



**WATERCOLOUR
NEW ZEALAND Inc.**



Announcing Brian Baxter as Guest Artist at *Splash* 2021



Moraine Lake, Canada by Brian Baxter

Newsletter 185 September to November 2021

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Chef by Jacky Pearson

From President Hannah Martis

As usual we have had a full calendar of events, including a successful series of workshops. Charlotte Hird's workshop on 'Edges and washes', Amanda Brett on 'Generating design with imagination'. Min Kim's 'Figures in Watercolour' was postponed. We are lucky to have such high calibre tutors within New Zealand and are proud to be able to provide such offerings for our members.

This winter we ran our first Winter Watercolour Fun Day at the Karori Arts Centre. The day involved a series of activities to explore, learn and inspire. It was an opportunity for a large group of artists to paint together and share. The day was a wonderful success and we intend to host more.

We have had another year of excellent entries for the Gordon Harris Online Winter Competition 2021, totalling 53 paintings. Hearty congratulations to the winners, whose paintings are featured in the centrefold of this newsletter, and a big thank you to Charlotte Hird for organising the event. A particular vote of appreciation goes to Gordon Harris Ltd for sponsoring this competition for the tenth year.

The committee is in full swing of preparations for the upcoming *Splash* exhibition. It will again be held in the NZAFA Gallery in Wellington and we will join once again with the Wellington Potters Association. We are delighted to announce the guest artist this year is Brian Baxter, a well-established and experienced artist. In traditional representational style, his main subject matter is landscapes but he also paints still lifes, florals and portraits. We look forward to hosting Brian and featuring him in the exhibition. Hopefully you are all busy painting your entries for *Splash 2021*! The entry forms are enclosed in this newsletter. Please be sure to read the terms and conditions carefully.



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

Half price membership from July - December

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. Alternatively print out the form, complete and post to: Membership, Watercolour New Zealand, PO Box 33088, Petone, Lower Hutt 5046. **We no longer accept cheques. Please pay online**

Bank Account: Watercolour New Zealand

01-0607-0026637-00

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: charhird@gmail.com.

Introducing Vice President Marianne Linton

My love of art began in childhood. I was the kid who volunteered to paint class posters and murals and I won a couple of primary school competitions. Art was not encouraged as a career option so I completed a Science Degree. Instead art became a life-long passion.

I started painting in various media but developed a special love of watercolour. What do I love about it? Watercolour makes me work fast and intuitively, producing effects that don't happen with other media. The colours glow. While I control the paint to a degree, it does its own thing, generating unexpected magic. Sometimes I think my best skill is in managing a disaster on the paper! The technical challenges appeal to my left brain and the magical aspects to my right. I paint most subjects, particularly animals and people. I won a merit prize in *Splash* 2018. I really enjoy outdoor painting and my goal for the coming year is to paint outside more often.

I have been a member of Watercolour New Zealand for over twenty years and was invited to join the committee a couple of years ago. We are a relatively small and busy committee. We have already starting working towards *Splash* 2021 in October.



Marianne

Highlights from the 5 day Challenge #wnzchallenge2021



Tukituki river by Martin Necas



Fun to see paint running by Nicole Russell



Mt Manaia, Whangarei by Annette Bolton



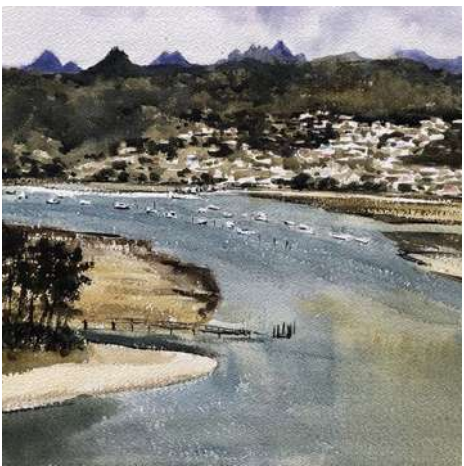
Spring morning by Kirsty Faulkner



Waimakariri Gorge by Jacky Pearson



The Road Home by Claire Forbes



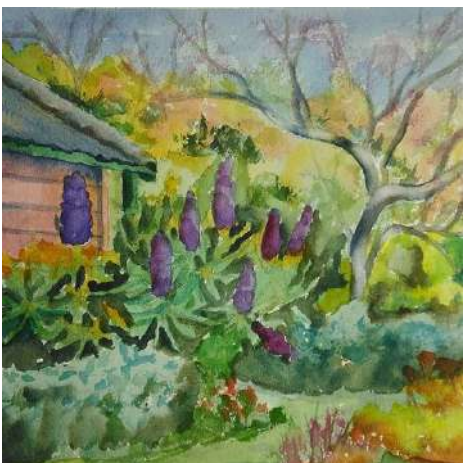
Tairua harbour by Debbie Emslie



Fruit by Jan Pryor



The reader by Susan Worthington



Echium by my Gallery by Judy Pricor



The Ice Cream Factory by Pete James



My lockdown companion by Sue Wild

'splash' 2021

VENUE: **The New Zealand Academy of Fine Arts,
1 Queens Wharf, Wellington**

Monday 4 October: Closing date for *Splash* 2021 entries
Wednesday 6 October: Delivery of couriered entries to Pack and Send
Tuesday 12 October: Receiving day for hand delivered 9.30 am - 11.30 am
Friday 15 October: *Splash* 2021 opening 5.30 pm
15 – 31 October: *Splash* 2021 Exhibition season
Sunday 31 October Collection of unsold paintings 4 - 5.30pm

