



**WATERCOLOUR
NEW ZEALAND Inc.**

Winner of the Watercolour New Zealand Supreme Award at Splash 2022



Joy of Watercolour by Bernadette Parsons

Newsletter 190 December 2022 to February 2023

Inside this issue

Splash highlights Pg 1-11



Autumn Vines by George Dight

Brian Baxter on Pg 8



Afternoon light Spotswood by Brian Baxter

Tutorial Pg 12



Martin Necas

Chan Dissanayake Pg 15



Morning light by Chan Dissanayake

From President Chriss-Ann Menzies

For many, 2022 has been a year of insecurity. Happily, Watercolour New Zealand has moved along strongly. We have organised successful events which have given members pleasure and relaxation.

Splash ... the committee didn't know what to expect in these odd times. Have people been painting more or less? Would we receive more paintings or less than the usual number of entries? We did receive slightly fewer paintings than in previous years, BUT right now, we stand proud of a beautiful exhibition of very high quality watercolours.

Our guest artist Brian Baxter had produced wonderful works for our Splash 2021. As we are all aware, we had to cancel Splash to the disappointment of many artists. Brian has worked for two years instead of one. He has produced a beautiful set of paintings.

Our Splash opening night was a sparkling fun event. We had artists from all over the North Island and from the South Island. Many artists had not seen each other for years. With beautiful food, music and a simply stunning exhibition, it was a very special evening. Alfred Memelink commented that he was struck by the sense of family at the Splash opening party. What a compliment to us all!

Of course, none of this would have been possible without our amazing volunteers. Some people came a week before the opening and asked 'What can we do to help?' There was no shortage of jobs to be done and we had our exhibition on the wall and catalogued by Thursday evening. Amazing! Thank you New Plymouth, Waikato, Blenheim and Canterbury and of course our local volunteers! If you would like to learn about what goes on behind the scenes and make new artist friends, please consider volunteering at our next Splash.

A special thank you to our selection team, design layout team and of course our judge Brian Baxter. These jobs are largely thankless and unappreciated. But they are pivotal to the functioning of Splash.

None of this could get off the ground without meticulous planning and execution. I have the privilege to work with a fabulous committee. Energised and hardworking with an open mind to possibilities and expanding Watercolour New Zealand reach to other centres. One committee member lives in Blenheim and zooms in to every committee meeting. Please bring your suggestions for workshops, tutors and other watercolour happenings you would like to see in your area. We would love to hear from you.

During the year Canterbury artists have started a local Outdoor Painting Group. Elise in Auckland is keen to get something underway, along these lines. See page 16 for details.

Upcoming: we have the Carterton Paintaway with 42 people registered so far. It will be a wonderful time of the year to get out and about and paint.

Finally after the three pandemic years we have an international tutor Chan Dissanayake booked to tutor in March 2023. Winsor & Newton are again sponsoring our Summer Competition and the AGM will be held on 5 March.

So Watercolour New Zealand is humming along. Our very best wishes this festive season.

Chriss-Ann



Photo by Eva Kaprinyay



WATERCOLOUR NEW ZEALAND Inc.

National society for watercolour artists

President: Chriss-Ann Menzies
president@watercolournewzealand.nz

Vice Presidents: Marianne Linton

Treasurer: Jill Hartstonge 04 5676938
treasurer@watercolournewzealand.nz

Newsletter Editor: Charlotte Hird 021 373 887
info@watercolournewzealand.nz

We welcome new members

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

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

Winner of the Watercolour New Zealand Supreme Award

Prize \$1000

Joy of Watercolour by Bernadette Parsons

Judge's comment: Simplicity, clean lines, a limited range of analogous colours. What is left out is as important as what is put in. Strong balanced design. Light / dark, dark / light. The painting invites us to go in and find out what's upstream.

