



Winner of the Gordon Harris Winter Watercolour Competition

*River Mouth Salmon
Fishing* by Kay Worthington

Judges comment:

“The storm clouds, reflections of the lights on the water create the movement contrast with the people calmly waiting for their salmon.”

“My painting of ‘River Mouth Salmon Fishing’ is a reminder of growing up living by the Rangitata river and the time my father went fishing with his very long bamboo fishing rod. The sky is painted with Daniel Smith Raw Sienna then Lunar Violet and Paynes Gray loaded onto a hake brush. I enjoy practising sky painting as I am self-taught. The paper is Fabriano Artistico soft press which I stumbled across in an art store in Invercargill. I enjoy this amazing medium watercolour. Thanks Gordon Harris for your support.” - Kay



Newsletter 189 September to November 2022

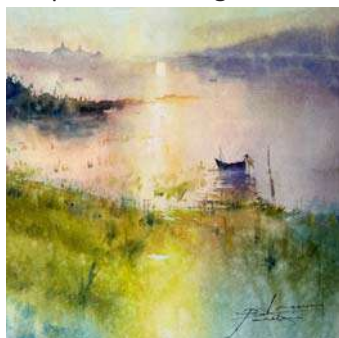
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Abstract by Pam Lines

From President Chriss-Ann Menzies

Winter months heralded rain, wind and cold weather. For watercolour artists that could be frustrating, but not for WNZ members. We have offered activities to keep the brushes flowing with gorgeous pigments to lift the spirits, whether you are a cocooned indoor artist or a hardy plein air painter.

The Gordon Harris Online Competition saw first-time entries from many artists. Charlotte Hird held an Edges and Washes workshop, Jacky Pearson ran her weekend for beginners and both were fully subscribed. A novelty for our members, Pamela Lines will tutor an Intermediate to Advanced workshop in September. This is proving so popular that we have organised for her to tutor a second two-day workshop. Places are available. Winter Fun Day was an opportunity to socialise and paint together. The Monthly Outdoor Painting Group has faced the usual weather challenges but held a few sessions. Our 5 Day Challenge is coming up soon. From all over New Zealand artists have participated in our winter events. Looking ahead, we have a Paintaway in December and our major exhibition *Splash* in November.

We have news that the New Zealand Academy of Fine Arts is in financial difficulty, but is making every effort to raise funds. I am in communication with the President and have an assurance that, come what may, the *Splash/Ceramicus* exhibition will go ahead in November. The Academy gallery is the most fabulous exhibition space, so our Committee is happy that once again our artists can exhibit wonderful watercolours there. While it is not our brief to raise funds, I would appeal to our members to offer support to the Gallery. If you would like to offer financial support, please email info@nzafa.com

With this newsletter are entry forms. Please read the *Splash* instructions carefully. Happy painting!



Chriss-Ann and family



**WATERCOLOUR
NEW ZEALAND** Inc.

National society for watercolour artists

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We welcome new members

Annual subscription:

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

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

To join please complete the online form www.watercolournewzealand.nz – Membership page. 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 are welcome. Email Charlotte with your ideas and articles: charhird@gmail.com

Enormous contribution over the years from Alfred Memelink

Alfred Memelink is stepping off the Watercolour New Zealand Committee. It's difficult to put in words the enormous contribution he has made to the society over thirty years.

Alfred took over the Presidency in 2006. The society has flourished as a result of his strength and vision. Under Alfred's leadership the membership more than doubled in the space of three years. That was just the start. Together with Martin Jenkins and Phil Dickson he established a strong committee with good folk like treasurer Michael Bain and John McDonnell. They forged a future for the medium of watercolour in our country.

Alfred is a wide and sound thinker. He made the good decisions which have led to the strong national society that we have today, 16 years later. He established the *Splash* exhibitions, now our major front window; he dreamt up the Safaris which have become the current Paintaways when as many as 50 people enjoy painting and socializing together; he set up efficient systems for the running of the organisation and commenced



digitisation of records; he established a regime of workshops and courses with top tutors; he and Martin began the regular outdoor painting sessions that still attract new members.

That is the skeleton of Alfred's achievements, but it's his personality and character that is the real basis of his contribution.

He has always taken time to

encourage individuals in a caring and imaginative way. He gently leads people to build new skills and confidence. People are proud to say they know Alfred, proud to own one of his works. His imaginative and energetic effort leads to innovation and exciting activities for all those around him. To use the words of Churchill, Alfred sees the opportunity in every difficulty.

The Committee is happy to know that Alfred will remain a member, and will continue to advise and assist us when we call.

The Committee

Watercolour New Zealand Inc.

Adam Portraiture Award 2022



Mum! Can we go to the Panmure Pools? by Elise de Silva
Watercolour on paper 600 X 900

Congratulations to member Elise de Silva for her Highly Commended award in the prestigious Adam Portraiture 2022 competition. It is good to see a watercolour selected for the exhibition at the New Zealand Portrait Gallery and winning an award.

'splash' 2022

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

Monday 24 October: Closing date for *Splash* 2022 entry form

Wednesday 26 October: Delivery day for couriered entries to **Pack and Send**

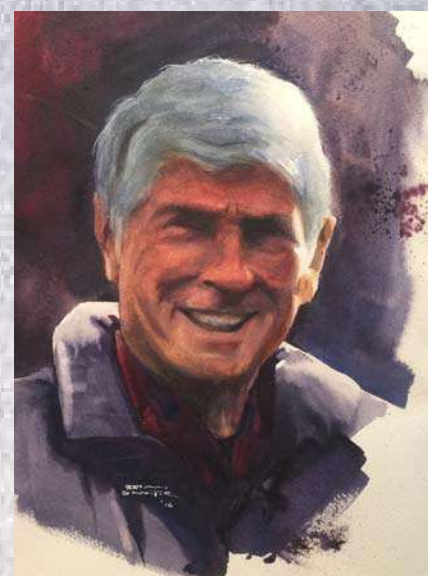
Tuesday 1 November: **Receiving day** for hand delivered 9.30-11.30 am

Friday 4 November: **Splash Opening** night party 5.30 pm - 7.30 pm

5 - 20 November: *Splash* 2022 Exhibition season 10 am - 5 pm

Sunday 20 November: 3 - 5 pm Buyers collect **SOLD** works

Monday 21 November: Collection of unsold paintings 11 am - 1 pm



Guest Artist Brian Baxter

Splash 2022 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**
- Two awards Small Work Merit Award **\$50** each.
- **Bryce Gallery Award for Tone:** A professional artist palette and watercolour set, value **\$325**.
- **Memelink Artspace Gallery People's Choice Award**

James McLauchlan Nairn (1859 - 1904)

Artist, teacher, and founder of the Wellington Art Club

by John Toft

James Nairn was the most influential painter to arrive in New Zealand in the last decade of the 19th century, 'and we only got him,' wrote one of his most prominent pupils, 'because he was told he would die if he remained in Scotland.' Before emigrating to New Zealand Nairn was a member of the Glasgow Boys, a progressive group of young painters who developed an international reputation for their work. In his book, *The Glasgow Boys*, Roger Billcliffe wrote, 'Nairn was to be recognised as a senior member of the group in the two or three years before he left Glasgow for New Zealand in 1889. It was his intention to return, as the visit was purely therapeutic in order to help him convalesce from an illness, probably tuberculosis, which the Scottish climate had aggravated'.