Splash 2021 Awards

- **Watercolour New Zealand Supreme Award \$1,000**
- **Watercolour New Zealand Merit Awards X 5 \$200 each.**
- **Gordon Harris Award for Innovation in Watercolour \$200 voucher from Gordon Harris.**
- **Gordon Harris Award for Best Painting by a Junior Artist (Under 18) \$100 voucher from Gordon Harris.**

Patron's Small Works section:

- Award for Best Small Work \$100
- Small Work Merit Award X 2 \$50 each.
- **Bryce Gallery Award for Tone:** A professional artist palette and watercolour set, value \$325.
- **Memelink Artspace Gallery People's Choice Award**

Brian Baxter – Guest Artist *Splash* 2021

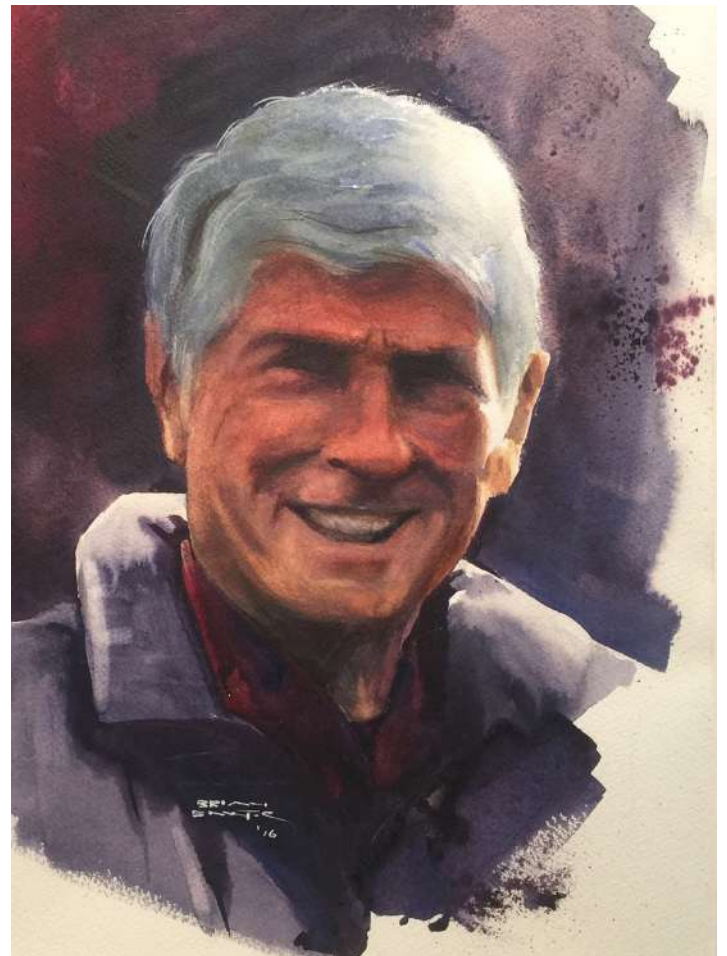
By SUE WILD

Brian Baxter has taken a serious approach to watercolour for only the last 10 years, but he produces paintings that impress. That is not surprising. He has been a professional artist for 48 years. In fact, Brian dabbled in watercolour intermittently over the years but always found it challenging. The bills needed to be paid, which meant selling paintings. He knew that could be done easily enough using his normal media, so he stuck with oils and acrylics. Why the change in direction? We trace Brian's story:

Brian became a window-dresser in a department store when he left school, then moved into sign-writing. At a young age he was influenced by a local artist, Aston Greathead. "Aston was a wonderful old man, an accomplished watercolourist and winner of the Kelliher Watercolour Award in 1966." Brian launched into the art world and in 1973 became a full-time artist. "That's the year that I wrote 'Artist' as my occupation on my tax return. I'm still awed by the idea that I am 'An Artist'." In 1977, he won first prize in the Kelliher Art Award for Landscape. This gave a huge boost to his confidence and brought him public acknowledgement. Over the years he has exhibited around New Zealand, in Adelaide and Washington DC.

In recent years the need to sell was not so pressing. At last Brian had the opportunity to follow a long-time yen to experiment with watercolour. At last Brian had the opportunity to follow a long-time yen to experiment with watercolour.

"Watercolour has a spontaneity, a freedom – and it's a disobedient, unpredictable medium. At first I found it challenging to unlearn oil painting techniques, to give up some



Brian by Brian Baxter

control and let watercolour talk. Now I appreciate the fresh looseness and find accidents can be appealing. I have a drawer full of failures, but sometimes watercolour will create a brilliant passage that you couldn't contrive to paint yourself. One thing is for sure, it won't be bullied!"

Brian Baxter – Guest Artist at *Splash* 2021

Brian says a fellow artist gave him 100 tips for wannabe artists and among are the following important ones:

- To learn to paint, paint; – every day. Develop this as a habit because habit is stronger than will.
- Develop a sense of humour about yourself and don't be crushed by failure. The only failure is failure to risk failure. Every failure hides a lesson. Give yourself permission to fail then fight like hell to succeed.
- Don't envy others' success. Praise generously and share your knowledge. The only person you have to improve on is yourself.
- Don't state, indicate. Don't try to explain everything. Let the viewer's imagination help complete the picture.
- Practise drawing at every opportunity. It is the basis of good art. "In spite of what you may have heard, accuracy is not a dirty word."
- Listen to what the watercolour is telling you, and where it wants to go. It will largely paint itself if you let it.
- Never say die until it is dry. Never, never give up.

