



eSplash 2021

*From the Cultures and
Humanity section
of eSplash
Friends
by Mitsuyo Field*



Newsletter 186 December 2021 to February 2022

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From President Hannah Martis

Usually at this time of year I would be reflecting on our annual Splash exhibition, however, as we all know, this year things have been a bit different. Instead I am reflecting on our *eSplash Online Exhibition*. Many wonderful paintings were shared across four categories with 110 entries in total. A selection is included in this issue in the centrefold, as per Splash tradition. All entries can be viewed on the Watercolour New Zealand website, I encourage you to take a look if you haven't already.

The Oakura Paintaway will proceed on 3-7 December with over 30 members attending. If you are interested in going away with your fellow watercolour artists on a painting adventure, there are spaces still available for the Cheviot trip scheduled for May 2022.

Keep in mind the Winsor & Newton Summer Competition closes on 31 January and the entry details are on page 3. Send in your colourful summer paintings which will be displayed on social media and in a gallery on our website.

The 2022 workshops will kick off with Min Kim and her *Figures in Watercolour* rescheduled for February.

The committee continues to plan events to look at creative ways to have fun with watercolour. We continue to connect, paint and promote watercolour even when we can't gather in person.

Finally, a reminder that the AGM is coming up on 6 March, and the committee welcomes new members. Have a think over the summer if you would like to be a committee member.



**WATERCOLOUR
NEW ZEALAND Inc.**

National society for watercolour artists

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We welcome new members

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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**

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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: charhird@gmail.com.

Introducing Committee member Caroline Hulse

I have always loved art and chose my career of kindergarten teaching partly because I could share that love with young children every day. Watercolours have been my painting medium for around 10 years and I have attended Jacky Pearson's classes for most of that time, along with many of the fantastic workshops run by Watercolour New Zealand. I have been on the WNZ committee for four years, my favourite time of the year being the Splash exhibition. It is always exciting to see how amazing everyone's work looks and how much enjoyment the public get from visiting it. I'm looking forward to *Splash 2022*, after we had to cancel 2021's exhibition. I am currently studying for a Diploma in Creativity and Art at the Learning Connexion in Lower Hutt, painting in watercolours as well as taking several other subjects like printmaking and sculpture and developing my drawing skills. Photography is another main interest of mine and I love to use my own photos as part of the inspiration for my paintings. I have a large collection of bird photos, some of which may be turned into paintings some day. My creative life also includes teaching art classes for children aged five and upwards in Lower Hutt. The enthusiasm of young artists is infectious! If I can help them to love art more as they grow older I will have succeeded in my work. I love being a member of Watercolour New Zealand and getting the chance to meet painters from all over the country. exhibitions.



Caroline

Photo credit Richard Hulse

Paint your summer days away, then choose your best work to enter the competition. The winning work will grace the front of the March newsletter. Paintings will be exhibited on our website, Facebook and Instagram pages.

A panel of judges will award three prizes of Winsor & Newton art supplies. **1st PRIZE valued at \$300**
2nd PRIZE valued at \$150
3rd PRIZE valued at \$75

To enter: choose your best summer painting

Make a digital image of the painting only, with no mat or frame. Name the image in this format: **Charlie Green – Beach Fun**. Email: **Subject line: Summer competition**.

Email to info@watercolournewzealand.nz by 31 January 2022.

The winners will select their prize from a list of Winsor & Newton watercolour products.

The competition is managed by Watercolour New Zealand.

We wish to thank Winsor & Newton NZ for their sponsorship.



The Summer Programme by Phil Dickson

Rules:

- Entry is open to current members of Watercolour New Zealand Inc. residing in New Zealand
- One entry per member
- Theme: “Love Summer!”
- The entry must be the original work of the member; must not be copied from another person’s painting or photograph
- Entries must have been completed within the 3 months prior to closing day, 31 January 2022
- 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 Winsor & Newton New Zealand.
- Entries close midnight 31 January 2022.
- The decision of the judges is final and no correspondence will be entered into.

Women in Art 13 - 19 February 2022

Pam Lines is taking a group of women artists (beginners to advanced) on a Women in Art painting holiday to the Bay of Islands.

A fabulous opportunity for concentrating on your practice.

If you would like to know more about this Women in Art trip please make contact with either Pam Lines at pam.lines@xtra.co.nz or Sharron Hickman on 0274732934 or email sbhickman@xtra.co.nz.

Sharron from Exclusive Tours Limited will be the driver / guide.

Pam Lines is a Waihi based watercolour artist. Her work reflects the coastal environment in which she lives. www.pamlines.com



Painting trees fast and loose

Martin Necas, WNZ member, Hamilton

For experienced watercolour artists, trees in a landscape usually don't present much of a challenge. Experts have had plenty of opportunity to develop their own style and to settle on a few techniques that they like and that fit their compositions and artistic aspirations. For students and junior artists, however, trees often present an omnipresent and formidable challenge. Not only are there too many types of trees, but trees may appear very different depending on distance, vantage point, focal point, time of year and light conditions. How can one account for this bewildering variety of natural forms? The best thing is not to worry about the detail, simplify the scene and paint it quickly using few authoritative brush strokes.

In this article, we will explore one of my favorite solutions for painting trees by using a hake brush, flat brush and a rigger. The use of the hake brush was popularized by a British watercolour artist Ron Ranson (1925-2016). Many artists have followed similar techniques using a variety of other brushes to achieve a similar effect. The advantage of the hake brush is its enormous water retention and ruthless efficiency, but similar results can easily be achieved using a large round brush, large squirrel mop or even a synthetic fan. The tool matters less than the technique.