Bernadette : Joy Of Watercolour was an attempt to portray the bush on our beautiful Coromandel Peninsula. It is difficult to paint an area of bush without showing detail. This was my aim. By working quickly I was able to keep my wet on wet darks flowing to show enough form and depth without definite shapes to give an illusion of bush. My favourite element of painting, hard and soft edges, unplanned but luckily left behind, helped me to show significant patches of light.

I left my foreground as simple as possible as I wanted to create an area of peace for the viewer. We watercolourists are privileged in that we never need to tell the whole story. It is for the people who appreciate and understand our medium to become part of that story. Many thanks to Watercolour New Zealand for promoting our medium.



Photo by Eva Kaprinay



Photo by Eva Kaprinay

Bernadette Parsons receiving the Supreme Award from guest artist Brian Baxter.

Highlights of the pack in and hanging at NZAFA Gallery



New member, Vicki Knudsen, was one of the first through the door on Splash receiving day. Her story surprised us. She lives near Darfield, west of Christchurch. Her paintings for Splash were all wrapped to go, but when she took them to the courier depot, she was told they would not arrive in time. Undeterred, she jumped in her car, drove to Picton, crossed the Strait and

delivered the works in person. We gave her a warm welcome and appreciated her lovely paintings.



Committee member, Pete James, came from Blenheim to work for a solid four days, setting up the exhibition. Working with him on hanging the Small Works section was Hannah Martis. Hannah returned a day or two before Splash from an eleven-day walking tour in Nepal, bringing a pack of Nepalese handmade paper to trial.

Splash! by Jacky Pearson



Judge's comment: A difficult subject, handled with confidence. Light through waves is painted with skill and restraint. This is often overdone and over-obvious. Great movement in the waves. A simple range of colours.

Jacky: "Splash! was painted when I caught Covid last year in May at Kaka Point. I had photographed the wave in Houghton Bay and always planned to paint it. I wanted to create a dramatic rolling wave with undercurrent, cylindrical perspective and energy. I had a little shed on a cliff top to paint in and was able to really study the wave energy for hours. I then taught this

wave and learned more about it! I framed it and for a year I looked at it occasionally and realised that it was too still. It didn't have the energy and atmosphere I really wanted.

So I took it out of the frame and glazed various parts of the wave and background with about 10 thin transparent washes of various colours such as raw sienna, cobalt blue and white gouache. Each glaze was dry before I applied the next using a 4cm Hake brush. After many glazes the painting looked more as I had envisioned it. So glazing is my thing at the moment!"

Forest River by Duleep de Silva



Judge's comment: River detail has been purposely omitted, leaving it to the viewer's imagination. Many delicate colours were used, without allowing them to become messy or overpowering.

Duleep: "Rain forests have their own unique beauty. They are remote, rugged, wet and misty. A land full of tall, gnarled trees with twisting branches, massive roots touching river banks, rivers swollen from constant rain, overflowing water cascading through moss-covered rocks. But on sunny days, when sunlight filters through the overhead canopy of tall trees, patches of the dark, gloomy forest come alive with soft beautiful colours. That's what I have attempted to portray in this painting. I have used a wet-into-wet style of painting with limited colours to convey the atmosphere – a forest of large trees with crooked branches, overflowing river gushing through rocks while the background is lit up with the filtering sunlight."

Glorious Roses by Mitsuyo Field



Judge's comment: Nice use of warm colours and soft edges. Colourful but not overdone. Enough detail without trying to draw everything in.

Mitsuyo: These roses were displayed in a recent Kaikoura Rose and Flower Show. Each rose was showing its glory and saying, "Am I not beautiful? Paint me!" At first the lovely pink rose looked like the focal point, then the white seemed stronger. Which to choose, pink, red, yellow, white....? Finally the yellow roses won and the composition formed. I had to fight my urge to paint every flower in detail. The hardest part was accepting that I should stop, walk away and resist the urge to paint on. In fact, I hesitated to send it to Splash, fearing that it looked unfinished. Now I like the transparency which would have been lost if I had over-worked the painting.