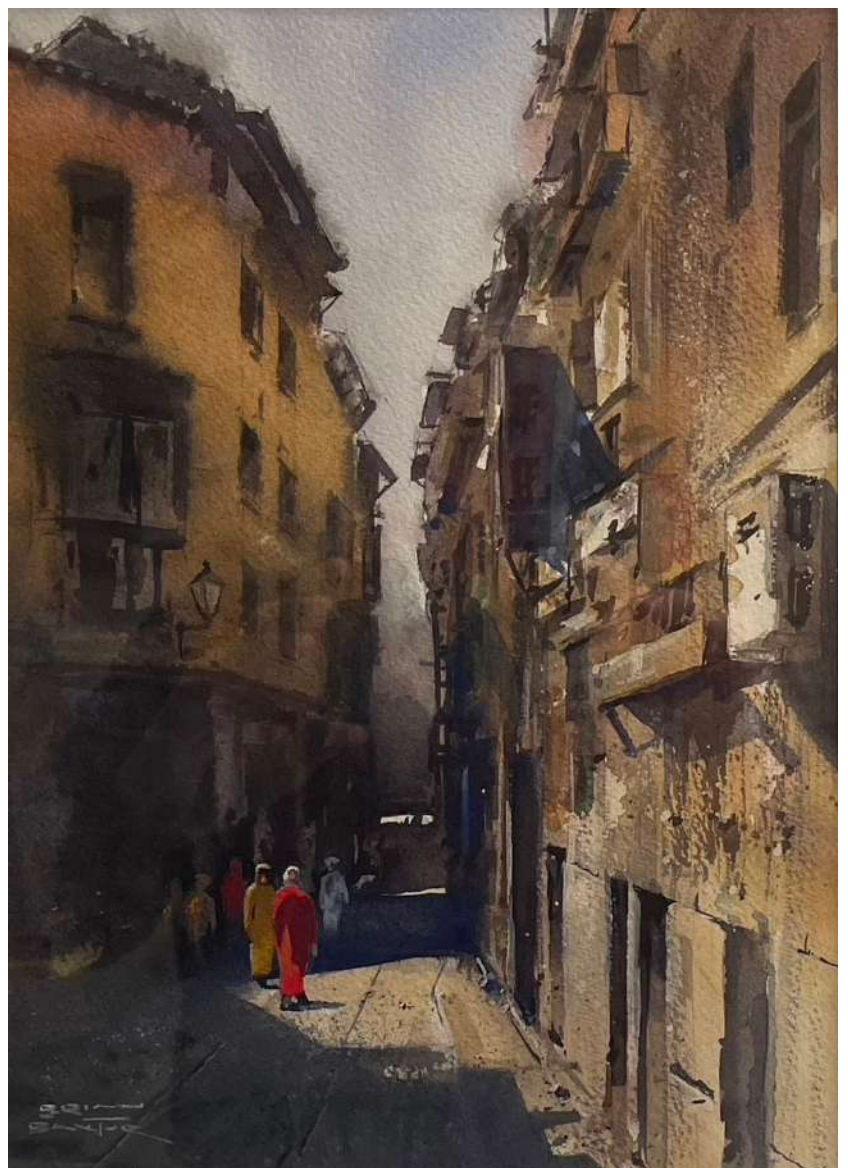
Artists whose workshops Brian has attended include Melbourne painters Joseph Zbukvic, Alvaro Castagnet, Greg Allen and Ross Paterson.

Brian admires all of these artists greatly, but also many of the excellent local artists whose work has appeared and will continue to appear in our own *Splash* exhibition.

Brian says, "That is why being invited as *Splash* Guest Artist this year rates as the biggest and most humbling challenge of my whole career. I hope I can come near to following in the footsteps of previous guest artists."



Venice by Brian Baxter



Streets of Toledo by Brian Baxter



The Creek by Brian Baxter

Splash entries: Helping you to help us

Entry forms

Take care, please, to get your entry form correct and follow the rules. We expect to receive exactly what you write on the entry form. We will NOT be altering prices or titles. What you write is what will appear in the catalogue. We have very limited time to set up the show, so we need to be tough! Help us by getting it right.

Small works

The maximum frame size for the small paintings is 28 x 24 cms. A standard frame of this size or a little smaller is available from several stores. These usually have a hardboard backing which is NOT acceptable for *Splash*. You MUST replace it with acid free foam board, available from art supply shops. The watercolour must be separated from the glass with a mat or spacer. Small paintings have proved popular with buyers. We must offer works framed with archival quality materials.

Frames and mats

A good frame can help sell your painting. An unsuitable frame or mat may prevent a sale. Framing is expensive but it's unreasonable to expect a buyer to receive a sub-standard frame.

Gold or champagne coloured frames or pale wood frames are a good choice for most paintings, together with an off-white mat. White frames are popular but need to be chosen and handled with care.

Mat width: As a Watercolour New Zealand guide:

- For a quarter sheet painting mat width is about 60 mm.
- For a half sheet painting mat width is about 75 mm.
- The bottom of the mat is 10 to 15 mm wider than the sides, leading the eye into the painting.

Spacing of paper from glass

The main purpose of the mat board is to provide a spacer. The watercolour paper should not touch the glass. If you are not using a mat board, the work should be separated from the glass using some other type of spacer. If there is no separation the paper can contact the glass and mould can result.

Cockling of watercolour paper

The painting paper should be flat. Cockles or buckles caused by watery washes or framing the painting before it is completely dry, will often show when the painting is hung because the lighting from above will cast a curvy shadow on the painting. Cockles can be avoided by stretching the paper before painting, or using heavier paper.

Backing board

The backing board must be acid free foam board. Use of brown cardboard will lead to acid attack and foxing of the painting. The tape must be archival quality framers tape.