Nairn chose New Zealand because he had family already living here. An older sister, Isabella, lived in Matura, while one of his brothers, Archibald, worked as an accountant in Wellington.

On the voyage out, Nairn repainted his cabin blue, green and gold, enraging the captain who declared Nairn was 'stark, staring mad.' Wellington art critics were later to voice similar views regarding Nairn's colour choices.

Nairn landed in Dunedin in January 1890. Initially he lived with his sister in Matura. Later that year he moved to Wellington, where he lived with his brother and family and rented an upstairs studio in Manners Street.

A Teaching Position

Initially Nairn supported himself as a painter and cartoonist but was soon offered a teaching position. Mary Richardson, later better known as M. E. R. Tripe, saw a sign in Manners Street advertising an exhibition of paintings by James Nairn. She later recalled 'one felt that at last one was seeing something worthwhile. I went to the School of Art and told Mr Riley about the "new" man.' Nairn was asked to join the staff as instructor of a new life class, which included drawing from the nude model. Controversy ensued. However, despite the scandalised reaction of puritanical parents and members of the public, Nairn proved to be a popular and inspirational instructor. He remained on the staff for the rest of his life.

The Academy and the Wellington Art Club

In addition to his teaching duties, Nairn was prominent in the



James Nairn

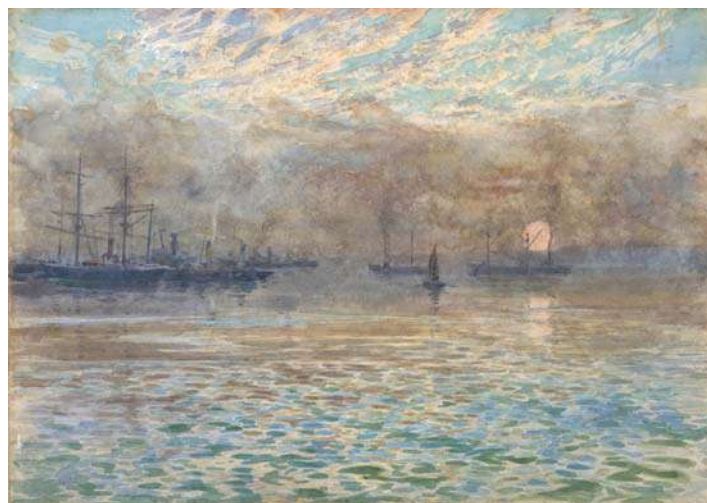
Wellington art scene. He joined the New Zealand Academy of Fine Arts soon after his arrival, serving on the Council from 1890 until 1898, when he was elected vice president. In 1900 he became an ordinary councillor but in 1902 he was vice president again. He remained actively involved with the Academy until his death in 1904.

A myth has developed, repeated in a number of books on New Zealand painting, that Nairn founded the Wellington Art Club because he was unhappy with the Academy. The evidence, however, does not support this assertion.

In *Portrait of a Century*, Robin Kay and Tony Eden wrote 'It has been said that Nairn started the Wellington Art Club in 1892 because he was depressed by the state of the Academy. More realistically the Academy claims that the club was started in response to members' requests for art classes, which is supported by the fact that the Art Club met once a month in the Academy rooms. Nairn was keen to promote opportunities for artists to discuss art, which was not possible in the Academy as it was then structured.' In her M.A. thesis, *James McLauchlan Nairn: the New Zealand years*, Victoria Hearnshaw wrote, 'Nairn made it clear from the outset that the club had not been set up in opposition to the Academy. The fledgling club was, as he put it, only "filling a want which the Academy did not provide at present."' Most members of the Wellington Art Club were also NZAFA members and the Academy president was made an honorary member.

The Wellington Art Club met monthly, offering members a forum for discussion and an organised programme of activities. Copying of paintings was forbidden, plein air painting and drawing from life encouraged. In the club's first years it also held annual exhibitions of members' work.

Paintings by Wellington Art Club members in its first exhibition, which included works sent by the country's other art societies, proved altogether too radical for the Evening Post's reviewer who proclaimed them 'bilious as to colour, inchoate in form and



Winter morning Wellington by James Nairn

the creations of disordered imaginations.’ ‘From the chromatic lunacy of much of the Wellington section,’ the critic continued, ‘it was refreshing to restore the shattered sense of form by passing onto the Auckland section.’

Pumpkin Cottage and Plein Air Painting

Nairn was a staunch advocate of plein air painting. ‘There is nothing which I believe tends more to advance art,’ he wrote, ‘than young, vigorous and healthy painting outside.’

During his first summer in Wellington, Nairn explored the area north of the city looking for suitable painting locations. He was impressed by the area around Pauatahanui, and later rented a nearby cottage at Golden Gate, Paremata.

Around the same time, F. W. Haybittle, his brother’s employer, introduced Nairn to his cousin, Charles Haybittle, who ran a dairy farm at Silverstream in the Hutt Valley. This was the beginning of Nairn’s association with the location that one of his pupils, M. E. R. Tripe, called ‘his beloved Silverstream.’ Nairn was later able to rent a cottage, Pumpkin Cottage, on Haybittle’s farm. Its proximity to Silverstream Railway Station made Pumpkin Cottage a perfect painting getaway.

Scenes of Rural Life

Nairn was to paint a series of works depicting rural life in the Hutt Valley. This was a time when the land beside the Hutt River was mainly occupied by small farms and market gardens. Like the other Glasgow Boys, Nairn was strongly influenced by the French painter Jules Bastien-Lepage who had declared ‘Nothing is good but truth. People ought to paint what they know and love. I come from a village in Lorraine. I mean, first of all, to paint the peasants and landscapes of my home exactly as they are.’

Inspired by the works of Bastien-Lepage, one of the Glasgow Boys’ favourite subjects was life on the land in rural Scotland. It is not surprising, therefore, that when he came to New Zealand Nairn chose to paint farmers, market gardeners and milkmaids at work on the land.

The faces of the peasants in Bastien-Lepage’s paintings reflect the arduous nature of their lives. As a plein air painter, he preferred the consistent light of overcast or cloudy days, so his palette tends to drabness. Nairn, on the other hand, presents a much more idyllic picture of life on the land in New Zealand.

Pumpkin Cottage became a gathering place for Nairn’s fellow art club members and attracted artists from around the country. However, they did not share Nairn’s interest in painting farm workers. The cottage continued to attract large numbers of artists long after Nairn’s death, among them Sydney Higgs and Nugent Welch.

Painting the Landscape

Landscapes and seascapes were Nairn’s main subjects. In an article, he wrote that artists should recognise that landscape painting was not “view painting” or “painting portraits of places”.



Wellington Harbour by James Nairn

He advised them to follow the example of Constable or Corot, whose preference was for the beauty of intimate landscapes - the grand view or panorama should be disregarded. His verdict on Van der Velden’s painting *The Otira Gorge* was ‘It tends to scenery painting,’ something he strongly disapproved of: ‘Constable and Corot and Lawson, and many others I could mention,’ he wrote, ‘would never have thought of painting The Sounds.’ A visitor to the Wellington Art Club’s first exhibition remarked that it was the first show he had attended where there was no painting of Mitre Peak.