Mt. Ruapehu, from the West by Roderick Weston



Judge's comment: Brings out the natural beauty of an icon of our landscape with an honest clean watercolour treatment.

Rod: For a scene to appeal to me it must have contrast between light and shade, strong colour and geometry of lines and shapes. The image in this painting had these elements, which suggested that a viewer might stop to absorb not only the scene but also the watercolour techniques used. The lower half of the painting has a combination of strong colours, both warm and cool, created by the late afternoon sun, while the sun on the snow has created some attractive blues. The whole painting therefore has a range of strong and varied colours. Styles in watercolour painting vary from impressionism to hyperrealism. Most watercolour artists today, tend to "smooth over" unnecessary detail in a way that is unique to this medium and makes it attractive. I consider that my style leans towards the realism end of the spectrum and has developed naturally rather than been taught.

Triplets by Amanda Brett



Judge's comment: Simple tones, good drawing, limited palette very suitable for the subject.

Amanda: My "Triplets" boats were not side-by-side in the boatyard but concept sketches helped me draw 3 similar shapes with varied angles and heights. My goal for this en plein air work was to paint all warm neutrals in the focal area and add pops of a cool accent colour followed by a complementary accent. I used a warm sludgy browny-reddy-grey for the hulls to provide a passage for the viewer's eye to follow around the painting. A cooled version of this colour formed the underpainting. The thrill of watercolour is to leave some shapes partly painted, some shapes bleeding into nowhere and colours running into other colours. I prefer to paint without continual reference to the subject. Years of creating observational sketches gives me a knowledge of the shape needed for a convincing yacht - or three! I can focus on producing an atmospheric, interesting and mysterious painting.



Gordon Harris Award for Innovation in Watercolour

Prize: \$200 Gordon Harris voucher for art materials

Up the Whanganui by Pam Lines

Judge's comment: Nice design, abstract but still recognisable as per the title. The artist does not enter into "gimmicky" effects. Very pleasant.

Pam: "Up the Whanganui was painted after a journey on the river. The feel of the spiritual mana and presence of the river was the force behind my expression of this piece. This painting is about what I felt on that journey not what I saw.

Using my 2 inch hake, a limited palette and a piece of flexible plastic, the paint was scraped, pushed and brushed across the wet paper to blend and flow. Where the paper was dry, sharp edges contrasted with soft.

For me this painting has an energy that goes beyond the surface of the paper."



Fletcher O'Hagan and Brian Baxter

Photo by Eva Kaprinay

Gordon Harris Award for Best Painting by a Junior Artist (Under 18)



Mt Ruapehu by Fletcher O'Hagan

Prize \$100 voucher for art materials from Gordon Harris

Judge's comment: Commendable rendition of popular recognisable subject. Nice use of granulation in mountain and sky. Well balanced.

Fletcher: "My painting is of Mt. Ruapehu, from the Desert Road. I chose to paint Mt. Ruapehu because, in the past, I have painted a lot of seascapes, so I decided to challenge myself. Throughout the painting, I aimed to use simple colours and a similar blue for the shadows, as this links all three sections of the picture together."

Patron's Award for the Best Small Work

Prize \$100

Judge's comment: The colour, simplicity and energy is captured in this small painting.

George: "This is a watercolour based upon the free-flowing colours of the Marlborough vineyards hence its style. The open spaces of the Marlborough vineyards with their Autumn colours have always inspired me to paint. This work is an impression of the region's vines. I used cadmium orange and cadmium yellow along with cobalt blue. I have found these three colours show this area to the best effect."

Autumn Vines by George Dight



Small work merit awards

X 2 Prize \$50 each

Seafloor Snapshot 1 by Sally Banks



Judge's comment: A delightful fanciful journey on the ocean floor.