The swing tag

Poor swing tags cause us much unnecessary work. The swing label must be made of sturdy card, not paper. Business card size, neatly written, is good. It must be tied to a cord long enough to

Fig. 1 Preparing paintings for exhibition

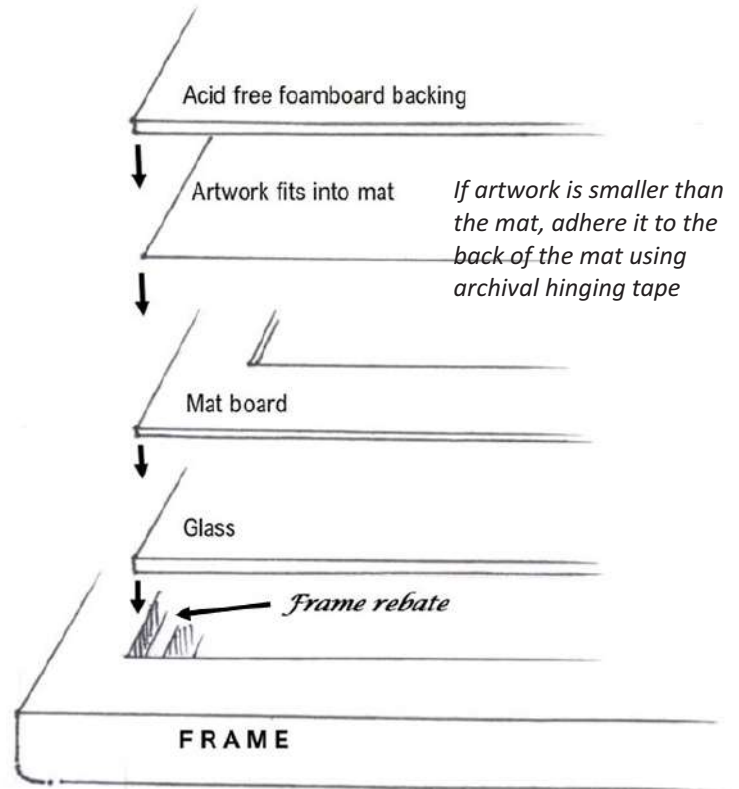
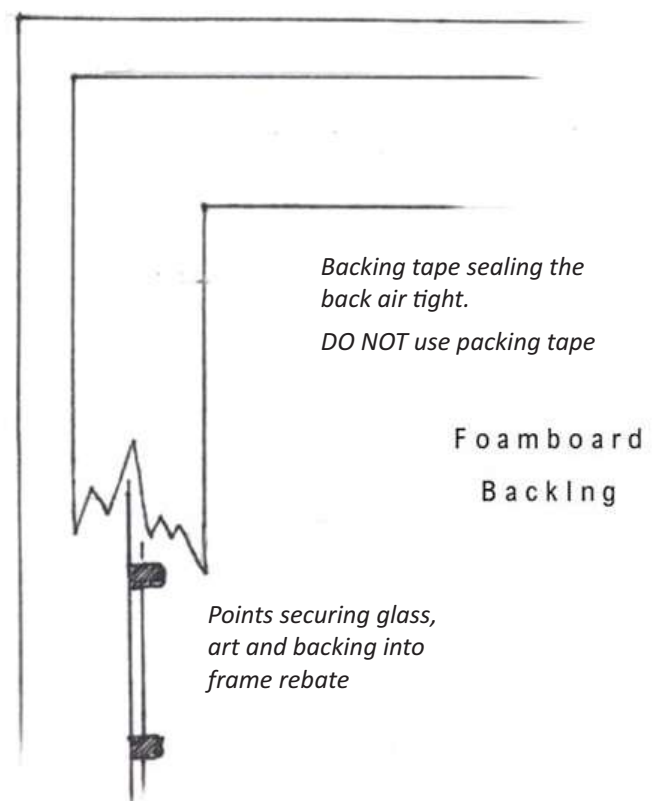


Fig. 2 Sealing the back of the frame



hang over the top of the frame to the front, so that, once the painting is hung, the tag can be easily read by the cataloguing crew. It should also be short enough so that it does not hang below the frame when cataloguing is complete and the swing tag is tucked behind. The best way to attach the swing label is to tape it to the centre top of the back of the frame.

Courier boxes: Please don't courier works in a disintegrating box. Buy a strong box or make your own box (see article on page 9 in newsletter 167, available on our website).

Copyright

The entry form states: "Work must be original. No reproduction or art class work is accepted." You cannot submit a painting that you have done which follows a tutor's demonstration, whether you paint it in class or at home. You cannot submit a painting that is a copy of another artist's work. Paintings that are reproductions of professional photographs or artworks published in books and magazines will be disallowed by the selectors. You can, and of course should, take the techniques and style that you have learnt in class, use your own sketches, photographs and composition to create an original painting. Sign and submit!

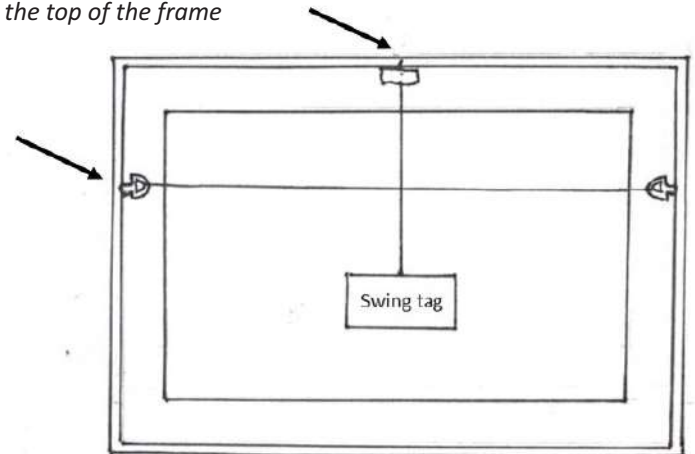
How to photograph your painting

Photograph before framing. Choose a bright cloudy day. Place the painting in an area that has no direct sun rays or shadows. Do not include the frame or mat in the photo. Hold the camera/phone so that the sides of the painting line up with the sides of the sides of the lcd screen. Hold steady as you 'click'. If you have software, please reduce to only the painting – not mat showing.