Capturing the New Zealand Light

Australian artist Sir William Dargie described how, on his first visit to New Zealand, he was struck by the individuality of the New Zealand light and atmosphere, something he had seen nowhere else in the world. To paint it convincingly, Dargie asserted, ‘an objective eye is needed. European formulas and pre-conceptions do not apply.’ Capturing the country’s distinctive light, Dargie wrote, posed ‘a depictive problem which has exercised the minds of New Zealand artists since the first Europeans came to the country and which has had a profound effect on the development of its landscape painting.’

Nairn, who was preoccupied with depicting light and atmosphere, advised his students ‘one should do three sketches a day – one before breakfast, another before 12, and a third after 3 o’clock in the afternoon.’ When he exhibited his painting *Changing Pasture – Noon* at the Academy, the press commended him for capturing the quality of the New Zealand light. The *New Zealand Mail* drew attention to Nairn’s ‘good grasp of the values of New Zealand scenery, and the powers of its clear air.’ The reviewer continued, ‘His colouring should be a revelation to those who can appreciate the blue and purple depths of which the New Zealand welkin [*sky, heavens, or upper air*] is capable. His masterly treatment of light is particularly noticeable, the cloud-flecked sky quite glowing in the heat of the noon-day sun,

whose very intensity of radiance throws into vivid depth the cooler forest shades.'

Watercolours such as *Winter Morning*, *Wellington Harbour*; *Oatfields*, *Otago* and *Wellington Harbour* are good examples of Nairn's preoccupation with light and atmosphere.

Marriage

In March 1898, Nairn married Ellen Smith at Silverstream. She came from Greytown in the Wairarapa, but had family connections in the Hutt Valley, where Nairn probably met her. Ellen was much younger than Nairn - only nineteen at the time - a tall handsome woman, described as having a zest for life; Nairn was thirty-eight. They had two daughters, Mari Bhan and Ellen May Victoria. After they married, Ellen became Nairn's favourite model.

An Early Death

Nairn had never been strong. While painting outdoors near Motueka, he caught a serious cold and returned to Wellington where he died at home shortly afterwards, apparently from peritonitis. Almost his last words were 'I am afraid I shall not be able to go down to the school tomorrow.'

Nairn did not conform to the popular stereotype of the canny, tight-fisted Scot. He had no time for the commercial side of art, sharing his money with his friends when he had it and borrowing a pound or two to buy paint when he did not. After his death, the *Free Lance* reported, 'Like many artistic souls he left little for those remaining. His widow and two children, aged respectively two and-a-half and five years, are quite unprovided for.'

In the weeks following Nairn's death, a retrospective exhibition of over two hundred of his paintings was organised to raise money for his wife, who subsequently remarried twice, and his two daughters. Sir Robert Stout, in opening the exhibition, said that 'he knew of no other artist in any of the colonies who had done so much work of such variety and of such ability.'

Nairn's Legacy

Nairn died when he was at the height of his powers. Shortly after his arrival he was recognised as an artist of note whose work was quite different from that of other painters in the colony at the time. He was instrumental in changing the direction of painting in New Zealand from romantic depictions of impressive panoramas - scenery painting, as Nairn disparagingly called it - to a more modern interpretation of the landscape.

Christchurch painter and teacher Archibald F. Nicoll wrote, 'Nairn's influence was exceedingly intense - the outcome of his virile, dogmatic, almost aggressive personality. Those he won, he won irresistibly - and held. But Nairn's authority was restricted: it was centred in and about Wellington.' On a visit to Scotland, when Nicoll presented a letter of introduction to Sir James Guthrie, President of the Royal Scottish Academy, Guthrie's first question was 'Did you know Nairn?'

It had been Nairn's intention, when he set out for New Zealand, to eventually go back to Scotland. But as Roger Billcliffe wrote in his book, *The Glasgow Boys*, 'New Zealand captivated him, however, and he did not return.'

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Indulging in Watercolour doings in Western Australia

by Chriss-Ann Menzies

The 2nd International Watercolour Exhibition was held in Fremantle, a lively historic port city. It is the epicentre of culture and the arts in Western Australia.

Despite cancellations and postponements due to Covid over the past two years, the Watercolour Society of Western Australia decided to go ahead with the exhibition. There was a truly brilliant display of the versatility of watercolour. 150 paintings from around the world illustrated styles from misty, esoteric, soft and gentle, to bold and vibrant. There was humour, sweeping landscapes, thoughtful portraits and engaging abstracts, much to absorb and enjoy. The New Zealand paintings had their own alcove in a great position. I felt proud of our artists.

After the opening night, there was a day long Plein Air competition held in Fremantle. Artists registered at 10am and painted scenes around the port city. They returned at 4 pm for judging by Joseph Zbukvic and Lisa Wang. Many and varied paintings were quickly matt boarded and hung for display and purchase. with a skilled watercolourist receiving a significant prize of \$2,000. Joseph Zbukvic held a 3-day Plein Air workshop, but the vagaries of winter weather saw paintings and kit blown into the water by persistent rain storms. All rather familiar for a Wellington artist. The Western Australia committee promote plein air painting.

Lisa Wang tutored a 3-day workshop for Intermediate artists and above. Each day was preceded with a brief lesson in Mandarin and instruction on the necessity of daily drawing practice. Lisa concentrated on colour temperature, tone variation and the favourite - edges both soft and hard. It was exhausting and energising at the same time.

The gallery space in the Moores Building was informal with wine barrels as tables and chairs grouped around. A great mix of younger and older viewers met for coffee and lunch while discussing the art. At this 2nd International Watercolour Exhibition Fremantle fifteen countries participated. Several nations chose not to send paintings, among them Russia and Nordic countries.

I would like to commend the President, Sue Payne and the committee, many of whom I met at the Inaugural International Exhibition two years ago. In an uncertain world, they have been brave in their vision. At the time of my departure, the Fremantle City Council offered Watercolours Western Australia a gallery space in the Shipwrecks Museum for 60 paintings, to educate and promote the art of watercolour, the City Council to fund everything. I admit to a pang of envy! I wish to thank the Western Australia Society for their hospitality and friendship. I look forward to repaying their kindness in New Zealand. I assured them of beautiful scenery and a very warm welcome.



Sue Payne and Chriss-Ann Menzies with the New Zealand paintings.



Second place Gordon Harris Winter Watercolour Competition

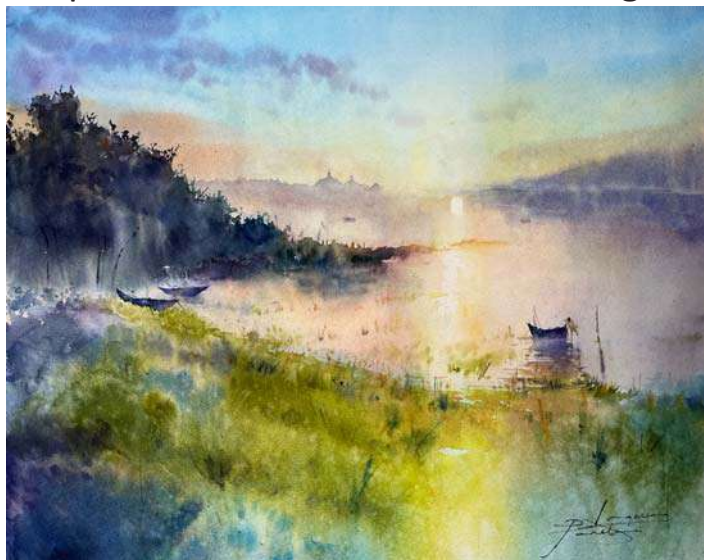


Winter tree by Pauline Hailwood

Judges comment: *“Cleverly using negative and positive space for the bush, good choice of colour for winter feeling.”*