Sally: "I have recently treated myself to a couple of Schminke's new granulating colours, in particular Deep Sea Green which I used in the background wash here. Getting the textured effect in a small format was a challenge and I was happy with the result. I hope I can replicate it in future as I continue to enjoy painting imagined underwater scenes. Thank you to Adrienne Pavelka for gifting the prizes and to

Watercolour New Zealand for the annual opportunity to hang our work, catch up with new and old friends and keep on learning."



Photo by Eva Kaprimay

Charming England by Sue Wild



Judge's comment: The much-travelled Sue has lovingly captured the spirit of the typical English Village.

Sue: "This is my recollection of the prettiest village in England - Downham, at the foot of Pendle Hill in Lancashire. The village has no overhead wires, no satellite dishes, no roadside signs, no TV aerials. Just the natural beauty of a century ago, along with tearooms and a friendly pub. I painted a couple of views on site in 2019 and, using artist's licence, I have shifted the church a little to aid the composition. "

Splash 2022 – an oasis of tranquillity and beauty.

In his speech at the opening of Splash, Brian Baxter, spoke in appreciation of the “many artists of varying experience and competence, some of whom have won awards, some not, but all of whom have made a serious effort to present their best work for us to enjoy.” They have, he said, been brave enough to place their paintings for public scrutiny and even for judging.

He thanked the committee and team of people, often friends and family, who helped set up the exhibition. He appreciated the patience of his wife, Kathy, over the months of ‘sometimes self-indulgent’ painting time.

“Technology now enables the creation of fantastic computerised art of all sorts, moving, static, abstract, representational, graphic and virtual. But my hope and belief is that hand-crafted art will retain its place in the world, simply because it is made without mechanical or technological assistance, containing an artist’s mistakes and successes, failures and triumphs. The beauty of imperfection. It is like live music, so much more appealing than a perfect pre-recorded performance. The human touch is the ultimate magic touch.

In a world of turmoil, crime, drugs, revolution and war, this scene is an oasis of tranquillity and beauty. I am thrilled to be part of a team of artists striving to portray the beauty that still surrounds us.”



Walter Peak Station by Brian Baxter



Afternoon light on Spotswood by Brian Baxter



Brian Baxter at the opening of Splash with his wall of 16 fabulous paintings.

Photo by Eva Kaprinay

Bryce Gallery Award for use of Tone

Art Materials valued at \$325

Morning Drizzle, Willis Street by Dianne Taylor

Sponsor Min Kim's comment:
*"This painting speaks of hope
and positivity."*



Judge's comment: Pleasant moody atmosphere created using virtually every tone between 1 and 10 on a black to white tone range. Nice balanced composition, well drawn.

Dianne: *"Apart from the small splashes of colour on the traffic lights, car lights and the umbrellas, this work is painted with just umber and deep grey/mauve tones. Keeping the colour to a minimum helped convey a wet, early Wellington morning. This part of Willis Street presented me with an interesting composition as the shape of the church is a much needed contrast to the many buildings surrounding it. Initially I planned to keep the sky and road as highlights but toning down the sky area made for a more agreeable painting."*



Dianne Taylor receives her award from Brian Baxter

Photo by Eva Kaprinyay

The Memelink Artspace Gallery People's Choice Award

The Splash team thank Alfred Memelink at Memelink ArtSpace Gallery for his generous sponsorship of the People's Choice Awards.

Out of the 2092 visitors to Splash Exhibition a total of 881 visitors voted in the People's Choice Awards. Children and adults together spent a lot of time looking closely at the paintings to consider their vote. The results are an important indication for the artist of popular styles and themes. We are excited to announce the results here.

2nd: Forest Light - Hamner by Brian Baxter



Brian: "This painting held some significance for me in that firstly it was purchased secretly by my son on opening night. He related it to a rather perilous pathway his 15 year old daughter, (my granddaughter) had been treading for the last year, involving drugs, suicide attempts and mental illness. It portrayed to him a pathway leading up through a possibly scary forest to the light of hope around the corner. It just so happened that a few years ago we had taken our granddaughter on a bike ride through that same forest. When she saw her dad's new painting it brought back to her memories of happier times."