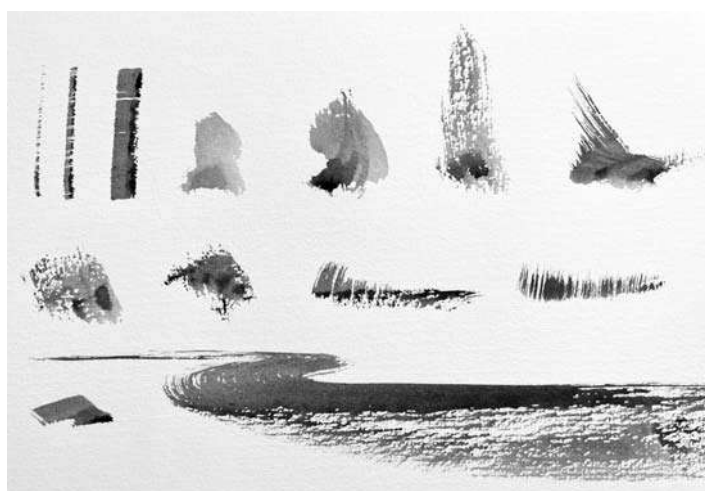
One style of painting trees that I am not very fond of can be described as stabbing at the paper with a small round brush and trying to shape each bit of foliage. The process can be tedious and often yields forms that are unconvincing, unnatural, rounded and somewhat illustrative in style. So, before we have a look at the fast-and-loose technique, I should make an important disclosure. We are not going to be doing much purposeful "painting" as such. Instead, we are going to use a minimalist approach to suggest tree forms using brush strokes, colours and tones in a way that's impressionistic but sufficiently realistic to convince the viewer. Sometimes, all that's required is a single touch of the brush.

Using the brushes

At first sight, the hake brush may appear as a large and cumbersome tool, but in reality, it is an incredibly versatile and delicate instrument. When loaded well, the edge of the brush is razor-sharp allowing you to paint straight lines such as tree trunks and major branches. The corner of the brush can be used to make triangular vertical strokes for distant trees or loose foliage. A semi-dry brush will bend



All the tools you will need for fast and loose painting. Hake brush, flat and rigger. Or substitute a squirrel mop for hake and dagger/liner for rigger.



Variety of organic shapes each representing a single stroke or touch of the hake brush.



Above: Example of the variety of natural forms and brush strokes done solely with the hake brush in a single application with a working time of 5 minutes.

Right: Branches can be added with the rigger. Simple, thinner and longer is usually better and more natural.



and maintain its shape allowing you to stamp, drag or feather in large sections of foliage quickly and efficiently. And a dry brush used very lightly from a variety of angles can produce the impression of fine twigs on skeleton trees as well as ground cover. The flat brush can be used for more delicate shaping of tree trunks and major branches and the rigger is best for painting finer branches that have a convincing natural character. To achieve a tapering branch, press a loaded rigger down and drag out the branch using jerky movements reminiscent of a trout swimming up a stream followed by a quick flick at the end. A plastic card, palette knife or fingernail can be used to scrape out some highlights in darker areas to create contrast but do this sparingly. The most important aspect of fast and loose painting is that it is precisely that: fast and loose. It's spontaneous, impressionistic, and not constrained. There is an element of randomness. The spontaneity of the brush strokes adds to the beauty, quality and visual consistency of the painting. Most fast-and-loose paintings can be completed in half an hour, and many can be done in a single session without drying and re-glazing. As with all watercolour techniques, judging the water content can be tricky and requires practice.

Trees in the distance

Distant trees usually appear to us as a uniform mass of desaturated colour due to atmospheric perspective. Fine details are indistinguishable, but there is usually some gradual variation of colours or tones. On the edges of a mass of trees, you may be able to observe the odd branch or tree trunk. Distant trees lend themselves well to wet-into-wet technique.

Oftentimes, there may be several layers of trees in the distance. This can be represented by color and tonal variation. Lighter, cooler and desaturated in the distance versus darker, warmer and richer closer. Most of the time you can get away with painting more than one layer of distant trees all at once without drying in-between simply by using less water and more pigment as you move forward.

Depending on light conditions, distant tree rows, windbreaks or hedges can silhouette sharply against the background. Such features can be added with a single vertical stroke of the hake brush.

Trees at the focal point

Trees in focus in the middle-ground or foreground need to be well developed with more detail and heavier textures. At a closer distance, gaps between the foliage will become visible and these need to be preserved. Shadows become more important. It's really just a matter of observation and approximating the tonal values. It's usually sufficient to have two tonal values in a tree, applied one after another



Trees at various distances ranging from indistinguishable to well-developed trees in the middle ground. Highlights have been scraped out with a fingernail.



Small vertical strokes of the hake brush were used to suggest windbreaks and hedge rows in this expansive aerial view of the countryside.



Trees at various distances ranging from indistinguishable distant trees to well-developed trees in the middle ground and foreground.

The trunks in the foreground were painted with a flat brush to allow better control for the variation of colours and tones.



and letting them diffuse. The process should still be fast and spontaneous to fit with the character of the rest of the painting.

Trees in the foreground

Trees in the foreground are usually represented only by trunks with a few branches. Since the foreground is almost never the focal point of the painting, it's important that any trees in the foreground don't draw the viewer's attention from the focal point and do not restrict the field of view. Less is usually more. A carefully placed tree with a couple branches may help frame the centre of interest nicely.