“Winter Trees was inspired by the patterns and shapes around and between the vertical shapes viewed from my studio windows. I paint this subject frequently and in all seasons. These paintings always begin with a busy textured background. I place fibres and oriental papers on 300 gsm Cold Press paper and pour watercolour on top. When dry all fibre and paper is removed leaving very interesting white marks and lacy lines. Vertical shapes, foliage and branches are defined with negative painting. I enjoy working with shapes, layers and texture. Colors used are Windsor and Newton, cad.yellow, cad.red light and cobalt blue.” - Pauline

People’s choice Award to Pamela Lagrosa



Kiss of Dawn by Pamela Lagrosa

142 likes Instagram and **79** likes Facebook with comments:

“this speaks of hope and positivity”, “Perfect”, “Amazing!”, “Beautiful”, “Perfection”, “So pretty, well done Pam”, “Love the mix and the effect of the colours”, “I keep looking back to this painting” etc

Runner up Anna Guild

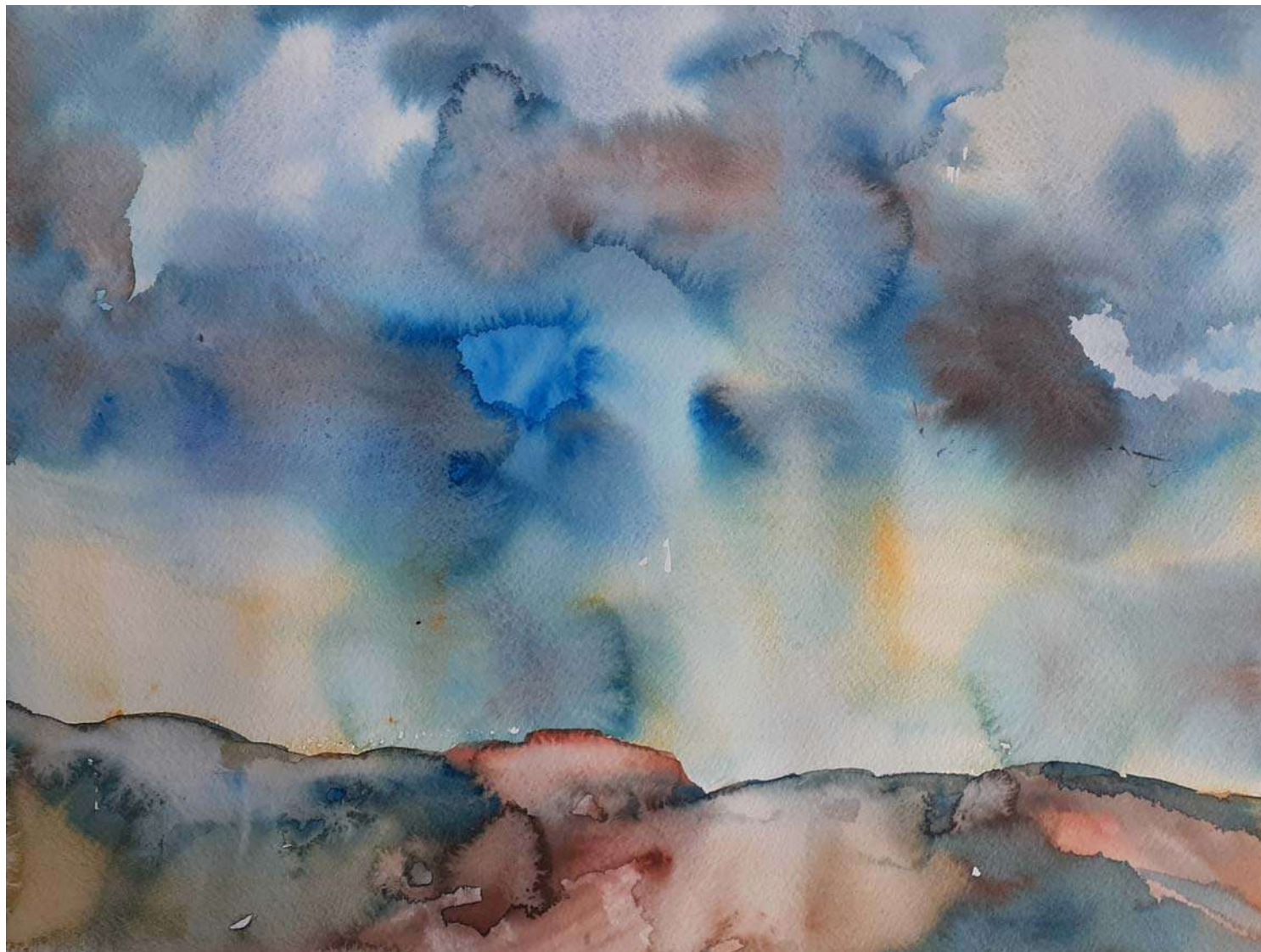


Willa by Anna Guild

125 likes Instagram and **21** likes Facebook with comments:

“Beautiful”, “Gorgeous”, “Wow this is phenomenal”, “Wow stunning”, “This is incredible”, “Love this”, “Beautiful - the peaceful innocence of a little granddaughter”, “Really like the light captured and the eyes! well done”, “Love the crisp clear colors on this beautiful girl”, “seriously incredible” etc

Third place Gordon Harris Winter Watercolour Competition



Storm Clouds over Motutapu Island
by Richard Hall

Judges comment:

“Great bold style of the wet on wet , using strong colours giving this painting a feeling of stormy weather.”

“Watercolour is my chosen medium. Its spontaneity, fluidity and sometimes unpredictability encourages me to paint quickly with a minimum of drawing, using mainly wet on wet with big brushes and a limited colour palette. I try to suggest the essence of a scene, with as few brush strokes as possible. The billowing stormy clouds above Motutapu Island were painted with a base wash of yellow ochre and french ultramarine, into which I dropped puddles of different blues and allowed the watercolour to take over.” - Richard

Ashburton Art Society Exhibition winners



Adreinne Pavelka with her winning painting at the Ashburton Arts Society Annual Exhibition. There were over 400 entries in the exhibition and Suzie Millichamp was the Guest artist.



Scott Automative Watercolour Winner: *Snow Flurry Over Mt Ruapehu, Whakapapa, New Zealand* by Libby Kemp

Helen Reynolds - Phthalo + Quinacridone + Azo

Compiled by Catriona Cunningham

Helen Reynolds is an abstract multi-media artist living in Wellington, New Zealand. She has an experimental approach to her arts practice with her ideas finding expression through drawing, painting, sculpture and installation. The common thread running through all these art disciplines is her exploration of systems, layering and translucency. In the last two years this has led her to explore these themes using the medium of watercolour where she has been able to fully explore its translucent, luminous qualities through the layering of coloured pigments. A selection of her watercolour works has been on display recently at her solo exhibition *Phthalo + Quinacridone + Azo* at the Toi Gallery at Pataka in Porirua.