Fig. 3 Attaching hanging cord and swing tag

Measure the height of the picture then attach D rings one third that distance down from the top of the frame

Attach swing tag in the middle of the top at the back



Email it as a jpg attachment.

Extra tips:

- If you can, adjust the white balance to the correct setting.
- It helps to open the 'f' stop by 1 or 2 to help improve the whites. (A digital camera tends to turn whites to grey.)
- Use the rename function to rename your file and send as a JPG at a medium sized file.



Digitally published every second month, Aotearoa Artist is a magazine focused on fine and visual artists all over New Zealand.




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Winners of the Gordon Harris Winter Online Watercolour Competition 2021

This is the 10th year Gordon Harris have sponsored our online competition. We appreciate their support and the winners will enjoy spending their vouchers. This year we had 53 entries.

First place prize winner *May 1st* by Teri Linder



May 1st is my visual representation of letting go of old beliefs and old energies that no longer serve us and letting them go up in smoke.

I was inspired by a bonfire that I saw out in Woodlands, Southland around the night of the recent blood moon eclipse. It was a black night and all you could see was this stunning bonfire that glowed beautiful hues of red and orange through the trees in the darkness. The embers glowed, there was a subtle lingering of smoke in the air and I found the whole scene inspiring. It brought to mind the burning off of the old to make way for the new.

I paint mainly intuitively, in a wet-on-wet style, letting the pigment paint itself at the start and then I try to form an image from there. I work quickly but with intention while my paper is still wet to create the effects I'm going for.

May 1st is also around the time Southland starts the burn season. Coming from a big city, burn season was new to me, but I felt the name tied in with the visual of burning off old beliefs and energies that are no longer self-serving.

I hope this painting will remind us that we can let go of things that no longer serve us positively and that we all deserve to be free of the self-limiting restraints we impose upon ourselves.

Teri Linder

Second place prize winner *Rain over Ashburton Lakes* by Libby Kemp



The Nor'West Arch is a pattern peculiar to the east coast of New Zealand's South Island. It is visible in the Canterbury Region as an apparent arch of high white cloud in an otherwise clear blue sky over the Southern Alps. Inspired by this arch and the rain-laden black clouds I felt an urge to paint them.

I was intrigued by the age of the old grandstand at the Methven racecourse, the birdcage and the horse stalls, standing in their original state. Not one for painting buildings, I settled on my original idea and set up my easel in an open space with a view over the racecourse to the distant mountains. The yellow hue from the sun shining directly on the mountains created a haze. The soft patterns of colour in the distance grew stronger over the vivid green lawn of the racecourse close to me. Ominous

signs of rain loomed and on the horizon the arch of white grew darker, eventually turning black. To capture this effect I loaded the brush with water and mixed a milk-like consistency of ultramarine and burnt umber to an almost black hue. Working swiftly, I swept my brush from right to left in several strokes to capture the speed of the incoming belt of rain, then allowed water and pigment to take their course on the paper. I remembered that I wanted to include a vertical stroke to make mention of a Canterbury braided river in the painting. Finally I added a few, short horizontal strokes to depict the prominent macrocarpa trees that survey the landscape and often block the view to the Alps.

Libby Kemp

Third place prize winner *Summer Glow* Lakes by Deb Clarke

I love to have freshly-picked flowers in my home. After thinking that to have a flower arrangement on the wall would reduce the need for fresh flowers in the room, I found inspiration from a large bouquet of summer blooms. Flowers are my favourite subject to paint in watercolour. This rich-coloured bunch with deep red plums challenged me to achieve depth of hues. I used a full sheet of Arches CP 600 gsm paper and Daniel Smith and Winsor and Newton pigments. I have been painting for 5 years.

Deb Clarke



Summer Glow by Deb Clarke

People's Choice Vote

Our website voting system received over 1,000 votes.

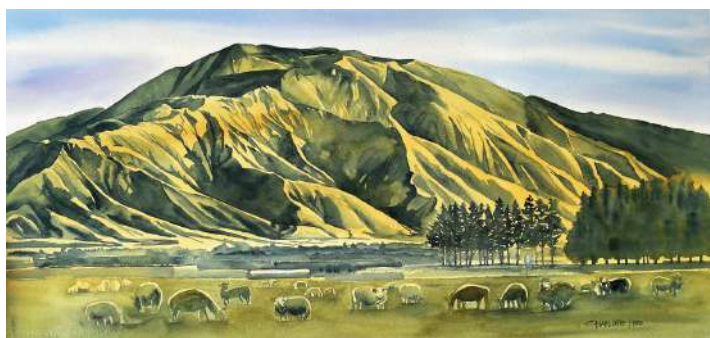
Here are the results:

First place goes to *All leaves, no sticks* by Jan Alldritt-Miller with 124 votes

