with a bit of mist in the morning which soon evaporated and we all went to different locations: some up the Rakaia River Valley; up Blackford Road and others to the Ashburton Lakes area.

The sky was heavy with a classic northwest arch but the further into the mountains we went the more the sun revealed lots of colour and gorgeous shadows. We gathered in the evening and were treated to poetry by John Howell - and a lovely encouraging talk by Pavithra. Her overview of Watercolour New Zealand was very thought-provoking. We are so fortunate to have a keen team at the helm to drive the organisation which includes artists of all levels of ability from throughout New Zealand.

Day 4 saw the rain arrive and we thought it would be a day inside. However, by 9.30am it cleared up and we again hit the road, some just out of Methven to paint the beautifully lit foothills. A number left Methven during the day with the remainder making the most of the warm nor'west conditions before the cold southerly set in.

What a great few days it was, allowing all of us extended opportunities to paint outdoors, and re-enthusing many in their love of watercolour and the joy of painting on location. Many thanks again to all those who organised the event - Jen, Diana, Sue, Charlotte and, Adrienne to name just a few.



Mt Somers shearing shed by Fiona Carruthers



Rakaia Valley by Mitsuyo Field



Autumn light by Debbie Emslie



Xanthoria lichen on a woolshed post by Gail Timmerman-Vaughan



2020 Winning paintings



1st place 2020: *Crimson Spring Blossom* by Jie Yi Liang



2nd place and 1st place in People's Choice vote 2020: *Tui Hui* by Deb Clarke



3rd place 2020: *Monty's Surprise* by Svetlana Orinko

The Gordon Harris Winter Watercolour Competition 2021

This is our annual competition of digital images of watercolour paintings.

Paintings will be exhibited online at www.watercolournewzealand.nz

Entries can be submitted up to midnight 31 July 2021

A panel of selectors will award four prizes:

Gift Cards for Gordon Harris Stores

1st - \$200: 2nd - \$100: 3rd - \$50: People's Choice - \$50

The Rules:

- Entry is open to current members of Watercolour New Zealand Inc. residing in New Zealand
- One entry per member
- Open theme
- The entry must be the original work of the member; must conform to NZ copyright rules.
- Entries must have been completed within the last 12 months
- Entries exhibited in any other public or online exhibition are eligible
- Digital images must be of publishable quality; approx. size 500Kb.
- Entries may be used for promotion of Watercolour New Zealand and/or Gordon Harris Ltd.
- Entries close midnight 31 July 2021
- The decision of the judges is final and no correspondence will be entered into

How to enter:

- Make a digital image of your painting, showing only the painting, with no mat or frame.
- Name the digital image in this format: "*Morning glory* – Alex Manson".
- Email the digital image to: info@watercolournewzealand.nz
- Subject line "WNZ Winter Competition".

The competition is managed by Watercolour New Zealand.

We wish to thank Gordon Harris Ltd for their sponsorship.



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Review of Wellington Outdoor Painting Week



Day one at Hataitai beach



Day two at Whitireia and Titahi Bay with Caroline Hulse and Kirsty Faulkner.



Day three with lunch at 'The Beach' after painting in Island Bay. Left to right Alan Davis, Nicole Fourcade Lee, Libby Kemp, Sue Wild, Lynne Crooks, Charlotte Hird and Maureen Davis.



Day four at Kaitoke reserve

Our successful Wellington Outdoor Painting Week over 1-5 March was keenly supported by enthusiastic Watercolour New Zealand members from around the Wellington region as well as from further afield.

We painted in the mornings, stopped for lunch, either BYO or at a cafe, and painted again in the afternoon. A full day spent at each location pushed even the most experienced of painters to draw on their reserves as the week wore on. Sharing advice and discussion were par for the course and a good deal of camaraderie developed within the group. An invitation to Lynne Crooks' place for a show and tell over a cuppa or a glass of wine on the Friday afternoon completed the week and ensured there was no drop off in numbers.

Five days and five different locations including Hataitai Beach, Whitireia Park and Titahi Bay Beach, Island Bay Beach, Kaitoke and Hikoikoi gave plenty of scope for artists to work on their skills and the paintings they produced were a testament to their efforts.

The weather was on the whole ideal. Monday was grey and a tad windy with the sun doing its best to please. For the most part though, we agreed we were lucky to have a good week of Wellington sunshine.

Thanks to Charlotte Hird and Sue Wild for pulling the idea together. Let's do it again!