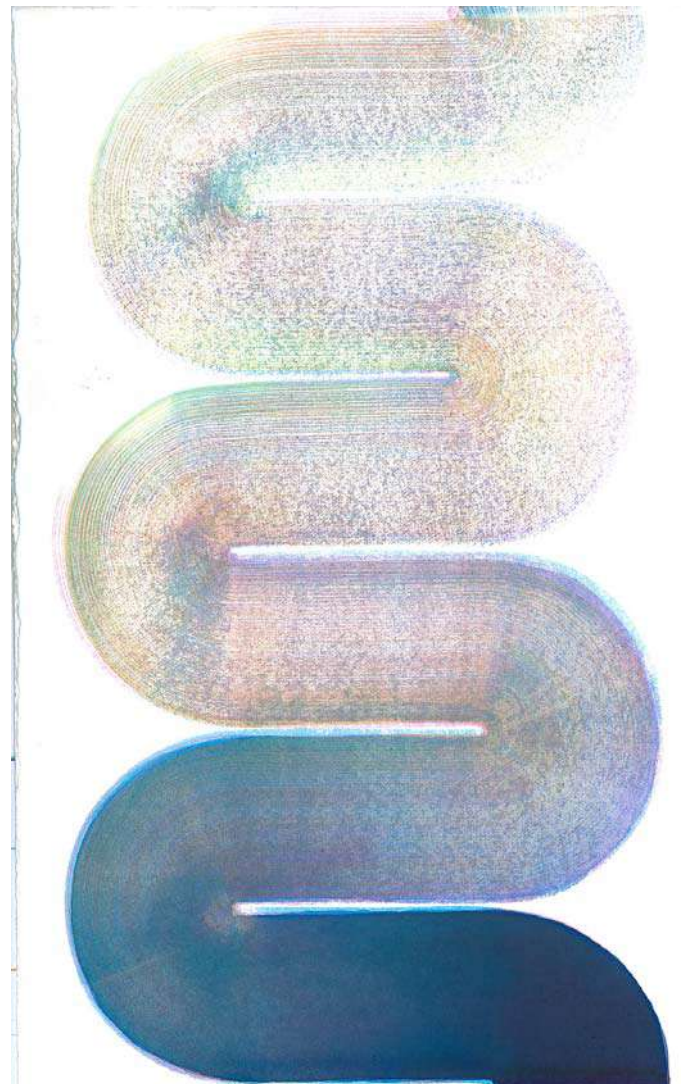


Helen Reynolds at Toi Gallery at Pataka in Porirua

I first became aware of Helen's work when visiting the Cleveland National Art Awards hosted by the Otago Arts Society in Dunedin in 2021. The awards are open to artists throughout New Zealand in all art disciplines so the resulting exhibition had a diverse range of work on display. Helen's watercolour painting *Quinacridone & Phthalo 1.3* consisted of a single brushstroke of intense magenta at the top fading to a lighter cyan blue as it continued down the page. I was immediately drawn to its minimal qualities whereby watercolour had been reduced to its very basic elements of brush mark and pigment on paper. Since then Helen has developed her watercolour paintings further, introducing yellow into her colour combinations and creating a huge body of work around the simple motif of a single turning line.

Helen's solo exhibition shows just a small selection of her watercolours from this intense period of working. Each painting in this series is executed in the same way every time. She begins by loading the brush with phthalo blue and pulling it across the surface of the paper in one continuous turning brushstroke without reloading the brush or lifting it off the paper. The blue pigment is allowed to dry and then the process is repeated again but this time with quinacridone magenta and then lastly with azo yellow. Once these initial brushstrokes have been completed, Reynolds will spend weeks patiently building up the layers with delicate subtle washes to create a depth and intensity of colour until she is happy with the results.

Helen began using the form of the single turning line years earlier through a course led by innovative art educator Marcel Baaijens. She felt her painting practice had become painstakingly slow and over anxious and wanted to return to the sheer joy and pleasure of painting. She developed the single



PQA 1.4.16 by Helen Reynolds

turning line motif as a way to just enjoy the pure sensuous pleasure of the brush meeting the paper. This eventually developed into a series of ink paintings whereby she would paint the same turning line day after day for months in a meditative practice. The aim was to arrive at a place where she was able to be completely present with the ink, the brush and the paper. This series culminated in one single brushstroke 21 metres long made in one stroke of a 64cm brush. This painting took about 7 minutes to paint but she says *"I think it took about a year for me to get to the place where I could do that."*

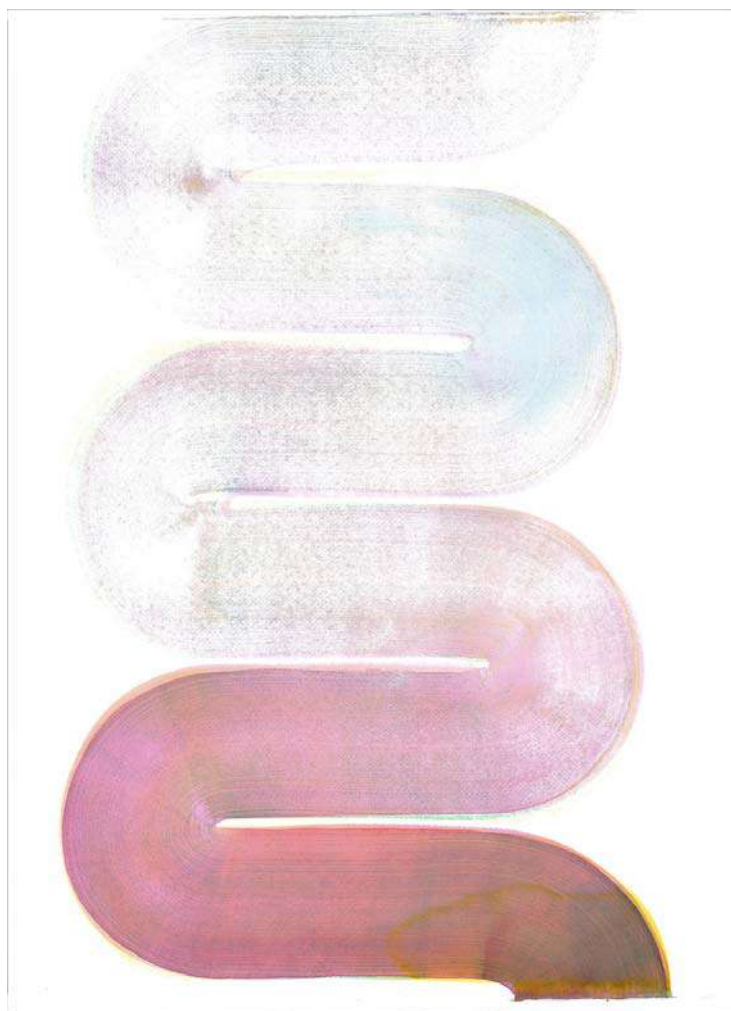
Shortly after this life took Helen and her family in a totally new direction with a volunteer posting for the VSA to Timor Leste. A lack of good quality art supplies in the country meant that large scale painting was impossible and the most practical solution would be to work with digital photography and video. So she focused on telling the stories of the people there by filming and editing a documentary film. The resulting 20 minute film titled *"While I Can Lift My Hands"* is about a collective of women entrepreneurs in Timor Leste and has since been selected for screening at a variety of film festivals throughout 2019 and 2020.