Trees reflecting in water

Water is a beautiful element of a natural landscape. It's surprisingly easy to paint simple reflections in water by wetting the paper and dropping the reflections in by using quick vertical brush strokes in the downward direction. Any details (such as trunks and branches) can be loosely indicated as well. Since the paper is already wet, the paint needs to be applied thick, otherwise it will dilute and become insipid. Remember to account for everything reflecting in water including the sky, trees, grasses and the water's edge or bank. The vertical dimension of a reflection should usually be similar to the true object, but otherwise reflections don't need to be precise copies of what's above the water to look convincing. They can simply be rough approximations of the colours and tones above the water. It's best to paint reflections quickly and let them be. Overworking reflections can easily turn luminous water into mud.

Shadows

Shadows can make or break a painting. Shadows add volume and realism. They indicate the source of light, and they also help indicate the topographical contours of the landscape. Without shadows, the painting can look flat and featureless.

Putting it all together

The fast-and-loose technique is a great way of painting trees as well as other elements of the landscape including skies, distant landforms, rivers, rocks and other natural features. The technique can be adapted to other subjects from urban landscapes and still life. So, what are the most important aspects of fast and loose painting when it comes to trees? Do it once, do it with confidence, leave it alone, don't over-work it and resist the urge to tinker with it. But most importantly, enjoy every brush stroke and make them count.

References:

Ranson R. *Watercolour Painting: The Ron Ranson Technique*. Blanford Press, 1986.

Ranson R. *Watercolour Fast and Loose*. David & Charles, 1986.

Ranson R. *Distilling the Scene*. David & Charles, 1995



Example of fast and loose reflections. Soft and moody dichromatic landscape versus a dramatic modern landscape.



Weak winter shadows indicate the direction of a snowy slope.



Lake Rotoroa, Hamilton Lake. Painted in a fast-and-loose style as a part of a WNZ Winter Challenge 2021 with a 30-minute time limit.

Ride-Pedal-Paint with Pavithra



Sally, Sue and Pavithra peddling

We have to make our own fun these days when events are cancelled and our movements are limited. Pavithra organised a ride-pedal-paint event for like minded painting friends. On the chosen inclement Friday a hardy group caught the train from Wellington to Paekakariki with their bikes on board. After a quick sketch in the rain it was back on the train to Waikanae for lunch and more painting in fine weather.



Short lunch at the Long Beach Cafe Waikanae



Sue Wild's painting *The Signal Box, Paekakariki*



Libby painting at the Waikanae estuary



Sally painting at the estuary

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THE NEW ZEALAND ARTISTS MAGAZINE

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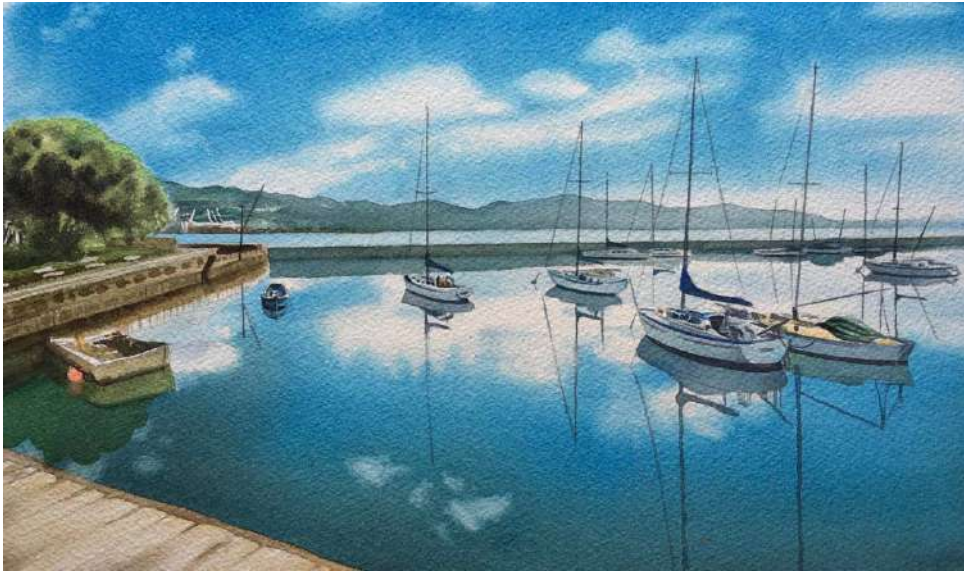
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eSplash Highlights

the beauty of nature



Calm in the city by Ruth Kiel



Over by King Billy Island, Lyttelton Harbour by Sue Currie

contrasts of architecture



Mt Cook to Mt Victoria by Phil Dickson



Yellow House by Andrew James

Following the cancellation of Watercolour New Zealand's annual **Splash** Exhibition the committee decided to create a challenge for the month of October and eSplash was born. Members entered a photo of a painting by email. There were no prizes, just the glory of your paintings published in our gallery on the website, and also daily through October on Facebook and Instagram. The committee selected a few to feature in this newsletter.

We had 110 entries in total over the four categories.