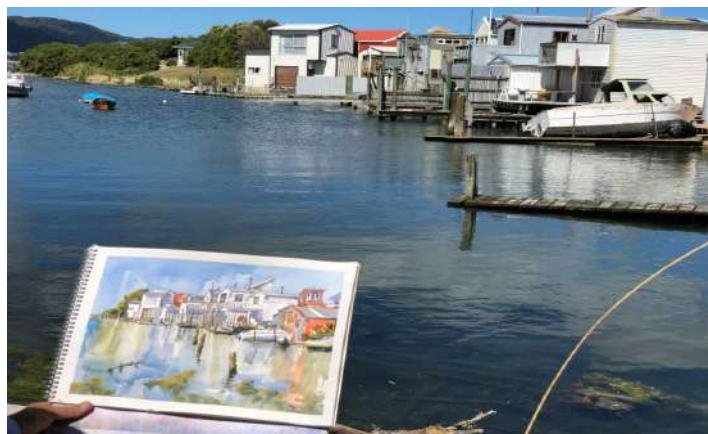
Libby Kemp



Sue Veart is intent on her painting



Libby Kemp finds a good spot



Day five at Hikoikoi reserve, Petone

Review of “Step by Step Watercolour” with tutor Jacky Pearson

On 27 March fourteen eager beginners congregated for a 2 day workshop with Jacky Pearson. Jacky is a renowned artist and a passionate teacher, taking Master and Beginners classes in various countries.

The course was well prepared. On arrival, our space was already setup: tables covered with plastic sheets, a selection of Jacky’s reference books laid out for perusal, some beautiful paintings from her studio to inspire us and her technical sheets ready for use. Once each student had received palette, paints, papers, brushes, tissues etc. Jacky started her presentation with the 4 pillars of watercolour: Water, Pigment, Timing and Gravity, the foundation for the course.

Through demonstrations and exercises in techniques, we learned about brushes, papers, washes, colours, tonal scale, some perspective ... and much more. Each of us created a memento booklet that filled during the workshop with illustrations of techniques.

At the end we had also completed a full landscape painting of a landscape. Jacky guided us on this journey, starting with a draft, working through all stages of a good watercolour painting: drawing, underpainting, middle stage and final stage.



Jacky’s workshop students hard at work.

Jacky was attentive to students’ work, giving individual frequent and constructive feedback.

We were all delighted and impressed by the amount and level of knowledge that Jacky passed on to us and how much we achieved. I think that we all caught the watercolour bug and I recommend anyone keen to learn watercolour to join Jacky’s next workshop.

Nicole Fourcade Lee

Review of “For the Love of Landscape” with tutor Bernadette Parsons

Bernadette Parsons is one of New Zealand’s foremost watercolour artists, renowned for her beautiful atmospheric New Zealand landscapes. She has won many awards, including the 2014 Splash Supreme Award and the 2017 Splash People’s Choice Award.

In May, I attended Bernadette’s ‘For the love of landscape’ workshop. We learnt about composition, simplifying the landscape, watercolour washes, magical brushwork and the beauty of a limited palette. I was amazed at how harmonious everyone’s paintings were using a limited palette of French Ultramarine, Burnt and Raw Sienna.

We started with an exercise of loose abstract tree shapes to loosen up and practise our brushwork, before moving onto some more challenging subjects. We were encouraged to work in partnership with watercolour, allowing it the freedom to create spontaneous one-off happenings.

Bernadette spent a lot of time working with everyone and was very encouraging. She believes that we can all paint but it is how we see things that differs. She says to just enjoy the process, use a big bit of paper and paint for the sake of painting. Let the medium do it, paint from the heart, and direct it and accentuate where you can but sometimes just leave it alone too. She advised us to use strong punchy darks, as it is only with strong darks that the light will sing.



Bernadette Parsons demonstrating at her workshop.

I learnt a lot from just watching her expert brushwork, washes, handling of hard and soft edges and the way she mixes the paint on her palette. She makes painting even the most difficult subject look easy.

Bernadette advised that watching artists online and attending workshops is great, but that we will learn the most from the hours spent with a brush in our hand and “to just paint, paint, paint”.

Thank you Bernadette for a really inspiring weekend. Some amazing paintings were produced and I learnt a lot. Now I really want to paint, paint, paint and put it all into practice

Marianne Linton



Upcoming Workshops

Weekend Workshop: Edges and washes

Tutor: Charlotte Hird
Dates: 26–27 June 2021
Times: 9:30am–5:00pm
Venue: Karori Arts Centre, 7 Beauchamp Street, Karori, Wellington
Student fee: \$180

Successful watercolour painting is all about control of the pigment, the amount of water in your brush and the moisture on the paper. Only practice can deliver good control of these elements. To make this practice fun we will use vibrant colours and make beautiful edges and washes to build form. This is a two day workshop to practise the core techniques of watercolour and to use these skills in a series of paintings. We will paint flowers, trees, people and landscapes.

This course is suitable for beginning students and those looking to further develop their watercolour skills. Please bring your own watercolour paints, palette, brushes and 300gsm watercolour paper.