During this time overseas her daughter became very ill so a move back to New Zealand was necessary. With limited time available, Helen decided to try watercolour as it gave her flexibility to continue her art whilst also being on hand to assist with her daughter's recovery. She began doing tiny swatches of colour which progressed onto quiet observational studies of flowers which helped to bring a peaceful focus during these difficult years. Once her daughter's health improved, plans were made to return to Timor Leste to work again on filmmaking within the community. However a month before setting out all volunteers were evacuated by the VSA and the borders were closed due to the coronavirus pandemic.

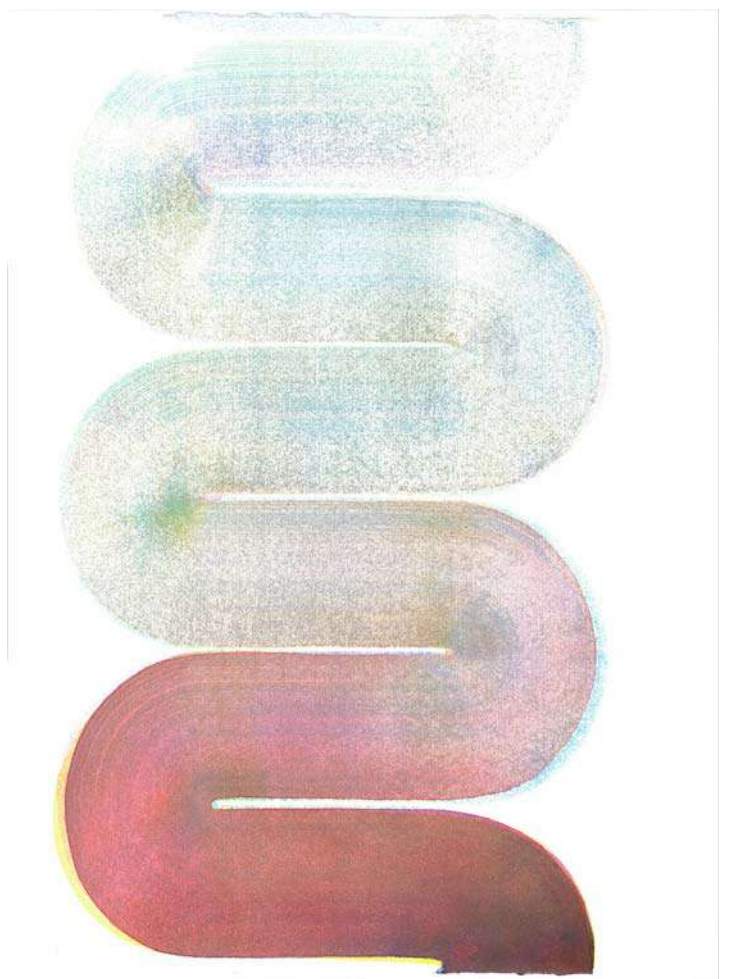
By this time Helen was hooked on watercolour, loving what she describes as both the translucency and the treacherous nature of the paints. The meditative practice that she had originally developed with her ink paintings was applied to her watercolour painting. So in early 2021, during the New Zealand lockdown she began a methodical exploration of her single turning brushstroke in combinations of phthalo blue and quinacridone magenta before incorporating the azo yellow. She decided to limit herself to these three particular primary colours using Daniel Smith watercolour pigments because of their translucent qualities and ability to create almost a full spectrum of colour.

The systematic approach she had developed previously also allowed her to work on a batch of paintings at a time. Each individual painting is part of a unit with between 10 to 18 individual paintings making up a unit. The numbering in the titles reflect their order of production. For example *PQA 1.4.16* translates as Phthalo Quinacridone Azo painted in 2021, from Unit 4, being the 16th painting in that unit. Looking at this body of work it becomes apparent that the systematic, meditative approach of her working process is as important as the final outcome. This is confirmed by Helen who says *"Process and practice - it's as much about the practice as it is about the finished work"*

In each painting Helen aims to paint the same shaped brushstroke each time. She says that *"Every time I paint it, I try to bring all of myself to this brush, this piece of paper, this paint,*



PQA 2.2.4 by Helen Reynolds



PQA 2.2.5 by Helen Reynolds

this moment.” As the brush responds to her application there will always be slight variations in how much the brush is loaded with pigment or how much pressure she uses. It is these slight differences that enable the watercolour pigments to create beautiful unpredictable combinations of colour along the line as the translucent primaries layer over each other. The colour of the line is strong at first when the brush first meets the paper but becomes lighter as the paint is absorbed into the paper.

Throughout this series Helen has experimented with a variety of watercolour paper sizes and textures to see how much paint it would soak up from a loaded brush in one continuous brushstroke. Her initial experiments were A4 in size but as her work progressed she felt that she was able to tackle watercolour sheets up to A1 in size. Working larger did create more challenging technical difficulties though and she found that a paper heavier than 300gsm was necessary to avoid ‘blooms’ that might distract from the subtle gradations of colour she was aiming to achieve.

Overall with this body of work Helen liked the idea of taking the medium of watercolour which has historically been derided as a ‘women’s art’ medium and pushing it out there to be bold, strong and adventurous. Her exhibition of selected works within this series gives power to this ideal. Exhibiting them as a collection in an art space such as Pataka adds credibility to the medium of watercolour asserting that it can take centre stage within a contemporary art context as well as any other painting medium.

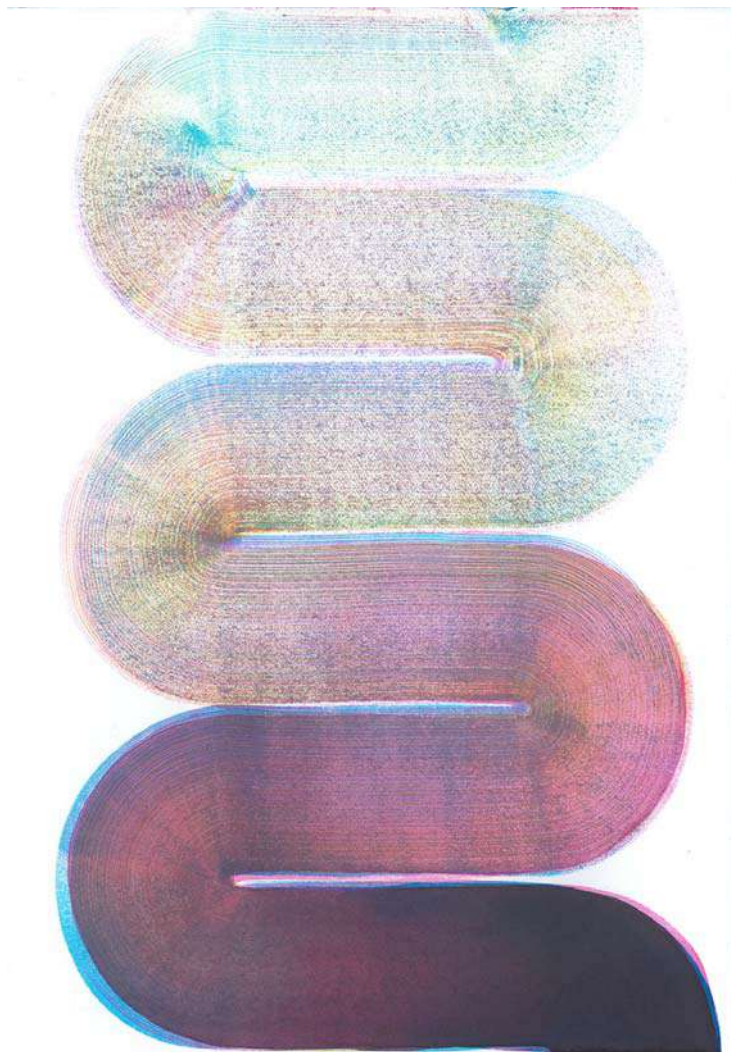
It has been interesting to research Helen Reynolds’ working process and discover the thoughtful complexity behind the apparent simplicity of her watercolour paintings. There is much to consider and enjoy about her watercolours - bright rich colour contrasting with subtle neutral colours, dark intense layers contrasting with very light translucent areas. Overall there is a sense of movement and luminosity in the paintings created by the continuous brushstroke and the way Reynolds has manipulated the watercolour medium to create a play between the layers of colour. By reducing watercolour down to its most basic elements Reynolds has managed to bring into focus the possibilities and variables that are so special to this medium and what makes working with watercolour so endlessly fascinating.

