



International Watercolour Exhibition of West Australia entry

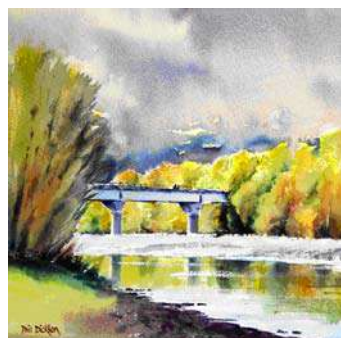


Seddon, a Record Premiership by Phil Dickson

Newsletter 188 June to August 2022

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From President Chriss-Ann Menzies

In March, I took over the Presidency reins. I want to thank Hannah Martis for navigating Watercolour New Zealand through very difficult Covid times. Cancellations and postponements were the order of the day. During this time, Hannah was responsible for moving Watercolour New Zealand to the 'Cloud'. Our administration is now largely paperless. Thank you Hannah.

Also at the AGM I was privileged to honour Peter Coates with a Lifetime membership award. His wonderful use of colour and his abstract way of viewing the world has delighted us all for many years.

We launched into the new year calendar with the Summer Online Competition. Min Kim's workshop was fully subscribed. Brilliant colour and loose arm movements seem to produce works almost like magic. During the five-day Outdoor Painting Week, many artists enjoyed spectacular sites and fun company. The Cheviot Paintaway was wildly successful. Artists from all over New Zealand came and the Autumn colours wowed us all.

We are funding an artist demonstrator, to be present at the Monthly Outdoor Painting Group. Charlotte Hird will be demonstrating for the most part, with Sue Wild stepping into the slot at times.

Coming up we have the Gordon Harris 'Winter Online Competition', a Winter Fun Day and two workshops planned. 'Edges and Washes' with Charlotte Hird and a Beginner program with Jacky Pearson. Please see page 15 for details.

Our 'Splash' Exhibition will 5-20 November for Watercolour New Zealand members, in conjunction with the Wellington Potters. This is the time to get planning and get the brush miles happening now. And the December Paintaway will be held in the Wairarapa, so mark your diary.

We were shocked and saddened by the sudden passing of Phil Dickson, a committee member for many years. We will miss his funny wit and thoughtful kindness. A tribute to Phil is to be found in our newsletter.

My vision for Watercolour New Zealand is to expand our reach into other centres, regional and main. We are very receptive to ideas and look forward to your suggestions coming our way.

As you will see by the program above, the committee members are energetic and hardworking. Finally, a heartfelt 'thank you' for all your support.



**WATERCOLOUR
NEW ZEALAND** Inc.

National society for watercolour artists

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We welcome new members

Annual subscription:

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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. Email Charlotte with your ideas and articles: charhird@gmail.com.

Sue Wild introduces herself

Back in 1973 in Austria, I paused my ski-instructing as I was pregnant and borrowed a toboggan. Armed with a small set of paints and paper from the village shop I climbed the snowy slopes to sit and paint the glorious alpine scenery. I found delight and even satisfaction. Back home in New Zealand I was amazed to find one of my efforts framed and hung in my parents' home.

In time I discovered Watercolour New Zealand and a wonderful world of new friends. I joined the committee and in 2009 stepped into the large shoes of Alfred Memelink taking a 2-year term as president. I handed the position on when, having reached retirement, my husband and I began taking annual three-month trips to Europe. Lucky us! What's more, he would fish for even longer hours than I would paint! Over five years I produced a pile of sketchbooks full of annotated travel paintings.

Meanwhile I became the engine room for Watercolour New Zealand. I expanded our repertoire of activities, introducing competitions, challenges, sketch crawls, outdoor painting week and making Paintaways bi-annual. My qualifications in information technology enabled me to streamline organisational processes. I was newsletter editor for ten years and enjoyed developing an informative, publication full of beautiful watercolours. I am now secretary and I organise the workshops. Over the last decade, John Toft and I have built an archive of oral history including interviews with artists, images of their paintings and photographs. Now I am delighted to see new hands taking up the reins of many activities. I'm proud to be a guiding member in such an active Society. Let's keep the paint flowing!



Sue painting in the wild by Adrienne Pavelka

Honouring Phil Dickson

who passed away on 31 March 2022

A personal tribute by Sue Wild and friends

Our patron, Adrienne Pavelka, writes:

"As one of Phil's admirers, I was always impressed with his striking watercolours and his very distinctive, enduring style. His beautiful calligraphy, his clever witty cartoons, his outstanding artworks (even his steam train renditions) will be a part of the wonderful legacy he has left for us all to enjoy forever. Such a talented man and such a thoroughly nice human being."

Phil Dickson was a member of Watercolour New Zealand for 20 years during which he contributed in every way. As a committee member for nearly all those years he gave energy, enthusiasm and wisdom. He was editor of the newsletter from 2003 - 2010. He tutored classes, was an integral part of the Splash team, attended outdoor painting sessions and Paintaways.

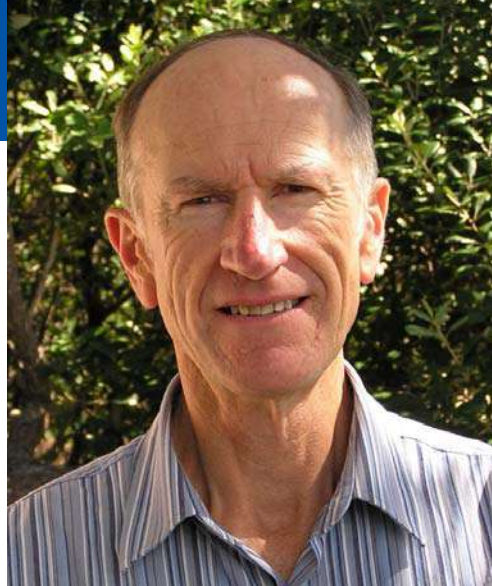
Above all, Phil Dickson was an outstandingly active and talented artist.

Phil shared his life with his wife Jenny, who is an amateur orchestral violinist. "It was a given," says Jenny. "He went to art sessions; I went to music practise. He came to my concerts and I went to his exhibitions." Alfred Memelink called them The P&J team. "The first Splash exhibition was organised in a tight time frame and we had not done anything like it before. Some people thought it was impossible. The P&J team were amazing - dynamic, enthusiastic, contributing wise suggestions and solutions to ensure it came together. They helped hang and then worked into the night formatting the exhibition catalogue." This was the first of many. Watercolour New Zealand has mounted 16 Splash exhibitions. For ten years, Phil and Jenny could be relied on to produce accurate exhibition catalogues. In 2022, as in bygone years, cataloguing has to happen after hanging and numbering, and be completed and printed before guests arrive for the opening. A short window of fraught activity. The cataloguer hovers and begins recording numbers as the final works are being nailed up. Jenny laughs as she recalls exclaiming "You can't shift that painting now! I've listed its number."