39 in the beauty of nature - landscapes
28 entries for contrasts of architecture
22 in cultures and humanity - people
21 in objects of beauty - still Life

Please visit our gallery to view all 110 watercolours.

www.watercolournewzealand.nz/splash-2021/splash-gallery

Some comments from members:

I enjoyed joining and especially looking at other artists' work to see on the website. This event has helped a person who lives in the countryside away from Wellington. Thanks for getting this idea. - Mitsuyo Field

Thank you for your encouragement. It is good to have a goal for the week specially as we are locked down for another 2 weeks so hopefully I can get out and paint a picnic of people having fun this week. Regards to you all in level 2

- Leone Kenworthy

eSplash Highlights

cultures and humanity



Tuhoe Kaumatua, Tame Iti by Roderick J. Weston



The blue pants by Bernadette Parsons

objects of beauty



Rhododendron by Richard Bolton



Beautiful Life's Like Summer Flowers
by JieYi Liang

Albert Namatjira (1902-1959) Australian Aboriginal Watercolour Artist By JOHN TOFT

Albert Namatjira was born on 28 July 1902 at Hermannsburg, an Aboriginal mission established by Lutheran missionaries near Alice Springs. He was given the Aboriginal name Elea but later baptised Albert when his parents converted to Christianity. Western Aranda custom was for a person to be given a single name. He signed his early paintings 'Albert' but eventually adopted his father's original name, Namatjira, as his surname.

After a western-style upbringing on the mission, when he was 13 Albert returned to the bush for 6 months, where he was introduced to traditional culture and initiated as a member of the Aranda community.

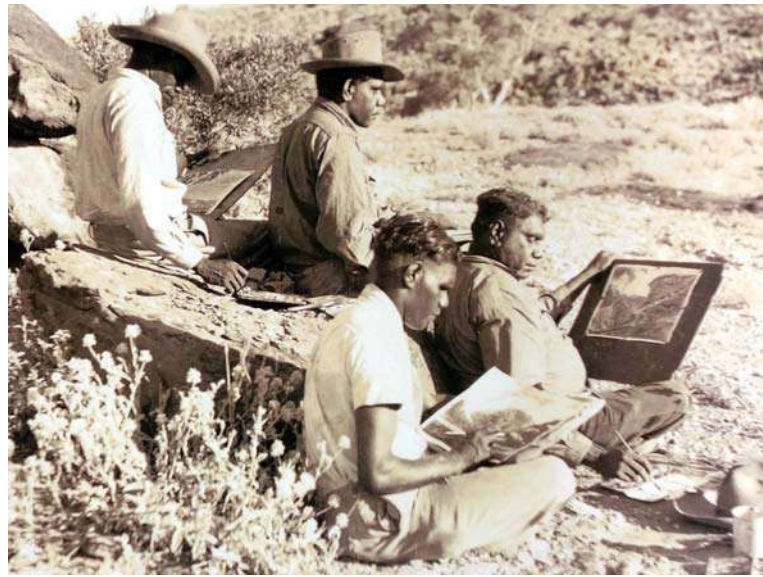
At the age of 18, he left the mission and married his wife Ilkalita, a Kukatja woman, who was christened Rubina when they returned to Hermannsburg. Like his father's wife, she was from the wrong skin group and he violated the law of his people by marrying outside the classificatory kinship system.

Namatjira struggled to support his growing family. Two of his children had died from scurvy because he was unable to provide them with suitable food. He eked out a living working at various jobs which included working as a camel driver, station hand, carpenter, blacksmith, and shearer. In addition, he decorated plaques, woomeras and boomerangs with pokerwork and painted images for sale to tourists.

It was because of his remarkable friendship with the watercolour artist Rex Battarbee that Namatjira became a painter.

Battarbee was brought up in rural Victoria. Eager for adventure, he volunteered to fight in World War I and was severely wounded on the Western Front during the second battle of Bullecourt. According to his daughter, Gayle Quarmby, 'For three days he survived under a pile of his dead mates. It was only when he was about to be thrown into a mass grave that someone noticed he was still breathing. But he was never the same man again.'

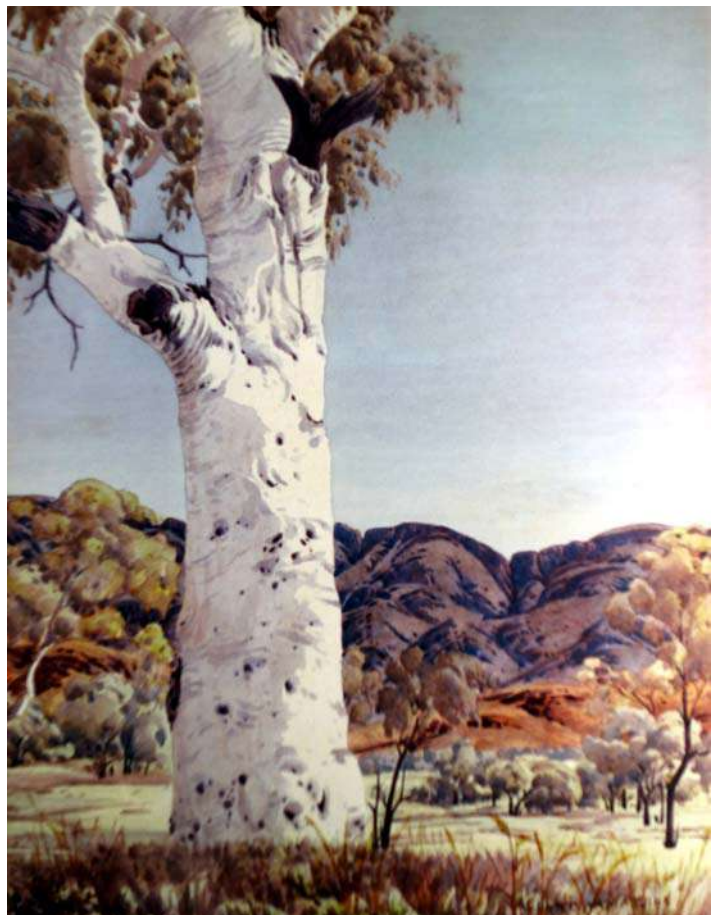
Like many soldiers returning from WWI, Battarbee found it difficult to fit back into normal life. After the war, he spent 3 years in hospital recovering from his wounds. Unable to work on the family farm, he studied art and worked as a commercial artist. He also began to paint landscapes in watercolour, partly because his damaged hand was sensitive to oil and turpentine. In 1925, after working as a commercial artist in Melbourne, Battarbee and fellow painter John Gardner set out in a Model T Ford that had been converted into a caravan - the 1920s equivalent of a motor home - on a