Sources

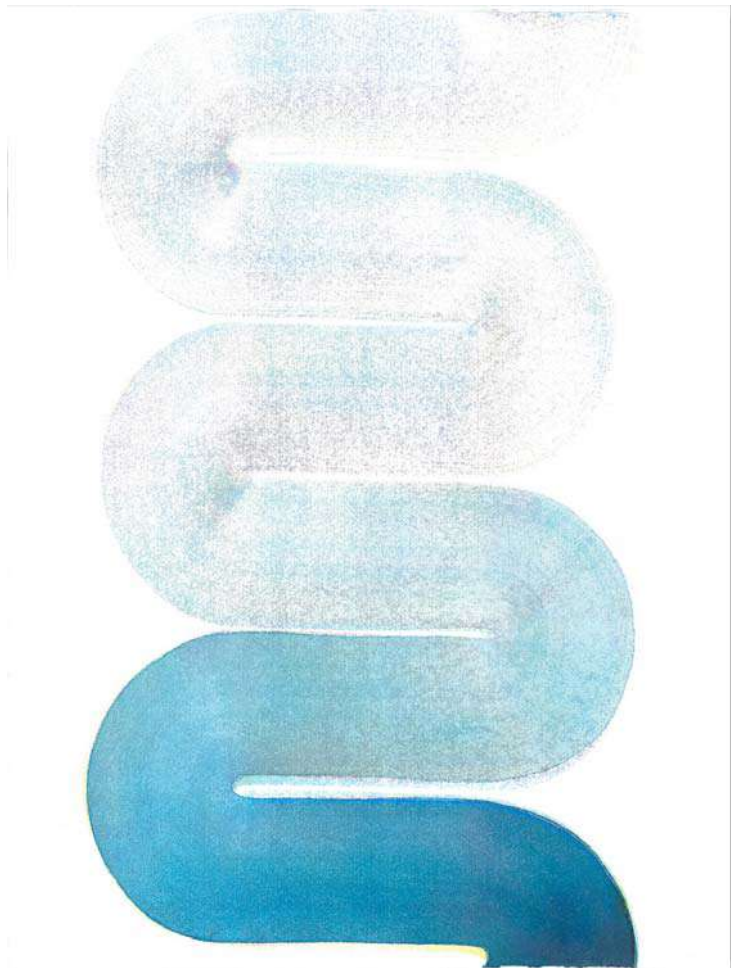
<https://www.helenreynolds.co.nz/>

<https://www.instagram.com/helenrachelreynolds/>

<https://pataka.org.nz/whats/>



PQA 1.4.15 by Helen Reynolds



PQA 2.2.1 by Helen Reynolds

Fun Day Review: Amazing day! Please can we do it again?

by Rob James

“Amazing day! So enjoyable! Please can we do it again?” were comments made after this incredible day, stepping out of the cold, grey weather and immersing ourselves in a variety of deliciously colourful and stimulating activities. Sue and Charlotte expertly taught a host of contrasting techniques, art forms and exercises, making us observe, experiment, be brave and courageous, to develop our skills and produce some beautiful pieces to take home and treasure.

Sue started by demonstrating a stunning wet-in-wet autumnal tree reflection painting, which we tried, using all the rich hues of gold, yellow and crimson that we could muster in our collections. We let “Mistress Watercolour” do her glorious thing of running and blending to mimic reflections, randomly making new colours, giving us a sense of freedom, being bold and appreciating the unpredictable nature of watercolour, to achieve exciting results.

Charlotte guided us through painting a colour wheel, mixing colours on the paper itself and talking through the use of primary and complementary colours. Her passion for astronomy led to the creation of a spectacular, celestial sky painting with exploding supernovas, intense glowing sunsets and finished with exquisitely sprayed white stars, using a rigid bristle brush. Absolutely inspiring! A gentler pace followed our lunch, working on a winter flower study, taking our learnings from the morning into a more complex structural work, painting backgrounds and grading our washes, to create delicate striated



petals on camellias, hebes and impatiens. We were given heaps of encouragement and support and increased both our confidence and ability, while moving between tasks in a relaxed and interesting way and having fun. I would love to do this day again and recommend it to everyone!

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Review: Wellington Washes & Edges with Charlotte

by Mary Beth Cook

Charlotte created such a great atmosphere for learning. She is a warm person with a really engaging style. She is an excellent teacher, and her approach is structured and clear – but very relaxed and fun. Her camera set up let us see everything she was doing as she taught us how to apply watercolour to wet and dry paper, how to create hard edges and how to soften them, and different ways to do washes.

Having a full weekend meant that we weren't rushed and could really get into what we were doing as we worked through exercises to learn technique and then worked on paintings with a range of subjects involving water, sky, boats, people and fruit. The group had a range of experience, and I believe everyone learned something new or had a moment out of their comfort zone – Charlotte made it easy to try new things.

Beyond using watercolour as a medium, we also learned important fundamentals of composition, perspective and drawing figures as well as tips on negative painting. More importantly we got a lot of encouragement from Charlotte and inspiration from lovely examples of her work.



Review: Weekend workshop Step by Step Watercolour with Jacky

by Carolyn Hope

On a damp and blustery Wellington day, 14 of us met at the Karori Arts Centre for a much anticipated workshop with renowned artist and tutor Jacky Pearson. As beginners and early learners, this was our first venture into painting and into watercolours, feared by many as far too difficult to master. Despite reading "how to" books with beautiful examples of Devonshire cottages and watching Youtube, I found nothing beats observing live demonstrations, and having a go with one-on-one help.

It was extraordinary how much Jacky covered. She demystified the colour wheel which we painted. She explained warm and cool colours and their "personalities". We painted a lemon to show tonal range in monochrome then in colour using lemon yellow and its surprising complementary purple for the shadows. This was followed by our first landscape with atmospheric perspective, washes, wet-on-wet and wet-on-dry effects.

Every step was demonstrated by Jacky. We learned colour mixing, the dilutions of paint from weak tea to paste and ways to hold brushes for different effects. Day one finished with stretching paper – pulling it after a good soak before taping onto hardboard. On day two, the dry paper was astonishingly flat, ready for painting. The day finished with a landscape of billowing



clouds and a headland, finished with a tiny sailboat perfectly placed on the golden mean for compositional effect. We enjoyed forming the yacht using masking tape and wiping out paint to leave a white sail. I now see clouds so differently as blues and magenta and raw sienna, negative spaces, scumbling and washes. I can't wait to buy my first Da Vinci Casaneo round. Thank you Watercolour New Zealand and Jacky for this opportunity to venture into the world of watercolour.