Second place goes to *First light on Mt Hutt* by Charlotte Hird with 101 votes

Third place goes to *Diamond Harbour* by Kira Aleksandrova with 84 votes

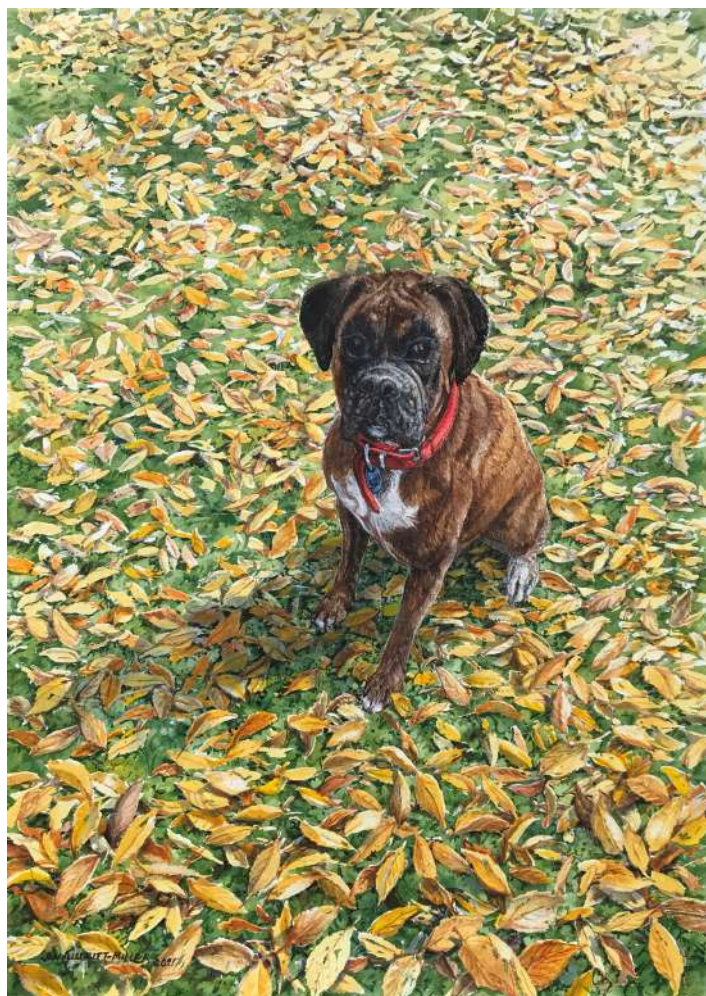
Winner on Instagram, with 112 'likes' is *First light on Mt Hutt* by Charlotte Hird.



First light on Mt Hutt by Charlotte Hird



Diamond Harbour by Kira Aleksandrova



All leaves, no sticks by Jan Alldritt-Miller

Member profile

Albert Wong

By JOHN TOFT

Albert Wong was a foundation member and Vice President of the Wellington Society of Watercolour Artists which later became Watercolour New Zealand. John Toft, who vividly remembers Albert's distinctive watercolours from New Zealand Academy of Fine Arts exhibitions at Buckle Street from the late 1950s onwards, had the pleasure of interviewing him at his Karori home as part of Watercolour New Zealand's Oral History Project.

Albert Wong was born in Canton (now Guangzhou) in 1935. He spent his childhood in Hong Kong during World War II and the Japanese occupation. Albert's passion for art was evident from an early age. An October 1957 article entitled "Achievements of Chinese Artist" in the Free Lance, a weekly pictorial newspaper, began 'When he was a schoolboy in China, Albert Wong was walloped by his teacher for indulging his artistic bent all over his schoolbooks.' 'I always liked drawing,' Albert recalls. 'As a schoolboy in Hong Kong, I had a couple of schoolmates who were also good at art and the three of us went out painting around Hong Kong. It was pretty exciting, around the streets. That's how I got stuck with painting street scenes.'

In 1949, when Albert was 14, his mother died. His father brought him to New Zealand and settled in Greytown, where he worked as a market gardener.

His teachers at Wairarapa College did little to encourage Albert's desire to make art his career. He was forced into taking a Trade course, which he disliked. Albert moved to Wellington, where Fred Ellis, brought over from England to teach art, wanted to develop a separate art school. Albert was able to study full-time at the Wellington Technical College School of Art, where he was one of the 4 original students. In 1953, at the age of 17, Albert had a painting accepted by the New Zealand Academy of Fine Arts. The same year he passed his preliminary examinations to attend the Canterbury University School of Art. However, Illot Advertising Agency contacted Fred Ellis wanting to recruit staff for their art department and Albert was offered a job. He worked as a commercial artist with the same agency until he retired.

As a boy in Hong Kong, Albert attended private classes in traditional Chinese painting but found western style



Albert



Legendary Theatre by Albert Wong

watercolours more to his liking, as they were more colourful. When he came to New Zealand, Albert painted both oils and watercolours but soon focused on watercolour alone: 'I don't like oil because it's not quite my temperament. I want to finish it in a hurry. If I couldn't finish it, it wouldn't be any good anyway. When I paint outdoors I want to finish it. I never took more than 1 ½ to 2 hours to complete a painting. I would come back home and touch it up and finish it in the same day. I would never go back to it again.'

Albert was a foundation member of the Wellington Society of Watercolour Artists, which later became Watercolour New Zealand, serving two years as Vice President. He recalls that when he was an art student in the 1950s, apart from the Academy there was only the Wellington Art Club, which at that time had its clubrooms in Upper Willis Street. Albert joined the Art Club where he found two other members, Avis Higgs and

Kathleen McKay, shared his passion for watercolour. The three of them would go out painting together. "We wanted to do more, get other people interested and we did a bit of research and there were no other places you could go. Eventually we got the idea of forming the watercolour society and that's how it started."