Jenny also assisted with the layout of the quarterly newsletters when Phil was editor. In those years the publication comprised A4 sheets in black print, folded and centre-stapled, with the exciting addition of a single page of colour photos from 2009. This was the era when new and challenging technologies were facilitating more attractive publishing but required hours of learning and work to achieve success. After he passed the editing on Phil was always willing to write an article sharing his knowledge and experience. His articles were always erudite and accompanied by appropriate illustrations. Members will have appreciated his words on mixing greens, included in the last newsletter.

Phil was guest artist at Splash in 2010, sharing the honour with his friend John Rundle. The two shared a love of New Zealand's back country and the desire to capture it in paint.

Cycling was a key activity for Phil and Jenny. "I always knew that



Phil and Jenny



Orongorongo River Valley by Phil Dickson



Phil and the nail remover

on any cycle trip we may stop to sketch. He carried his bijou watercolour paint box and an A4 pad. Plus a camera. A phone camera didn't cut it. If the scene was to become a full painting, a quality photo was needed." In 2016 the couple made a trip to France, visiting the area where Phil's mother grew up and they cycled 180 km along the Canal du Midi. Phil painted several beautiful watercolours from his sketches and photographs.

Phil often arrived at our group painting locations with his kit cleverly strapped to the carrier of his bike. He was a whizz at inventing natty gadgets to fit a situation. Just three years ago he solved a long-time unrecognised need. When each Splash exhibition closes, we must remove all nails from the gallery walls, fill the holes and repaint before the next show moves in. Pulling nails with a hammer means they drop on the floor, get trodden on and binned. Phil invented an all-in-one remover-catcher.

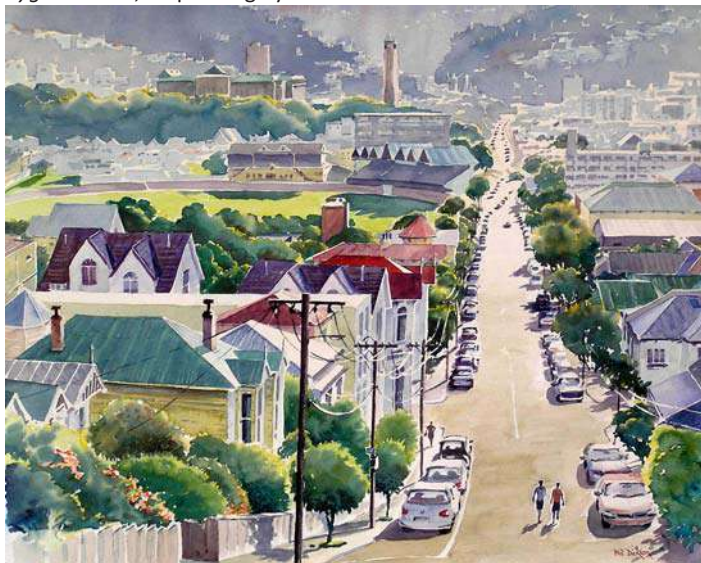
From an early age Phil drew. He understood perspective from the age of about ten. Phil was a member of the scout movement. Tramping and camping activities fed his innate love of the New Zealand landscape and he began to capture his surroundings in paint. As a scout Phil learned about maps and how to use a compass. This seed grew in time to a career in cartography, a perfect choice for combining a love of landscape and drawing. At that time mapping required hand-lettering. He developed the steady hand and attention to detail that is required of a skilled calligrapher. He generously used his expertise to hand-letter every award certificate presented at Splash exhibitions.

His love of the outdoors led to a fascination with weather and over the years Phil became an experienced amateur meteorologist. He had a weather station in his back yard and for some years provided data for Wellington's newspaper, The Evening Post. From 1964, he recorded the weather conditions every morning at 8 am, even when on his trip to France! His competence benefited the groups that he belonged to. Organisers of plein air sketching and painting excursions frequently requested Phil's weather forecast before proceeding.

Another facet of Phil's talent was cartoon drawing. As we all know this art form combines clever drawing with a special perception of life as she is lived by others. "Phil had a wicked sense of humour," says Jenny. "He loved to string people along." Their son, Neill, speaking at Phil's funeral, echoed that: "Phil enjoyed spinning a tall tale with a deadpan expression on his face, and no matter how ridiculous the tale, he'd have his audience believing his every word until someone interjected." Several of his watercolour friends have recounted such moments. In 2017 Phil wrote an article for Watercolour New Zealand newsletter 167 which he titled Cartoons – Are they really art? He wrote: "Where do cartoons come from? They are born of inspiration like all other drawings or paintings and that inspiration is nearly always an idea or situation recalled. The concept and idea always precede the drawing. Accepting an ability to draw, if that was all cartoons required, they mostly would not be funny. A great deal more than that goes into good cartoons. Quite apart from an ability to be humorous, good cartoonists have a seriously good understanding of anatomy, perspective and draughting; in short all the necessary attributes of any good artist." Phil finished his article with the statement



Bygone times, oil painting by Phil Dickson



Beyond the basin by Phil Dickson



The Watercolour Artist equipped for winter



Winter afternoon from Avalon by Phil Dickson

“My guess is that the cartoon will still be around for a long time yet. And finally, is it art? It’s definitely art.”

Occasionally committee members were lucky enough to be presented at the end of a meeting with a delightfully mischievous cartoon highlighting some discussion point.

Phil was a star among the outdoor painting groups. He would quietly select his subject, set up and commence work, taking time between washes to move around and encourage less experienced artists. Lynne Crooks writes, “He was a great mentor, so generous in sharing his knowledge. He provided inspiration in tackling a scene.” Phil depicted many subjects with equal capability: figures, vehicles, boats, bush, reflections, mountains. Just occasionally he could be like the rest of us and throw up his hands in frustration, declaring he would never paint again and was selling his brushes. A friend would immediately demand to buy them and that would bring the smile back to his face.

The 2010 Paintaway – Safaris they were called then – took us to Ohakune. Phil and Jenny had a family holiday cottage there. Pavithra Devadatta remembers “We appreciated the hospitality at their cute little bach where we enjoyed scones and hot drinks.” It was at Paintaways that Phil would give his steam engine rendition. Complete with conductor’s cap and whistle, he would enact the journey along the main trunk line, producing the sounds of wheels and steam with a range of facial contortions, to the delight of his audience.