Albert Namatjira and three of his five sons



Alice Springs Country by Albert Namatjira



Ghost gum by Albert Namatjira

long painting trip around Australia. He told an interviewer 'I wanted to be out of doors. I didn't want to be tied up in a city and be just a commercial artist for the rest of my life.' Painting in the Australian outback was Battarbee's way of putting his life back together.

Battarbee and Gardner held an exhibition of their paintings at Hermannsburg in 1932. At the time, Albert was away building a stockyard on a nearby station. Two years later, they returned and held a second exhibition which was seen by at least three hundred Aboriginal people, including Namatjira. Rex Battarbee's daughter recalled 'When he saw Dad's paintings he said, "How much does this man get for this?" He was told 5 guineas. He said, "I have to work for 6 months for 6 shillings, and I could do this."

Battarbee returned to Hermannsburg on his own in 1936. He told an interviewer:

'Albert was waiting for me; he had visioned up in his mind that he could look after camels for me, while I taught him to paint. I also provided food for him, and we set off in 1936 on two trips of a month each...

I used to bring up painting materials for the children, but I never thought a fully-grown mature man would want to become an artist amongst these people...

During those two months Albert and I lived continuously on our own, Albert painted continuously, and that is really the only tuition that Albert had. Other trips we did together, but those two months Albert learnt all his background in art, which enabled him to become famous.

The amazing thing about Albert was that he was a man of 34 years of age, a mature man, who had great ambition, a very clever man, a marvellous pair of hands and marvellous eyes, and he had no mistakes to unlearn. He only made one mistake in composition, but he never made it again; that is why he was so easy to teach, he was just like a sponge or a piece of blotting paper. He absorbed everything and it was easy to eliminate the mistakes, because you only had to tell him a thing once and he did not repeat the mistake a second time.'

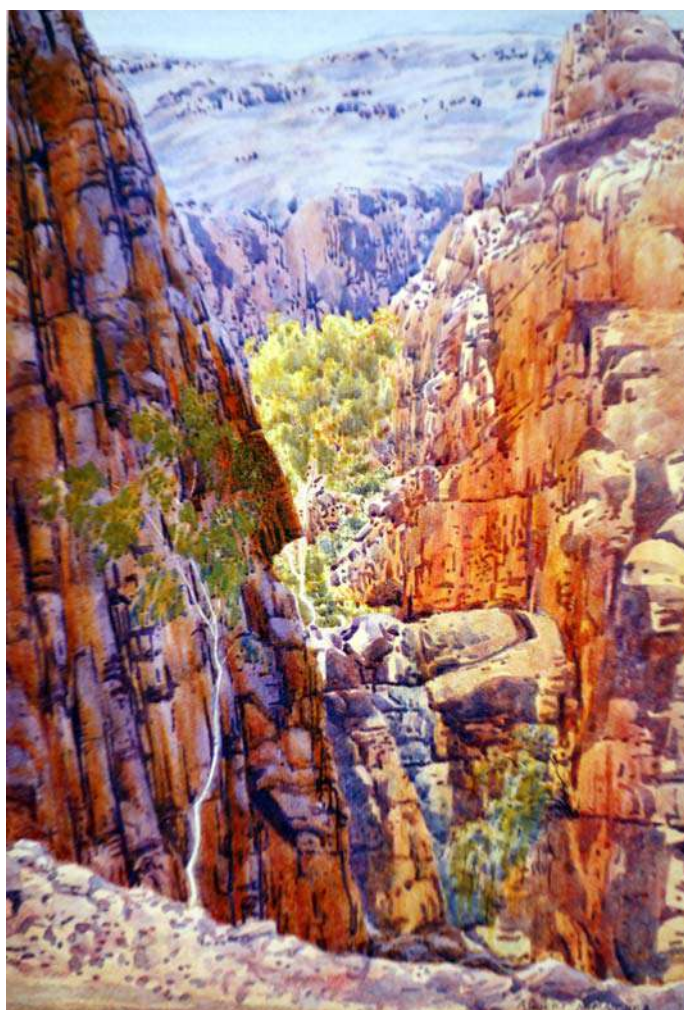
The following year Battarbee included three of Albert's paintings in his exhibition at the Royal Society of Arts Gallery in Adelaide. A collection tin was placed beside them to raise money for painting materials and the sum of 8 pounds was donated. In 1938, Battarbee organized a solo exhibition of Albert's work at the Fine Arts Society Gallery in Melbourne which was opened by Lady Huntingfield, the wife of the Governor of Victoria. All forty-one paintings sold within three days. Sell-out exhibitions in Sydney, Adelaide, Brisbane and Perth followed, setting a pattern of commercial success which continued for the rest of his career. By the 1950s, Namatjira had become a household name. In 1944 he was the first indigenous Australian to be included in *Who's Who in Australia*. His fame spread far beyond his native country: in



Quarraitnana, Finke River (Organ Pipes) by Albert Namatjira



Mount Sonder, MacDonnell Ranges-001 by Albert Namatjira



Talipate, Western MacDonnell by Albert Namatjira

1951, an envelope addressed to 'Albert Namatjira. Famous Aboriginal Artist. Australia,' posted in India by an autograph hunter, reached the post office in Alice Springs.