Although he also painted flowers and still lifes, the excitement of painting in Hong Kong as a boy gave Albert a taste for painting street scenes. They remained his favourite subject for as long as he painted. 'Peter McIntyre and I were the two people who were keen on painting streets,' Albert recalls. He would strap his paint box and stool onto his bike, ride into town, set up his easel between car parks and get to work. 'It was quite strange to have me, a boy under 20, painting in the streets in Wellington. I got people taking photos of me doing it.' When Albert first started painting in public, he was scared of people watching him work. But he soon realized he had to get used to it, even the newspaper photographers who seemed to turn up regularly to photograph him in action. Albert found flicking a brush full of water onto the ground alongside him an effective way of discouraging spectators from getting too close. As well as attracting the attention of onlookers when he was out painting, Albert's work was making an impact in exhibitions. In 1958, one of his watercolours

was selected for an exhibition of New Zealand art shown at the Pushkin Museum of Fine Arts in Moscow. His paintings were also attracting favourable comment from art critics - in those days Academy and Wellington Art Club exhibitions were regularly reviewed in the papers. In 1959, the Evening Post art writer described him as 'a young painter whose work is steadily increasing in importance.' In 1961, he wrote 'Another young painter of deep sincerity is Albert L Wong, whose water colours of Wellington add to the enjoyment and value of the show. His work is fresh, joyous, and essentially honest in approach.' The praise continued in the same vein in 1962, when the Evening Post reviewer wrote 'Albert Wong, a young artist



Holloway Road by Albert Wong



Dahlias in full bloom by Albert Wong

who shows great promise, is one of the few who ventures into a more modern style of painting. His pen and wash street scenes and his water colour view of Wellington painted broadly in large clear washes of colour are outstanding.' The Manawatu Times in 1962, reviewing a group exhibition by Robin Kay, Albert Wong and Kenneth Turner, quoted the principal of Palmerston North University College as saying 'I like Mr Wong's lithographs but his water colours excite me very much. They show vitality, virility and have an honest, straightforward – not slapdash – realisation of colour.' Albert was a regular exhibitor at New Zealand

Academy of Fine Arts exhibitions from 1953 until the 1980s. In 1979, he was included in the book *Notable New Zealanders, the Pictorial Who's Who*.

When Albert retired from work as a commercial artist, he was looking forward to spending his time painting watercolours. Unfortunately, he suffered a brain haemorrhage shortly afterwards. When he recovered, Albert found he had lost his ability to paint: 'I get so annoyed with myself when I try to paint – I just can't do it anymore.' Now that he is no longer painting, Albert's main concern is to keep healthy. He always looks forward to the Watercolour New Zealand Newsletter and is impressed by the high standard of the paintings he sees in it. As someone who loved to paint on location and enjoyed painting with other artists, Albert wishes he could take part in the Paintaways and Outdoor Painting Group: 'I just dream in myself. I wish I could be there, but I haven't got the energy.'

Albert Wong was an important figure in New Zealand watercolour for three decades, from the late 1950s to the 1980s. His paintings, notable for their freshness and vigour, exemplify his personal approach to watercolour: 'You put all your energy into it, go like hell. If you have to labour on a painting, it's a waste of time.' Executed in his highly individualistic style, Albert Wong's colourful Wellington street scenes, painted on location, record his vision of the capital over three decades of the second half of the twentieth century.



From Wendy's garden by Albert Wong



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The Paper Foundation - Ensuring the survival of paper-making by hand

By SUE WILD

Paper is one of the most consequential of all human inventions yet is rarely afforded much attention.

The Paper Foundation is a charity located in England, committed to ensuring the survival of papermaking by hand and conserving the artifacts of the traditional industry.

Since 1495 when John Tate founded Sele Mill in Hertfordshire, handmade paper has been produced in Britain. Using traditional craft skills, which have remained largely unchanged for hundreds of years, papers of quality and beauty have been produced. For decades Griffen Mill was the world's pre-eminent producer of archival handmade papers. In 2019 the Heritage Crafts Association acknowledged the making of paper by hand to be a critically endangered practice and at imminent risk of extinction. In response The Paper Foundation was founded by Mark Cropper, a fifth-generation paper maker and the current Chairman of James Cropper, a leading maker of fine manufactured papers. In early 2020, owing to the forthcoming retirement of the Griffen Mill papermaker, the Paper Foundation was chosen as their successor and crucial items of precious machinery were transferred to a new home.

The Paper Foundation is now the only producer of handmade book and conservation papers in Britain and one of a handful internationally. It operates a handmade paper mill and supplies papers to leading conservators, bookbinders, museums, presses, and artists worldwide. In so doing it ensures the survival of the traditional skills of the craft and the continued production of high quality handmade papers. The Foundation is also committed to conserving the objects and artefacts that comprise the physical heritage of papermaking. It has compiled an archive, collection and library of international significance including a collection of over 700 papermaking moulds from the leading

names in British paper-making including Whatman, Barcham Green and Wookey Hole.

The Paper Foundation is based in Burneside in the English Lake District, a mill village since the Middle Ages and a paper-making community since 1746.

The James Cropper paper-mill still sits at its heart. It is one of the UK's oldest family businesses and the world's leading maker of luxury and technical papers.



All the papers are handmade from traditional natural fibres such as cotton, hemp and abaca. They are all internally buffered, neutrally sized and free from optical brighteners. All have four true deckle edges. The staff are constantly developing the range of colours, weights, textures and finishes. The Paper Foundation plans to open studios and run workshops offering a variety of skills. These will be housed in *Ellergreen*, a 19th century mansion overlooking the village of Burneside and a former home of the Cropper family, which now stands largely empty and unused.

The Paper Foundation has large stocks of vintage handmade watercolour paper. It has inherited the remaining stocks of RWS paper, made to the exacting specifications of the Royal Watercolour Society at Hayle Mill in England between 1895 and 1987. These papers are widely regarded as among the finest artists papers ever produced.



www.paper.foundation

Reviews

Winter Watercolour Fun day Sunday at Karori Arts & Crafts Centre

Sunday 11 July at Karori Arts Centre,

This turned out to be a cheap (a mere \$10) and cheerful event, with delicious food contributed to the potluck lunch by the participants. And unlike a *plein air* outing, we weren't at all worried by the bad weather outside.