Phil was an elected member of the New Zealand Academy of Fine Arts, mounting a solo exhibition in 2007. His keen participation in the Wellington Art Club did not fade even after he and Jenny moved to live in Lower Hutt and he joined the Hutt Art Society. He tutored classes for both these art societies as well as for Watercolour New Zealand.

Phil is the author of a book *Phil Dickson’s Wellington*. Published in 2014, this lovely work combines his talent as an artist and as a writer, his interest in local history and his love of exploring on foot and on bicycle. It includes a feast of drawings and paintings, in both oil and watercolour, of the capital and its environs. Phil had a talent for creating beautiful colourful paintings of historic local scenes from old monochrome photos. The city’s past is woven through the story with paintings of buildings, transport and social life from the 1870s to the present. “Phil’s book is one of the loveliest ever produced on Wellington,” says Alfred Memelink. “He had an extraordinary talent in both watercolours and oils.” Phil was part of a small group currently working to produce a history of our society for its 50th anniversary in 2025. His input will be very much missed.

Phil has been a kingpin in Watercolour New Zealand for twenty years. As a practitioner of the art of watercolour he was a role model. He worked directly from nature frequently, understood the science behind the art and worked as much for his own pleasure as for that of others. He was intelligent and funny. He has been loved and appreciated by many of us and is greatly missed. As our patron wrote, Phil’s wonderful legacy is left for us all to enjoy forever.



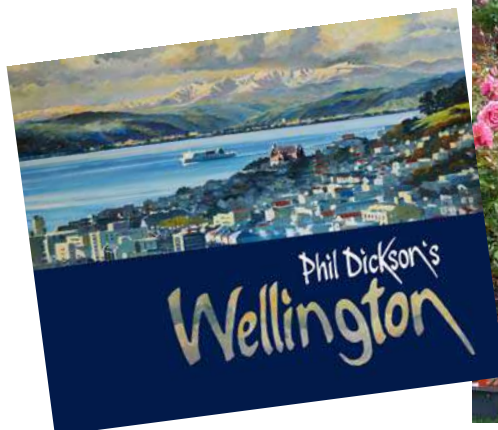
Hutt River by Phil Dickson



Evening trip to town by Phil Dickson



Caulis, coxes orange and ketchup by Phil Dickson



Autumn colours at Cheviot PaintAway

by Libby Kemp

Watercolour New Zealand's Autumn Paintaway was centred in the small agricultural town of Cheviot an hour south of Kaikoura in the South Island. Top marks to Pete James for his thorough organisation of the programme, assisted by his wife Maryann. Over four days we painted the town of Cheviot, the red and golden autumn vines at Mt Beautiful vineyard, majestic vistas at Gore Bay, vivid reflections of white toetoe and autumn trees in St Anne's Lagoon and on the last day we went 'barnstorming'. Borrowing the term from the aerobatic pilots who land their light planes in fields and use barns as venues for their impromptu airshows, we painted up a storm at each location we visited! The scenery was sublime and learner artists were delighted with encouragement. Pavithra's Value Cafe moved with its appreciative customers. 35 people, including some non-painter partners, enjoyed great fun, hearty country cooking and laughed at poet John's 'fish and chips ditty'. The staff of the Cheviot Hotel welcomed us and our developing gallery, from which over 30 paintings sold, some to our own members as a reminder of a great trip. Thanks to Pete the town was expecting us and locals were thrilled to see their house, barn or woolshed in paint. The Cheviot school children learned about watercolour and watched artists in action.

An extremely satisfying and fun time had by all! A great celebration of watercolour!

Thanks to Pete and to all who attended another fun Paintaway.



Mitsuyo Field, Lynne Crooks and Sandy Kincaid painting en plein air



Pavithra's Value Cafe on the beach



Mt Beautiful by Claire Forbes



Barnstorming by Pete James



Gore Bay by Adrienne Pavelka



Locals admire the paintings in our gallery



Brian Baxter, Wayne Kelsall and Bruce Haniel contemplate

Review: Outdoor Painting week 7-11 March

By Vivian Manthel-French

When a week of outdoor painting was advertised, 46 people expressed interest. The Covid threat affected many, but 20 people came to paint, one person journeying from New Plymouth! However, the numbers didn't matter and the artists that came had an outstanding opportunity which will probably never happen again in Wellington.

Because we were blessed with five days of beautiful calm weather!

On the first day at Scorching Bay the clouds promised light rain, but it held off all morning and gave us an unusual moody colouring of intense blues and greys. With the golden rocks in the foreground, it made a beautiful painting.

Day two was at Dolly Varden Beach on the Paremata inlet. We were woken with mist but by the time we reached the location there was the view! Set against a green hillside topped with pines is a row of historic boat huts and their white boats, reflected in the calm water. The afternoon was spent in Plimmerton, though a few of us stayed to finish paintings or find a different aspect as the scene changed.

The third day was painting in Thorndon. This is old Wellington with charming early cottages down steep narrow roads and up paths and steps. Rita Angus, who is presently featured at Te Papa, lived in one of these cottages and often painted it in watercolours. A winding path leads to the house surrounded with a delightful garden and now used for Artist in Residence. The property is closed to the public but we had permission to paint in the garden. We had a blissful day painting the cottage and out-buildings. Charlotte sold her work of nearby houses on the spot to one of the owners!

Day four was at the end of Eastbourne, near the Wellington Harbour Heads. This location can be very windy but we were so lucky. It was perfect. Morning light, stony beach, bright sharp rocks, pale calm water with the two islands standing out, and the soft blue of the Wellington hills in the background.

The final day was an adventure. A huge beautiful park in Te Marua, Upper Hutt called Tunnel Gully because the old incline railway ran through a tunnel there.

It is not easy to find so Sue, who lives nearby, gave us detailed instructions. It's a hidden treasure. Beautiful native bush, tall trees with sunlight patterns shining through the branches, grassy fields and a little stream in the shade. A wonderful surprise greeted us. Our artist friend Pavithra Devadatta had set up her gazebo over a picnic table offering hot coffee and delicious food. We chatted for a while, just looking at the scenery, but managed to pull ourselves away and make the most of painting this amazing place. Thank you so much Pavithra.

It was a great day and a wonderful way to finish a week of doing what we like best, painting watercolours. Thank you Sue and Charlotte. We are all so grateful for the beauty and variety of the places you chose for us.



Day two was at Dolly Varden Beach, Paremata



Vivian Manthel-French painting in the garden of Rita Angus Cottage.



Rita's back door by Sue Wild

Entries for the 2nd International Watercolour Exhibition

In August 2021 Watercolour New Zealand was invited to submit five watercolour paintings to the 2nd International Watercolour Exhibition to be held in Fremantle in June. Watercolour New Zealand had successful entries in the inaugural exhibition.