In 1953 Namatjira was awarded the Queen's Coronation Medal. He was introduced to the Queen on her first overseas visit to Australia in 1954. After viewing his paintings, she commented 'No one will ever be able to tell me that Central Australia is a dead heart.'

In his *Life of Samuel Johnson*, James Boswell described an exchange with the 18th century author of the famous dictionary: 'I told him I had been that morning at a meeting of the people called Quakers, where I had heard a woman preach. *Johnson*: "Sir, a woman's preaching is like a dog's walking on his hind legs. It is not done well; but you are surprised to find it done at all.'" The Australian art establishment adopted a similar attitude towards an Aboriginal painting western-style watercolours. Despite his immense popularity with the public, they largely ignored Namatjira during his lifetime. The director of a prominent Australian art gallery dismissed his work, stating, 'Curiosity, not aesthetic value, has made him so popular. The then director of the Art Gallery of New South Wales, Hal Missingham, declared 'We'll consider his work when it comes up to scratch.' One wonders whether they would claim that Yo-Yo Ma, Lang Lang and Vanessa Mae are not really capable of playing western classical music, or that Mao's last dancer, Li Cunxin, is somehow inauthentic because he chose to devote himself to western-style ballet. Namatjira delivered a wry riposte to critics who claimed he painted pot boilers: 'If I want to boil a pot, I light a fire and use some of the paper those blokes write on. Can't waste good painting paper.'

What these critics failed to recognize was that although Namatjira adopted a western style of painting, he had a deep connection to the landscapes he depicted. He had spent his entire life in the country he painted; they were his ancestral lands with all that entailed.

Despite the condescending attitude of some members of the Australian art establishment, Namatjira achieved both fame and fortune. His annual income grew to around 7,500 pounds, equivalent to around \$250,000 in today's money. Aranda are expected to share everything they own and Namatjira ended up supporting an extended family of over 600 people. Prior to a referendum in 1967 which granted them the same rights as other Australians, Aboriginal people had the status of wards of the state. They could not vote, own land, build a house or buy alcohol. Because of Namatjira's



Mt Hermannsburg, Finke River by Albert Namatjira

fame, he was granted Australian citizenship in 1957. He did not request this and learned of it from a journalist. His wife was also granted citizenship - he could not lawfully have sexual relations with her otherwise - but his children were not. The government was now able to tax Namatjira's considerable earnings, which they had previously been unable to do. One of his granddaughters commented 'He was happy before, you know, when he was going out with Rex. That was his happy days. What made him sad was when he was made a free citizen...that made him very sad.'

It also led to his arrest and imprisonment. When a young woman was killed as the result of a drinking party at his camp, Namatjira was arrested and charged with supplying the alcohol which led to the drunken fight that caused her death. He was found guilty and sentenced to six months in goal. An appeal failed and he served a reduced three-month sentence, which was subsequently reduced to two months for good behaviour. According to one of his nephews, he was also subjected to a traditional punishment, pointing the bone, 'something like what they have in Africa, voodoo or something like that.'

When Namatjira was reunited with his wife he seemed to have lost the desire to paint. Less than a year after his release, he died of heart disease complicated by pneumonia. At his funeral, Pastor Friedrich Albrecht, superintendent of Hermannsburg, delivered the eulogy: 'Never before in the history of this country has an Australian Aborigine been borne to his last resting place under conditions as we witness today. I venture to say he was not looked upon as belonging to Australia only - he was a world figure. In spite of many honest attempts to make him happy and a valuable member of our society, we have fundamentally failed.'

Realism in The Watercolour Portraiture of Asian Artists

By Roderick J. Weston

Readers who scan internet watercolour painting websites will have come across portraits executed by some Asian artists and been most impressed by their outstanding art. In this article I bring to your attention some of these artists who have impressed me, and I attempt to describe why these artists are masters of their art.

Portraiture is a branch of art that is considered the pinnacle of painting. Not only does the artist attempt to render a good likeness of the subject but the more difficult task is to convey emotion and depict an expression of the personality of the subject, in order to lift the painting above the “ordinary.” Most portraits from the past were painted in oil. Probably the most famous artist to master the technique of portraiture was Rembrandt. While his palette was limited, his excellence as an artist rendered his paintings three-dimensional at a time long before high resolution photography became part of everyday use. His attempts to become a master of this art are demonstrated by the fact that he painted more than 40 self-portraits, along with another 60 etchings and drawings of himself. A large number of portraits were painted by artists who were fortunate enough to be invited by monarchs, other aristocrats and members of fashionable society, to record images of their family members for posterity, e.g., Thomas Gainsborough, Joshua Reynolds and Anthony Van Dyck.