Review: Kaikoura road trip for Washes & Edges with tutor Charlotte

Wendy from Kaikoura Arts Society engaged Charlotte to teach a weekend workshop on 13/14 August. Takahanga Bowling Club was the perfect venue with a wall mounted 42 inch TV and plenty of tables. The Art Society paid the members' fees to attend out of their accumulated funds. It was a super weekend to learn technique and information about materials. Write to the committee if you want a workshop in your province.



Upcoming Workshops

Two day Workshop:

Class 2022/6

Pushing your boundaries in Watercolour with Pam Lines

Tutor: Pam Lines
Dates: Thursday 22 and Friday 23 September 2022
Times: 9:30 am - 4.30 pm
Venue: Karori Arts Centre, 7 Beauchamp Street, Karori, Wellington

Class level: Intermediate to Advanced

Student fee: \$200

This workshop is for artists wanting to loosen up their approach to watercolour and move to the next level of intuitive painting. Areas covered will include techniques for abstract painting, being creative, understanding symbols, the power of scribbling and future planning. Pam Lines' mantra is "Keep it Simple - Feel the Essence". She works with a limited palette, wet-on-wet, aiming to connect the viewer to the feel of the scene. She uses the versatility of the medium and capitalises on its unpredictability. She has a Diploma of Art and Creativity (Honours).



To book THIS workshop please email bookings@watercolournewzealand.nz

Two day Workshop:

Class 2022/5

Pushing your boundaries in Watercolour with Pam Lines

Tutor: Pam Lines
Dates: Saturday 24 and Sunday 25 September 2022
Times: 9:30 am - 4.30 pm
Venue: Wellington Art Club, 27 Chelsea Street, Miramar,
Class level: Intermediate and Advanced

This class is full



Weekend Workshop:

Class 2022/7

Watercolour landforms

Tutor: Charlotte Hird
Dates: Saturday 22 and Sunday 23 October 2022
Times: 10am – 5:00pm
Venue: Wellington Art Club, 27 Chelsea Street, Miramar
Class level: Early learners to experienced painters
Student fee: \$200

Dramatic landforms catch the eye and intrigue me to capture the forms in watercolour. Learn how to capture the light on the ridges and define the dark valleys filled with shade.

In this two day workshop you will use the core techniques of watercolour to paint landforms. We will refresh our knowledge of washes and edges, then use them to create four beautiful landscape paintings.

By the end of the weekend you will be able to:

- use a variety of washes and edges in your paintings
- use wet into wet techniques
- achieve spatial depth in your landform paintings

Students please bring your brushes, palette, paints and six A3 sheets of 300gsm.



Crown Range by Charlotte Hird



Kura Te Au by Charlotte Hird

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

Monthly Outdoor Painting Groups

Wellington Group Sunday 10 am – 12 noon

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

- 18 Sept **Island Bay Beach carpark**, The Esplanade, Island Bay
- 16 Oct **Parliament Grounds**, Molesworth Street, Thorndon
- 20 Nov **Balena Bay**, Evans Bay Parade, Wellington
- 18 Dec **Queen's Wharf Outer-T**, CBD Wellington

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

If you would like to be on the **MOPG mailing list** please email: info@watercolournewzealand.nz; Subject "Wgtn MOPG mailing list"

Canterbury Watercolour Plein Air Group

Newly established monthly plein air outings for watercolour artists in the Canterbury region. Artists of all levels most welcome. Plein air is considered challenging but the experience of painting outdoors and the stimulating environment will have a positive effect on your well-being and technique. Advice is always available. For news updates and events please visit our Facebook page: www.facebook.com/groups/258405936508559 or email: jethomasnz@gmail.com

Friday 16 September: Lyttelton Te Ana Marina - 10 am - 3.30 pm

B.Y.O lunch or 2.30 pm Lyttelton Coffee Company for coffee

Friday 14 October: Orton Bradley Park 10 am - 3.30 pm B.Y.O

lunch or 2.30 pm Orton Bradley Park Cafe. Park entrance fee

\$5 per adult, \$1 per child, \$10 per car load

November: we plan to head for the mountains, details to come

Important Dates for your Diary

- 24 Oct** Closing date for *Splash* 2022 entry form
- 26 Oct** Delivery day couriered entries to **Pack & Send**
- 1 Nov** **Receiving day** hand deliveries 9.30 - 11.30 am
- 4 Nov** **Splash Opening** night party 5.30 pm - 7.30 pm
- 5-20 Nov** **Splash Exhibition season**
- 2-6 Dec** **Carterton Paintaway** - inquires to email bookings@watercolournewzealand.nz

Welcome to our new members:

Natalia Olssen - Cromwell, **Sheree Kennington** - Christchurch, **David McLean** - Te Kuiti, **Clare Hutchins** - Wellington, **Wendy Smith** -Kaikoura, **Rachel Ratten** - Timaru, **Allan Horwell** - Timaru, **Sarah Gunningham** - Blenheim, **Carolyn Hope** - Richmond, **Kerry Irvine** - Timaru, **Jingyi Wang** - Auckland, **Svetlana Elfimova** - Wellington, **Liz Stretton** - Paraparaumu, **Cassandra Shields** - Wellington, **Annan Song** - Auckland, **Lynne McCarthy** - Auckland, **Michelle Hotham** - Auckland, **Pamela Joy Lagrosa** - Wellington, **Karen Ghosn** - Mount Maunganui, **Alison Widjaja** - Auckland, **Alison Preston** - Wellington, **Maren Domke** - Bulls



The old bank by Wayne Kelsall



Charlotte tutoring at the Wellington monthly MPG with a quick one point perspective refresher before sketching Jackson Street, Petone.



Look out for the flag at the Wellington MOPG and gather around for a demo or to hook up with other painters.



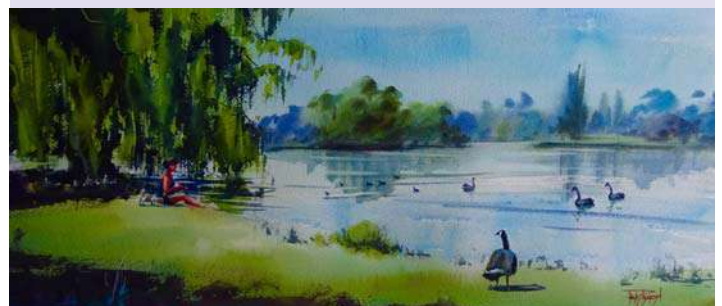
Watercolour New Zealand
Paintaway to Carterton
in Wairarapa
Friday 2nd - Tuesday 6th
December 2022



Members and partners are invited to join a Watercolour New Zealand Paintaway to Carterton, Wairarapa

We will have a long weekend to paint, enjoy the scenery in Carterton and the surrounding area 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. Carterton is a small village in the Wairarapa with some very old wooden buildings, and with a backdrop of spectacular mountains and farmland. Paintaway artists must be subscribed members of Watercolour New Zealand.

Please register by 20 November 2022



Register now: bookings@watercolournewzealand.nz
Subject line: Paintaway Carterton