Five artists were invited to exhibit. Don McAra, Brian Baxter, Phil Dickson, Charlotte Hird and Susie Millichamp agreed and subsequently exciting works appeared and were sent to West Australia. I will be attending the opening in Western Australia.

President Chriss-Ann[Chrissie] Menzies

*Brian Baxter:
'The delights of Italy endlessly fascinate us especially the villages spanning two hillsides and a river.'*



Lima River, Bagni di Lucca, Italy by Brian Baxter

*Susie Millichamp:
'The snowy drama of the mountains moving from cool to warm colour excite me.'*



Dancing Mother Earth by Susie Millichamp

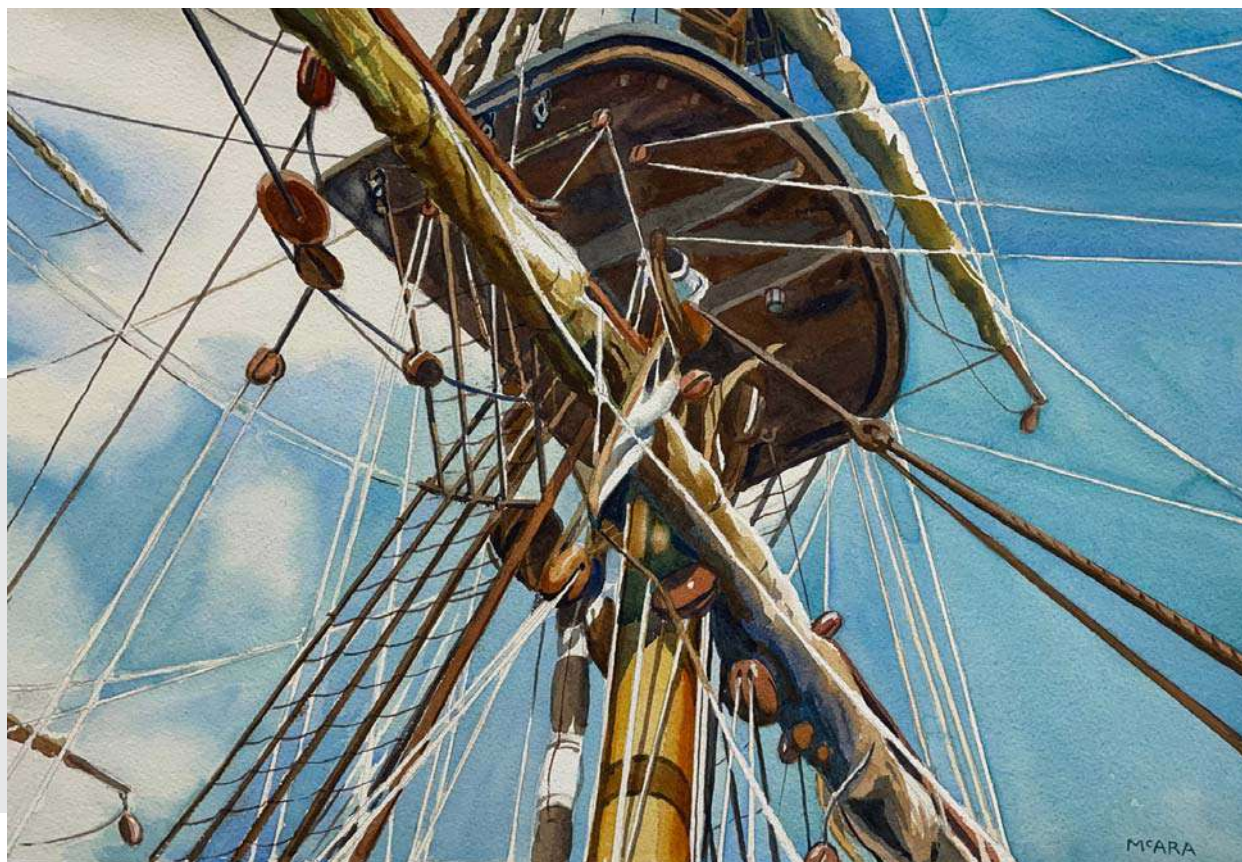
of Western Australia (IWEWA)

Phil Dickson: {Deceased}

'The light over the foreground of Parliament was stunning. I knew immediately I had to paint the light.'