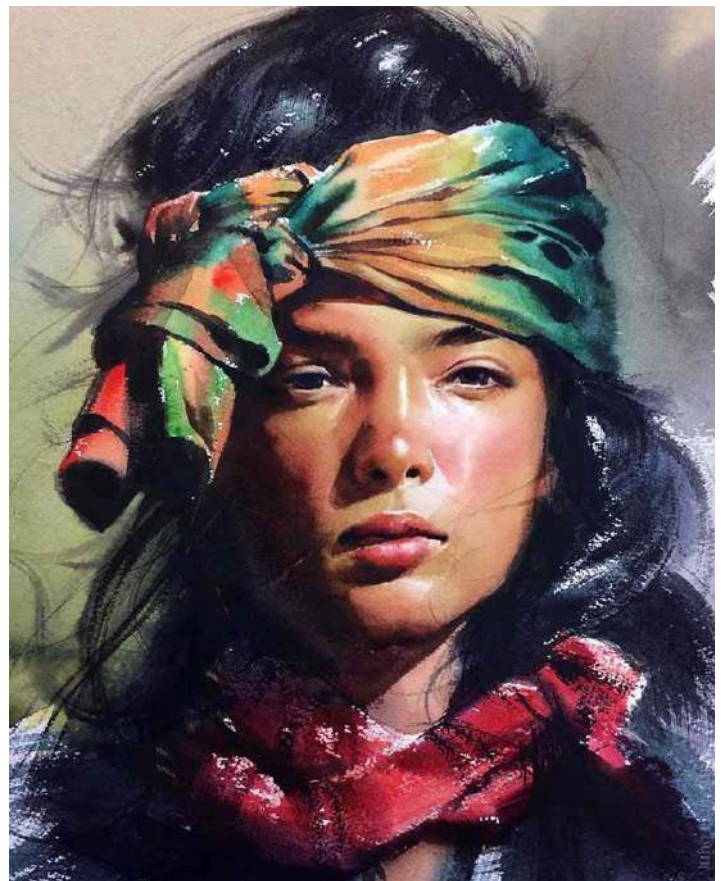
Portrait painting in watercolour is a later development and has become popular as the time to complete a portrait is considerably shorter than for a similar work in oil. However, as watercolourists will attest, controlling watercolour on paper is not the easiest of tasks, especially when attempting to blend colour, tone, light and shade and facial planes and curves. As I described in an earlier article, [Watercolour New Zealand Newsletter 181, Sept/Nov., 2020], realism has recently also become a popular pursuit in watercolour painting in the northern hemisphere, so to couple realism with portrait painting is a goal to test only the bravest watercolour artists. Despite these challenges, realistic watercolour portraiture, as a genre of art has emerged over the past 20 years, particularly in Asia and has reached extraordinary standards. Some examples of this art have been collected for this article.

Asian art

Chinese people are taught methods of traditional Chinese painting from a young age. In particular, an ink and wash painting is created with a single (round) brush with ink on rice paper or silk. The technique involves using either the tip or flat portion of the brush, in expressive sweeping and



A portrait by Liu Yunsheng



A portrait by Jung Hunsung

rhythmic motions to execute the painting and is similar to the techniques of calligraphy, which likewise is a traditional Chinese art form. Current Asian watercolour artists use a very similar technique involving plenty of liquid on the brush and then grading and blending the paint to achieve the effect desired. The grounding in this traditional art form is adopted by contemporary Asian watercolour artists who use similar brushstrokes with modern watercolour pigments to create their portrait paintings. This technique is exemplified well by the YouTube videos of Misulbu (see below). Asia has the largest population in the world and with the modernisation of the Far East, it not surprising that many exceptionally talented artists have emerged from Asia and are now featuring in exhibitions world-wide.

Liu Yunsheng

Liu is a Chinese artist who uses inherited traditional techniques. He was born in Laizhou City in China in 1937 and graduated from the Oil Painting Department of Shandong University of Arts in 1963. He was a member of the China Academy of Engineering Physics for 35 years and took up painting again only after retiring at the age of 61. He spent many years in Tibet and his works tend to focus on the people, landscapes and lifestyle that is characteristic of this region and era. He has won several gold awards for his hyper-realistic watercolour paintings, gaining special recognition for his intensely detailed, emotional portraits.

Jung Hunsung

Jung was born in 1971 in Yeosu, South Korea and currently lives and works there. He is a prolific artist, whose outstanding works speak for themselves. His portraits are characterized by their strong colour, luminescence and expressiveness. Some of his work is demonstrated on www.youtube.com

Guan Weixing

Guan Weixing was born in Dunhua County Jilin Province, China in 1940. His paintings have won many awards and much praise internationally. Presently, he is director of the China Fine Arts Association, vice-president of the Chinese Watercolour Association and titled national level Master of Fine Arts.

Misulbu

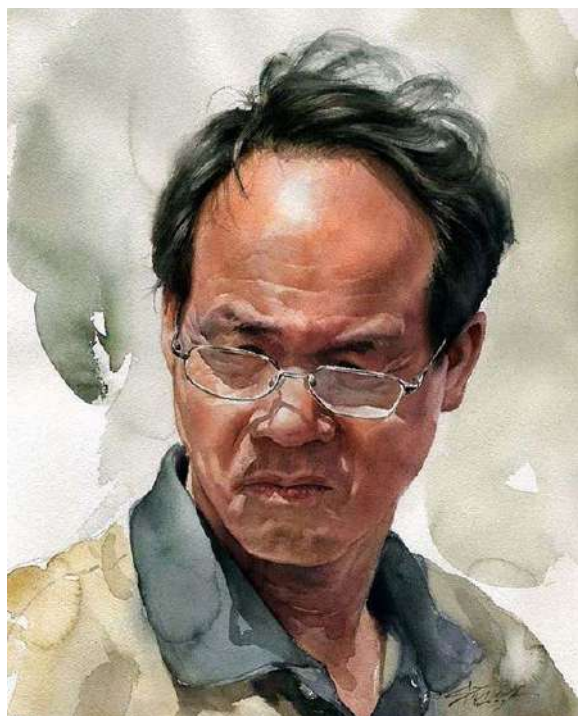
This artist was born in South Korea, but I was unable to find any biographical details of this exceptional artist, whose work can be seen in videos on YouTube. These demonstrations exemplify very well, the sweeping rhythmic technique that is characteristic of traditional Chinese ink painting (see above). While the technique, seen in the videos, creates the impression that the painting is effortless, the end result demonstrates skill beyond the ordinary. www.misulbu.com