While mostly a chance to play, Charlotte provided some great tuition and the direction for the day. She started by demonstrating a technique for working on very wet paper and putting freshly squeezed paint on with a strip of plastic. This turned out to be a great warm-up exercise and it was fascinating to see the variety of results achieved.

Then came a more serious exercise, painting a piece of fruit or a vegetable. That was followed by "draw the subject and the colour out of the hat". I lucked out with a bird and burnt sienna, but my neighbour had vermilion and a tree which was less straightforward. The results demonstrated people's imaginations as well as their ability with watercolours.

Definitely a fun day and worth repeating as a winter activity. Many thanks to Charlotte and Sue for organising it.

By Paula Warren



Sue Wild demonstrates painting a purple onion



Heads down and painting - that's how we have fun.



Suzi Penny can be very proud of her kumera



Vivian Manthel-French painting shitake mushrooms



The wet in wet exercise was a great way to start the day.

Jacky Pearson wins award

I have entered the Muriel Hopper Competition at the Hutt Art Centre several times. This year I was amazed that out of a magnificent array of 3D art, oils, photography and other media, a portrait in watercolour won the overall prize. The competition is open to Hutt residents and members of the Hutt Art Centre. My subject is Paulina from Samoa, a chef at The Hermitage, a monastery retreat in Mittagong, Australia, where I teach workshops. A portrait must have great lighting and the dramatic under-lighting works well. I use a limited palette of cools and warms - in this work Cadmium Red, Indian Yellow, Burnt Sienna in the lit areas and Quinacridone Magenta and Cobalt Blue in the shadows. I lay down the underpainting with the local (mother) colour, abstracting as I go along so the face colour is blurred into the background, creating unity and liveliness. This stage was dried. To create life in a face I use a very wet on wet approach, painting the features and shadow at the same time. A mixture of hard and soft edges created the structure of Paulina's face - see the corner of her eye compared to her forehead. The darks were added in various paint thicknesses wet into wet. I use broad strokes with a large pointed mop (no. 4 Casaneo Da Vinci) and only towards the end use a small pointy brush. A little lifting happens and often some reglazing. I try to avoid overworking and I feel I achieved that in this painting.

Jacky



Chef by Jacky Pearson

Review

Edges & Washes with tutor Charlotte Hird

In Wellington the weekend of 7/8 August was wild. Cold southerlies, rain, even hail. Inside the Wellington Art Club in Miramar, it was warm. That wasn't because of the heat pumps, though they were great. It was the warmth and energy generated by nine keen students – from as far away as Auckland and Morrinsville – at Charlotte Hird's Edges and Washes Workshop. And it was the enthusiasm and teaching from Charlotte that kept us all engaged.

I was the only true beginner, and of course I learned a great deal. The others though, some of whom have been painting for years, revised skills and learned new ones under Charlotte's expert tutelage. We practised soft and hard edges, and we practised washes and wet-on-wet painting and figure development. And we put all those into paintings so that we came away with our own idiosyncratic works of art, all glorious in their own ways.

Perhaps the most important aspect of our enjoyment was Charlotte's encouragement and feedback. She gave us time, and she talked to us all individually as we slaved away over our brushes.

It was a truly wonderful workshop and I hope Charlotte runs many more.

Jan Pryor



Monthly Outdoor Painting Group

Wellington Group 10 am – 12 noon

- Sunday 19 September Hikoikoi Reserve, Marine Parade, Petone
- Sunday 17 October Scorching Bay, Karaka Bay Road
- Sunday 21 November Otari Wilton Bush, Wilton
- Sunday 12 December Top of the Cable Car, Kelburn
- Painting will be followed by coffee/lunch in a nearby cafe

Important Dates for your Diary

- 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 unsold paintings
- 3-7 December Paintaway Ōakura, Taranaki
- 6-10 May 2022 Paintaway Cheviot, North Canterbury



Judy Langham painting on Sunday August 15th Civic Square, Wellington.

Welcome to our new members:

Joy Penney - Wellington, **Geeta Ganesh** - Christchurch, **Teri Abercrombie-Linder** - Invercargill, **Jennifer Leman** - Lower Hutt, **Karen Henderson** - Upper Hutt, **Cosmica Oosting** - Te Aroha, **Helen Reynolds** - Wellington, **Alan Bollard** - Wellington, **Geoff Brown** - Wellington, **Kathryn Bradshaw** - Wellington, **Sen Lin** - Auckland, **Alexandra Garmany Walters** - Taupo, **Sue Cotton** - Hokitika, **Debbie Cleland** - Dunedin, **Leah Lenihan** - Wellington, **Amira Beadsmoore** - Auckland, **Jenny Ferrier** - Nelson, **Annette Bolton** - Christchurch, **Jin Hou** - Palmerston North, **Suzi Penny** - Wellington, **Alasdair Gardiner** - Wellington, **Suzanne Witheford-Smith** - Wellington.

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

- 5x2-hour lessons on a Wednesday fortnightly (Sessions: 6am, 11 am and 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
Summer Paintaway to
Ōakura - Taranaki
Friday 3 - Tuesday 7 December 2021

There are a few places left for this Paintaway. We will cap at 40 people to allow for the capacity of local facilities. If you wish to come, please email as below.

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.

For further information email
bookings@watercolournewzealand.nz

Subject line: Paintaway Ōakura



Watercolour New Zealand
Autumn Paintaway to
Cheviot, North Canterbury
Friday 6 - Tuesday 10 May 2022

Members and partners are invited to join a Watercolour New Zealand Paintaway to Cheviot, North Canterbury. 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.

Cheviot is a small village, north of Christchurch, near the eastern coast with views from the mountains to the sea.

Paintaway artists must be subscribed members of Watercolour New Zealand.

Please register by 20 April 2022



For further information email
bookings@watercolournewzealand.nz
Subject line: Paintaway Cheviot