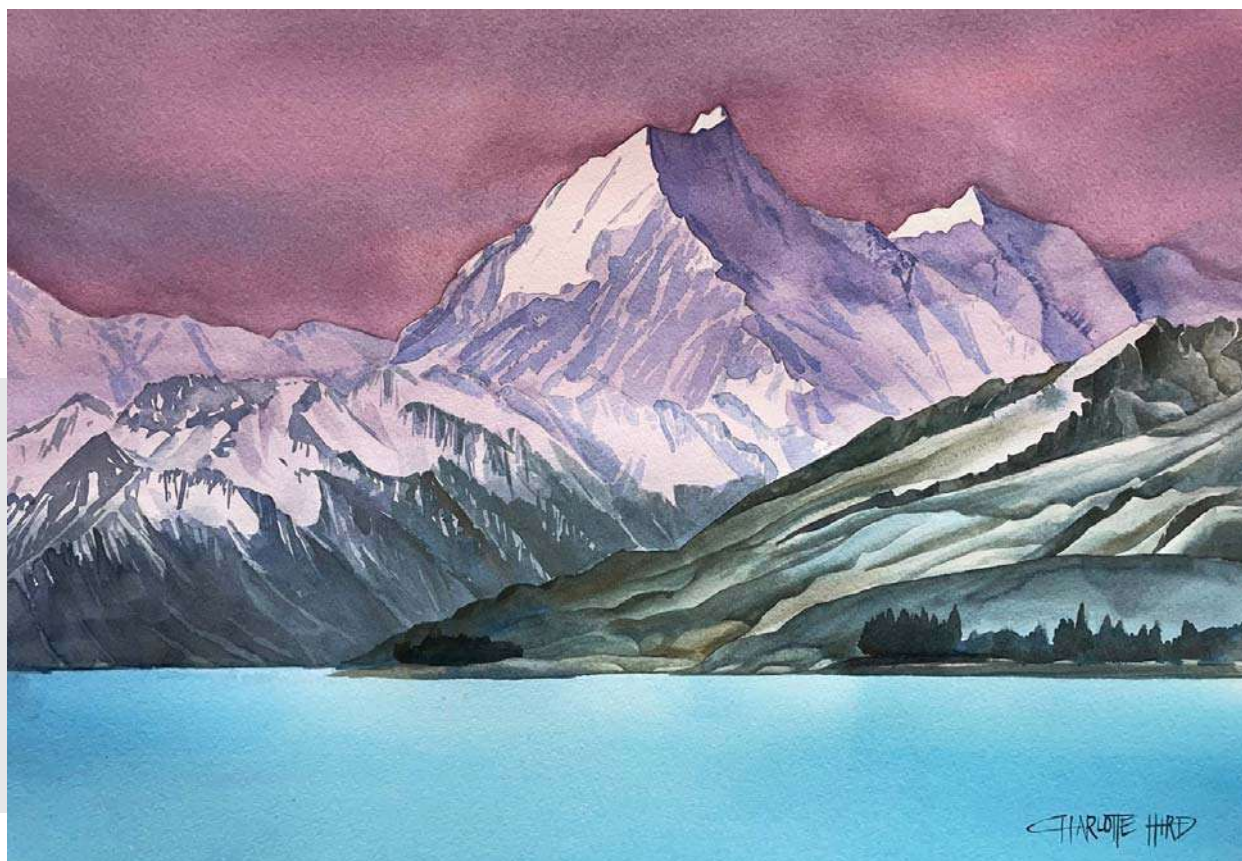
Pictured on the cover

*Seddon, a Record
Premiership
by Phil Dickson*



The Crow's nest, Cook's Endeavour replica by Don McAra

Don McAra:
'What inspired me to do this painting of Endeavour's rigging was its underlying abstract composition.'



Dusk over Aoraki by Charlotte Hird

Charlotte Hird:
'On a road trip south last winter I was inspired to capture the crisp winter shadows defining the landforms.'

Achieving beautiful blends using a fast watercolour approach

by Martin Necas

One of the most beautiful aspects of watercolour is its natural tendency to flow and blend. Watercolour artists sometimes say that the best results are achieved when "watercolour is allowed to paint itself". But this special property of watercolour can be elusive and hard to achieve. When I began my watercolour journey, I did what many students of watercolour initially want to do, and that is to restrain the watercolour to some manageable sections and then try to combine these sections into a cohesive painting. I sometimes describe this style of painting as "colouring by watercolour". One can achieve good results this way, but the process is tedious and difficult to get right. It relies on the artist mixing the colours perfectly and blending one section into another seamlessly. This style of painting is a minefield with dangers around every corner. Non-experts often produce disappointing results where different sections of the painting appear as disconnected cardboard cut-outs. The work is often illustrative in nature. It lacks authenticity.

The first watercolour book I ever bought was written by a well-known English artist Dave Woollass and titled *Ready to Paint in 30 minutes: Landscapes in Watercolour*. Dave comes from a traditional English style of watercolour characterised by abundant small detail often done with a round brush (Figure 1).

I studied his book eagerly and completed many of the exercises. It was a great experience for a budding watercolourist, but at the end I was left a little disappointed. It took 30 minutes to prepare a sketch using transparencies provided in the front of the book. Then it was a simple matter of painstakingly colouring in the sketch. The process felt rigid. There was little joy, spontaneity or creativity in the process.

Because some sections were done in defined layers (washes or glazes), there were too many hard edges even around objects that should be soft and diffuse. I realized this was not the style that suited me. I discovered that I was more interested in a faster and more expressive style of painting in the tradition of Edward Seago, Edward Wesson, Ron Ranson or as showcased by current Australian masters represented by Herman Pekel, Alvaro Castagnet and Joseph Zbukvic to name a few. Instead of

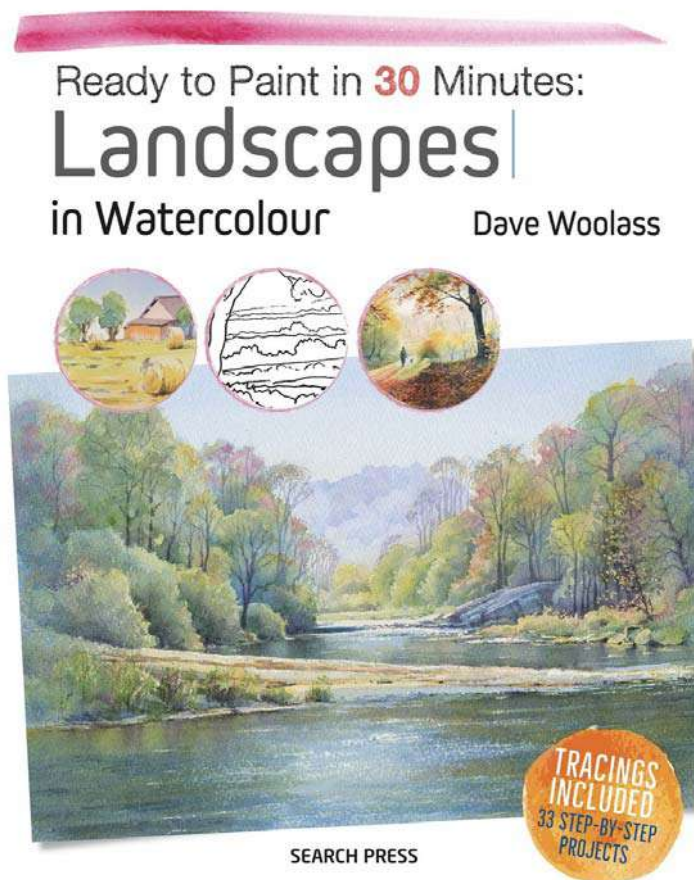


Figure 1: Watercolour book by Dave Woollass



Figure 2: Sky, water, background, middle-ground, and water reflections.