A portrait by Jung Hunsung



Aged Man by Guan Weixing, 2004.



A portrait by Misulbu

Figures in Watercolour - 2 Workshops with Min Kim

Programme for each of the workshops below:

Day 1: Min will teach the basic concept of the ideal brush stroke to create a painting with freshness. She will talk about the importance of tone in the painting to give space, form and mood. With this important basic concept you will learn how to complete the painting step-by-step.

Day 2: Min will teach basic anatomy, the structure of the human form. She will demonstrate various examples of figures. Everyone will paint a figure of their choice.

To book a place in either workshop please email bookings@watercolournewzealand.nz with Min Kim Class 2022/1 or Min Kim 2022 /2 in the subject line.



Jazz Soul by Min Kim

Class 2022/1

Tutor: Min Kim
Dates: **Saturday 26 and Sunday 27 February**
Times: 9.30am – 4.30 pm
Venue: Karori Arts Centre, 7 Beauchamp Street, Karori, Wellington
Level: Any level
Fee: \$190

Class 2022/2

Tutor: Min Kim
Dates: **Monday 28 February and Tuesday 1 March**
Times: 9.30am – 4.30 pm
Venue: Karori Arts Centre, 7 Beauchamp Street, Karori, Wellington
Level: Any level
Fee: \$190



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Monthly Outdoor Painting Group

Wellington Group 10 am – 12 noon

- Sunday 12 December Top of the Cable Car, Kelburn
Sunday 16 January Worser Bay, Seatoun
Sunday 20 February Katherine Mansfield Park, Fitzherbert Avenue, Thorndon
Sunday 20 March St Gerards Monastery, 75 Hawker Street, Mt Victoria with lunch at Beach Babylon at 12 noon

Painting will be followed by coffee/lunch in a nearby cafe

Important Dates for your Diary

- 3-7 December Paintaway Ōakura, Taranaki
12 December Christmas Party
31 January W&N Summer Competition
26/27 February Min Kim Workshop Figures in Watercolour
28 Feb/1 Mar Min Kim Workshop Figures in Watercolour
6 March Watercolour New Zealand AGM
6-10 May 2022 Paintaway Cheviot, North Canterbury

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



Pete James painting at Hikoikoi reserve

Welcome to our new members:

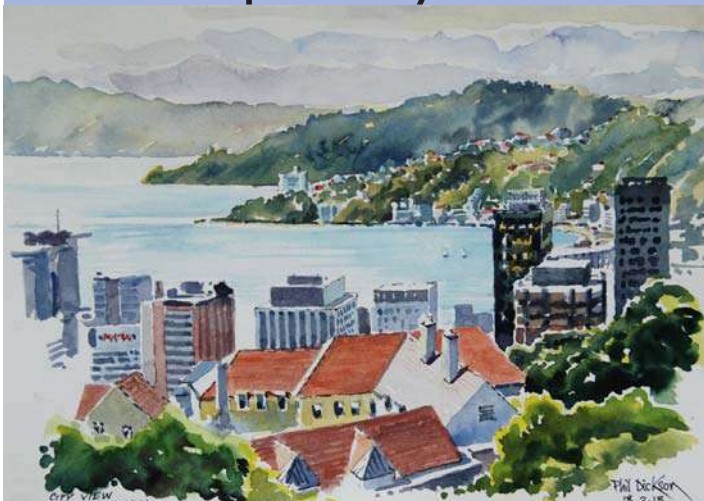
Jude Hazeldine - Maungaturoto, **Lynda Symons** - Taupo, **Anna Ivanovska** - Lower Hutt, **Toni Coleman** - Lower Hutt, **Femke Koome** - Auckland, **Clare Fisher** - Aranga, **Sharon Findlay** - Wellington, **Charlie (Charlotte) Robertson** - Taranaki, **Greg Harman** - Gisborne, **Bruce Haniel** - Lower Hutt, **Nel Bracegirdle** - Tairua, **Rachel Larkin** - Auckland, **Dellis Hunt** - Auckland, **Irena Lowe** - Lower Hutt, **June Byng** - Lower Hutt, **KM Kozel** - Auckland, **Liana Stupples** - Paekakariki, **Graham Heslop** - Waikanae, **Heather Ann Moodie** - Wellington, **Jean McCann** - Tairua.

Watercolour
New Zealand
Christmas Party

12 noon
12 December
2021

at the

Cable Top Eatery 1 Upland Road
Kelburn, Wellington



Book your seat now - RSVP to: info@watercolournewzealand.nz
Subject line: Christmas Party



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 at St Anne's lagoon, Mt Beautiful vineyard, Gore Bay 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