Class 2021/3



Charlotte uses an overhead camera projected onto a 42 inch TV to demonstrate washes and edges techniques.

To book a place in this workshop please email bookings@watercolournewzealand.nz

Weekend Workshop: Generating design with imagination

Class 2021/4

Tutor: Amanda Brett
Dates: 24–25 July 2021
Times: 9:30am–4:00pm
Venue: Karori Arts Centre, 7 Beauchamp Street, Karori, Wellington

Class level: Some experience. Not beginners.
Student fee: \$190

This workshop is designed for artists with some experience who are keen to take a new approach, to learn a different way of thinking. If you are looking to move from simply reproducing a subject to creating a 'contemporary' painting, this workshop is for you. You will work with a basic reference photo, learning to omit, alter, move, invent, imagine and discover how to develop a well-designed picture. That disappointment of walking away from a great scene with a burning desire to paint it but with no reference material will no longer be a problem.

Amanda's style celebrates the beauty, happiness and fun in the world. She will share her ideas and techniques for turning a standard subject into an appealing artwork. She will open you to



new colour selections, brush strokes, a new way of seeing and presenting your subject.

To book a place in this workshop please email bookings@watercolournewzealand.nz



Winter Watercolour Fun Day

10 am - 4 pm Sunday 11 July 2021

Karori Arts Centre, 7 Beauchamp Street, Karori, Wellington

Come and join us for a day of light-hearted watercolour challenges, aimed at warming a chilly day with laughter! Something for everyone, no expertise required.

Maximum number of participants is 30 - first in, first served!

To book email bookings@watercolournewzealand.nz

Subject line: **Winter Fun Day**. Cost is **\$10 per person** to be paid by direct credit once you have confirmation of your place.

Monthly Outdoor Painting Group

Wellington Group 10.00 am – 12 noon

- Sunday 20 June Midland Park, Lambton Quay, Wellington C.B.D.
- Sunday 18 July Zealandia (Karori Wildlife Sanctuary)
- Sunday 15 August Civic Square, Victoria Street, Wellington
- Sunday 19 September Hikoikoi Reserve, Marine Parade, Petone
- Painting will be followed by coffee/lunch in a nearby cafe

Important Dates for your Diary

- 26 - 27 June Workshop with tutor Charlotte Hird
- 11 July Fun Watercolour Painting Day at KACC
- 24 – 25 July Workshop with tutor Amanda Brett
- 31 July Entries for the Gordon Harris Winter Competition close at midnight
- 16 - 20 August Winter Challenge - post to Instagram
- 4 October Splash 2021 closing date for entries
- 12 October Splash receiving day
- 15 October Splash 2021 opening
- 15 – 31 October Splash 2021 season
- 31 October Splash 2021 Exhibition closes, collection of paintings
- 3-7 December Paintaway Ōakura, Taranaki



Lynne Ciochetto at Katherine Mansfield Park, Thorndon in April.

Inviting you for Online ZOOM classes with **Jacky Pearson**

- 5x2-hour lessons on a Wednesday fortnightly (Sessions: 6am, 11 am, 2 pm, 7 pm)
- plus a follow-up article of the lesson and a private critique



A bird's eye, clear view directly over my easel
To book/more
info@jacky@jackypearson.co.nz



A loner before the storm by Jacky Pearson



Watercolour New Zealand Five Day Painting Challenge 2021 16 - 20 August 2021

Here's an easy way to keep your brushes wet and colour flowing during a winter week.

The rules are simple:

- Do a watercolour painting a day for five days
- Time yourself: 30 minutes maximum for each painting
- Photograph or scan and share your painting with others

Tips:

- List your subjects in advance – simple objects or scenes around you
- The 30 minutes is for paint application. You can draw before starting the timer.
- You may share with us or simply with a friend.
- Paint fast and loose! Find inspiration for Splash paintings.

If you are keen to play, email us and we will send you details of where to share your work.

bookings@watercolournewzealand.nz

Subject line: Five day watercolour challenge

Karina Wiercinski



Watercolour New Zealand Summer Paintaway to Ōakura - Taranaki Friday 3 - Tuesday 7 December 2021

Members and partners are invited to join a Watercolour New Zealand Paintaway to Ōakura, Taranaki. We will have a long weekend to paint, enjoy the scenery and each other's company. Paintaways are for everyone. New painters will be supported by experienced painters. Non-painters are welcome. Come and make new friends.

Ōakura is a small seaside village, south of New Plymouth, on the western Taranaki coast with views from the mountain to the sea. Paintaway artists must be subscribed members of Watercolour New Zealand.

Please register by 20 November 2021

For further information email
bookings@watercolournewzealand.nz

Subject line: Paintaway Ōakura