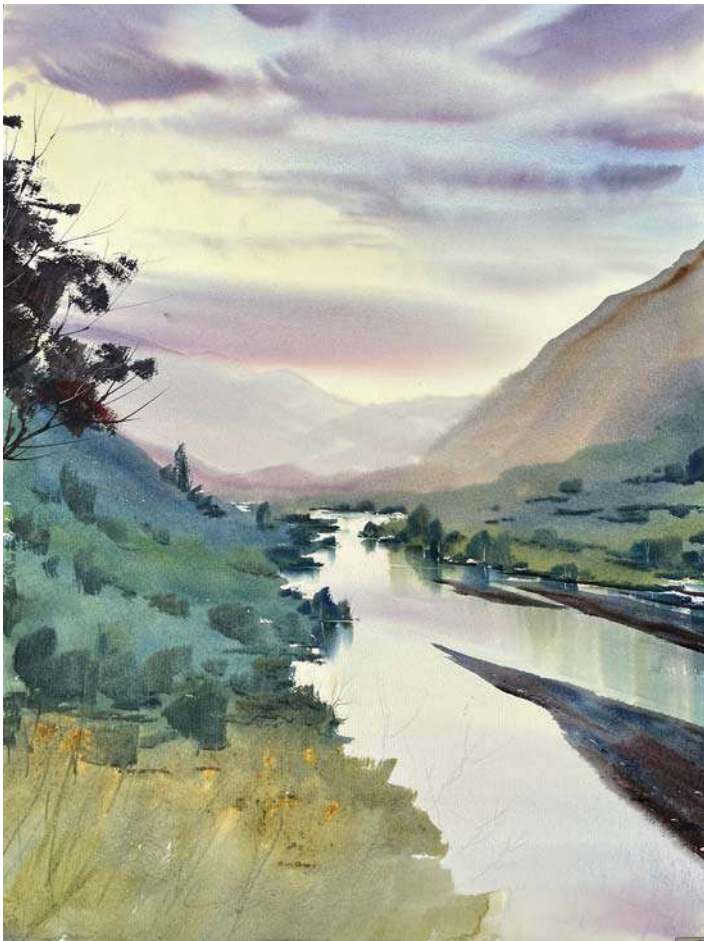


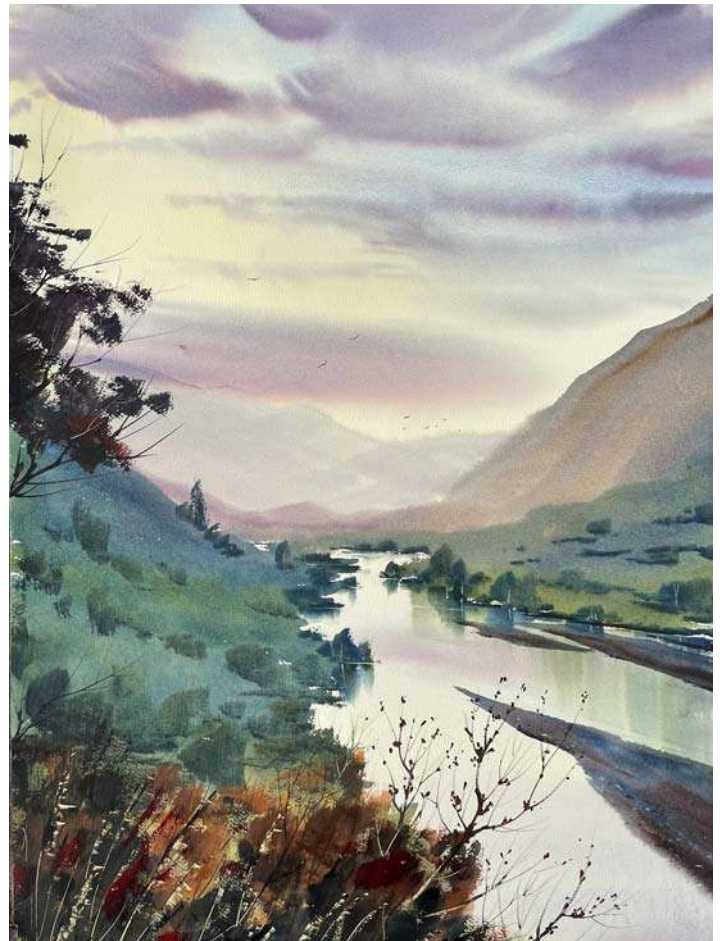
Figure 3: Foreground detail.

the preparation taking 30 minutes, I wanted to be more or less finished by then. And instead of using multiple washes and meticulously mixing colours, I wanted my paintings done in only 1-2 washes and with colours mixed on the fly on the palette, or in the brush or directly on the paper.

The secret to achieving a good result using a fast watercolour approach is to paint quickly, decisively and to apply thick and rich colour into a damp background where it will blend into the surroundings. If the colour is too thin and watery, it will diffuse and combine with other colours in the wash turning into mud. "Mud" is probably the most offensive word in watercolour vocabulary. Rightly so. As I like to point out to students of watercolour: "even mud is not mud coloured". The control of water content is absolutely critical in avoiding mud, but it's not too difficult to learn. The most common mistake is simply using too much water and too little paint.

In the example below, we will look at the process of painting a river scene, the Kawerau River. The painting is 24 x 18 inches (609 x 457mm, about ¾ imperial sheet) in size on Fabriano Artistico 100% cotton paper, using regular Winsor & Newton Cotman colours: Lemon Yellow, Raw Sienna, Ultramarine, Burnt Umber, Light Red, Payne's Gray and Alizarin Crimson. The brushes used were a 4.5cm natural hair flat brush, a 1.5cm mixed hair flat brush and a size 3 rigger brush, however, a comparable result could be achieved with a large natural hair mop or even with a mixed hair round. The tools don't matter too much.

First, the sky and water were painted wet-into-wet using only about 25 broad, sweeping brush-strokes. Before the first wash was fully dry, the background and middle-ground were added



using progressively thicker paint with warmer tones. As the underlying paint started to dry, more details were dropped in using simple vertical brush strokes (Figure 2). Varying the tone and hue is important at this stage to create variation and avoid monotony. Next, the water section was dampened, and a few reflections dropped in using vertical brush strokes. These do not need to be a precise copy of what's above the water. A rough approximation will do.

Once dry, the distant shore and central island were added. A few rocks were scraped out with a corner of a plastic card and a few darker rocks were added using the corner of a flat brush. The foreground details including the scrub on the left and overhanging tree were painted last (Figure 3). Most of this section is dry brushed. A rigger was used for branches and twigs.

Setting the painting behind a mat (or untaping the edges) allows for better assessment of the tones and hues. Another trick to judging of tones is to take a photograph of the painting and convert it to black and white (Figure 4). A total painting time from sketch to finished painting was 70 minutes.

Fast and loose approach to watercolour painting can produce beautiful results, with flowing colours, soft blends, smooth gradients and spontaneous natural brushstrokes that become an integral part of the painting. If you are new to watercolour or you haven't tried this approach for a while, consider it for your next project. Simply open up your favourite painting kit, set your timer and go for it with a stubborn determination to do it all in one hit. You may be pleasantly surprised at what you can achieve.

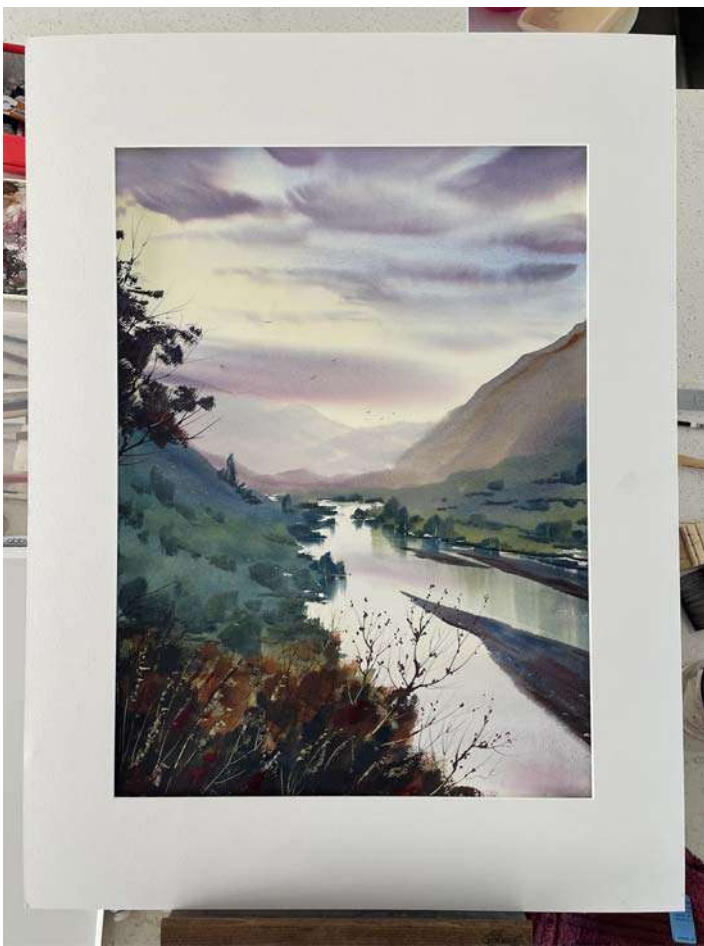


Figure 4: Reviewing the painting behind a mat and checking the tone can be very helpful



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Women in Art – On Holiday

by Alison Belton, Dunedin

Seven days of drawing and painting in the far North - what an opportunity!

Our group of ten women set off with watercolour artist Pam Lines and tour guide Sharron Hickman to experience the beauty of Whangarei, Paihia, Russell and Kerikeri. They had put together an itinerary that combined opportunities to draw and paint and visits to galleries and artists for inspiration along the way.

A highlight for me was the new Hundertwasser gallery in Whangarei where Pam Toothill from the gallery enriched our visit with her knowledge of Friedensreich Hundertwasser, his life and work. Within the gallery is the Wairau Maori Art Gallery with stunning examples of contemporary Maori art, the current exhibition on until 12 June.

In Paihia we had great views of Te Ti Bay and Pam gave us a demonstration of capturing a watercolour essence of the view from her balcony before we set off to paint our own impressions.

Pam was generous in sharing her knowledge of watercolour techniques and very encouraging of all our efforts. She collected our work on the last day and to our great surprise, had arranged for it to be displayed on a wall in the resort dining room. For some it was their first ever exhibition and we had great pleasure watching staff and other guests responding to the display while we ate a final dinner together.

On our return to Auckland we visited Colin McCahon's first family home in Titirangi where he and Anne and their four children lived in a tiny house in the bush. The beauty of that



bush is seen in many of his paintings made at that time. There were no 'mod cons' there for Anne in caring for the needs of the family and I felt great respect for her contribution to Colin's legacy.

In all, a very enjoyable painting holiday, thank you Pam and Sharron. I hope you will be inspired to plan more adventures in the future.

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Review: All you need is love ... and a lot of practice!

by Dana Jackson

Min Kim's watercolour workshop was a wonderfully refreshing heart and eye opener for me. Such a different approach to painting! The first part of the course focused on coming to grips with a 'simple' teardrop/fish-shaped brush stroke.

Working on an easel, Min demonstrated how the stroke movement should come from the shoulder, with wrist and elbow more or less fixed. Then we took those strokes a step further, practising variations in tonal strength from tea to coffee to butter and on through different colour ranges. Min advised us to make notes of where we felt we could improve, so we could actively do something about it. If we don't work on our mistakes as we progress, our painting will never grow. Min helped me and others by individually guiding our arm movements, allowing us to feel the gentleness and pressures of the stroke required. Practice is crucial. Through it comes a steady hand and a remembered confidence and skill.

Before picking up the brush though, Min believes that like an actor, it is critical to get into persona. The artist's inside energy is all important. And this is where the love kicks in. You need to be in love with your subject, training your heart and your hand. Even to the point that it is sexy! That caused a giggle or two! Be it an apple or a conductor you are painting, you need to be in love with it, excited, focused, relaxed and happy. No worries. No stress. Take a risk. Slow down. Enjoy the movements. When Min paints she feels she is an eagle, not a fantail! Let your feelings guide you. Make your own music and your own colours. Paint with a soft heart. Also remember that you are painting light rather than the object. Plus, don't forget to have a warm-up first.

Our challenge was to paint Mr Muti, a renowned Italian conductor. As preliminary guidance, Min broke down the human body into basic shapes. When she begins a painting, Min goes straight in with soft tea value tones. No drawing. It was like watching someone thoughtfully create a sculpture from the white paper. What started as simple pale little triangles for eyes and nose quickly became stunningly credible. Min's calm presence and skills moved through her "five little super brain fingers" to gently create an artwork with powerful mood and depth. One big mistake she feels artists can make, is believing 100% in the photo reference. If you apply your own feelings, then that is the real thing.

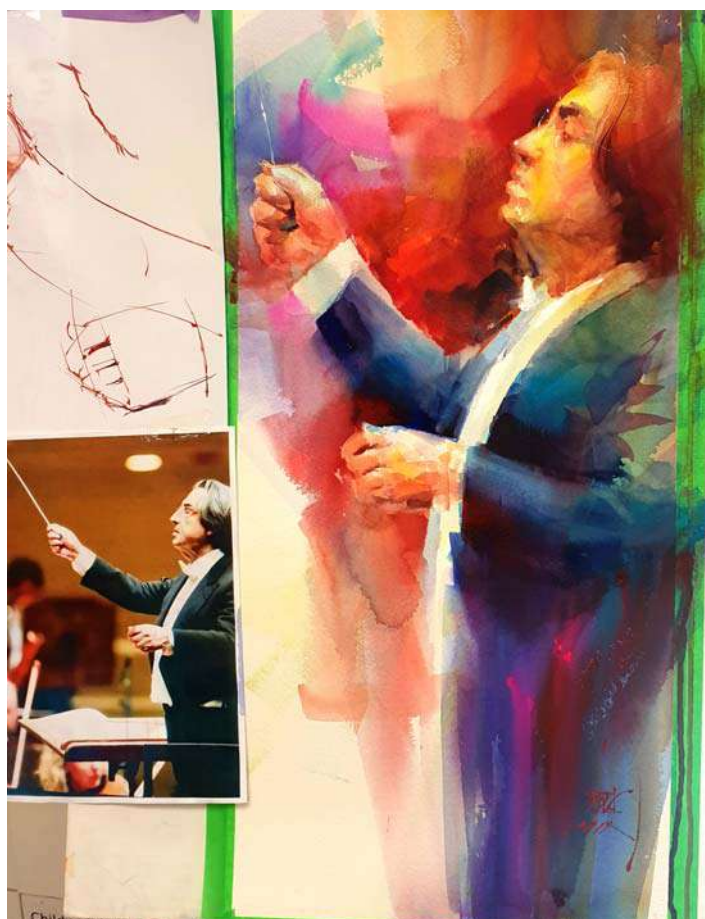
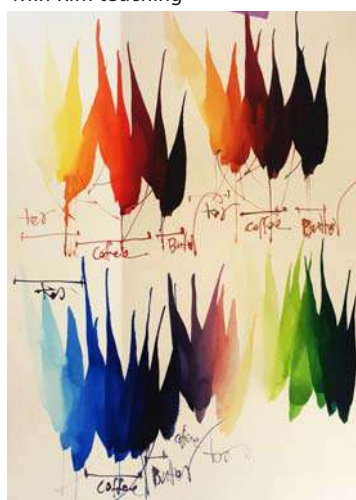
Another funny moment was when she stopped the whole class and announced a \$50 fine if we made any negative comments about our own work. As well as loving our object, we must love ourselves and be happy in ourselves. I'm sure we all felt instantly uplifted with all the negativity evaporating after that wake-up call!

Art is magic and Min has certainly mastered the art of illusion. On top of this, she is able to convey what she knows so graciously and freely! As well as an art workshop, I feel I have benefitted from 2 days of uplifting positivity.

Thanks Min and Watercolour New Zealand for persevering through these Covid times and allowing it all to happen.



Min Kim teaching



Upcoming Workshops

Class 2022/3

Weekend Workshop: Edges & Washes

Tutor: Charlotte Hird
Dates: 25/26 June 2022
Times: 10am–5:00pm
Venue: Wellington Art Club, 27 Chelsea Street, Miramar
Class level: Beginners and early learners
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 10 sheets of A4 300gsm watercolour paper.



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: Step by step Watercolour

Class 2022/4

Tutor: Jacky Pearson
Dates: 6/7 August 2022
Times: 9:30 am–5 pm
Venue: Karori Arts Centre, 7 Beauchamp Street, Karori, Wellington
Class level: Beginners and early learners
Student fee: \$190 includes materials

Jacky Pearson tutors at venues across New Zealand and overseas. She has an excellent reputation as a teacher. This workshop provides step by step demonstrations with plenty of individual attention. Handouts and reference material are provided as well as 3-D teaching models. A range of topics will be covered, including colour mixing, composition, tonal effects, brush handling, drawing, and perspective.

Materials: All materials are provided. Come and have fun getting started or improving.



Mangahao River, Wairarapa by Jacky Pearson

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

Winter Watercolour Fun Day

Date: Sunday 10 July 2022
Time: 10 am – 3 pm
Venue: Karori Arts Centre, 7 Beauchamp Street, Karori, Wellington
Come and join us for a day of light-hearted watercolour painting, 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 to bookings@watercolournewzealand.nz
Subject line: 'Winter Fun Day'
Cost: \$10 per person to be paid by direct credit, once you have a reply to say you have a seat. BYO shared lunch.



Watercolour New Zealand
Five Day Painting Challenge
22 - 26 August 2022

An easy way to keep your brushes wet and colour flowing this winter

- 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
- List your subjects in advance – simple objects or local scenes
- 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 and how to share your work.

bookings@watercolournewzealand.nz

Subject line: 5 day challenge

Monthly Outdoor Painting Group

Wellington Group Sunday 10 am – 12 noon

Watercolour New Zealand is funding a tutor for each monthly outdoor painting session. Gear and watercolour techniques will be explained during a demonstration for all those interested. You can watch and learn, then go and work on your own painting, with individual encouragement as needed.

- 19 June **Royal Port Nicholson Yacht Club**, 103 Oriental Parade, Oriental Bay
- 17 July **Clock Tower**, 193 Jackson Street, Petone
- 21 Aug **Brooklyn Shops**, Cnr Ohiro Road/Cleveland St
- 18 Sept **Island Bay beach carpark**, The Esplanade, Island Bay
- 16 Oct **Parliament grounds**, Molesworth Street, Thorndon

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

If you would like to be on the MPG mailing list please

email: info@watercolournewzealand Subject "MPG mailing list"



Wellington Waterfront by Sue Wild

Sue Wild has captured the atmosphere of a grey overcast winter morning using a limited palette at the May monthly painting group.

Important Dates for your Diary


- 25/26 June Washes & Edges with Charlotte Hird
- 10 July Winter Fun Day at Karori Arts Centre
- 31 July Entries close for the Gordon Harris Winter Competition at midnight
- 6/7 Aug. Step by Step Workshop with Jacky Pearson
- 22-26 Aug. Winter Challenge - post to instagram
- 5-20 Nov. Splash Exhibition
- 2-6 Dec. Wairarapa Paintaway - inquires to email bookings@watercolournewzealand.nz

Welcome to our new members:

Samantha Murphy - Wellington, **Suzanne Hartley** - Wellington, **Suzanne Scarrold** - Glendowie, **Kaori Davies** - Auckland, **Brendon Monk** - Auckland, **Meghna Sen** - Auckland, **Weihong Jiang** - Wellington, **Papitha Cader** - Cambridge, **Arefin Oxana** - Wellington, **Bridie Atkins** - Wellington, **Hilary Batt-Ramage** - Pirongia, **Libby Mitchell** - Queenstown, **Angie Leckey** - Waimate, **Lyn Bebb** - Palmerston North, **Janey Thomas** - Amberley, **Rosa Watt** - Lower Hutt, **Joan Hay** - Napier

Inviting you for Online ZOOM classes with

- 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 jacky@jackypearson.co.nz

Jacky Pearson



A loner before the storm by Jacky Pearson



Gordon Harris Winter Watercolour Competition 2022

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 2022.

A panel of selectors will award four prizes:

Gift Cards for Gordon Harris Stores

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

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 2022
- The decision of the judges is final and no correspondence will be entered into

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: "Evening shadows – Chris Black".

Email the digital image to: info@watercolournewzealand.nz

Subject line "Winter Competition".

The competition is managed by Watercolour New Zealand.

We wish to thank Gordon Harris Ltd for their sponsorship.