1st place: *Haast* by Bernadette Parsons



Bernadette: "The idea for a painting is always for me the most difficult part, when we have something in mind that excites us the process is so much easier. *Haast* after heavy rain seemed perfect for our chosen medium, limited palette, great scope for lost and found edges, white paper areas and a sense of mystery. It certainly doesn't always work out but sometimes it comes together, and the joy of watercolour is amazing."

3rd: *I love you* by Vicki Knudsen



Vicki: "This painting is capturing a moment in time between brother and sister. The baby is basically oblivious of the circumstances however I personally loved the fact the little girl is looking directly at the viewer and it is up to a to decide what she is thinking"

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. Please name your image in this format: **Sam Green – Summer days.**

Email to info@watercolournewzealand.nz by 31 January 2023, **Subject line: Summer competition.**

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.



Rules:

- Entry is open to 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 be completed within 3 months prior to closing day, 31 January 2023
- Entries exhibited in any other public or online exhibition are eligible
- Digital images must be of publishable quality; approx. size 500Kb.
- Entries will be used for promotion of Watercolour New Zealand and/or Winsor & Newton New Zealand.
- Entries close midnight 31 January 2023.
- The decision of the judges is final and no correspondence will be entered into.





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Landscape watercolour paintings from start to finish in 30 minutes` *A tutorial for beginner to intermediate watercolourists*

One of the unique features of watercolour is that it's a dynamic medium applied onto a dynamic surface. In other words, where you place paint is not necessarily where the paint will stay. When applied wet-into-wet (paint applied onto already wet paper), the paint will diffuse, flow, fade and combine with the paint already on the surface. This unique property of watercolour can be a double-edged sword. On the one hand, large sections of the painting can be completed very quickly and economically by applying paint using a small number of strategic brush strokes and letting the watercolour 'do the rest of the work'. But on the other hand, predicting how the watercolour will behave under different conditions can be frustratingly difficult and takes a bit of practice.

The factors that affect the behaviour of watercolour include:

1. **The quality of the paper**

Cotton papers absorb and hold water better and for longer compared to wood pulp papers where the water tends to slip and slide on the surface without absorbing.

2. **The weight/thickness of the paper**

Lighter papers (<300gsm) hold less water and dry faster. Most watercolourists prefer 300gsm paper. But heavier luxury papers (850gsm) are also available.

3. **The type of paper surface**

Papers that feature a textured surface ('cold press' or 'rough') resist the spread of water more than smooth papers ('hot press').

4. **The amount of water on/in the paper**

If watercolour paint is applied onto a dry surface, it will stay where it has been applied. But if it's applied onto a damp surface (wet-into-wet), it will diffuse. The more water there is on/in the paper, the further the paint will travel. It's important to keep in mind that the paper is constantly and continuously drying, so time is of the essence.

5. **The angle of the paper**

Water and paint have weight and will flow 'downhill' with gravity. Gravity is often beneficial in watercolour paintings as it helps move paint down the page creating smooth gradients.

6. **The amount of water in the brush**

The more water in the brush, the further the water and paint will travel when applied wet-into-wet.

7. **The thickness of paint in the brush**

The thicker the paint in the brush, the shorter the distance it will travel because of its increased viscosity.

8. **The type of paint in the brush**

Some paints are "thinner" (less viscous) than others due to varying properties of the pigments and binder (typically gum arabic) used in their manufacture.

9. **The size and type of brush**

The type of fibres in the brush and the brush size will determine how much water the brush can hold. The order of most to least absorbent brushes is: natural hair (sable, squirrel, goat, ox), natural-synthetic mixes, natural-hair imitation synthetic brushes and simple synthetic fibre brushes.



10. **The style of application**

Brush strokes matter. The more pressure and the slower the stroke, the more paint tends to deposit on the paper. A fast stroke even with a fully loaded brush can leave gaps as the brush skims the surface of the paper.

The above disclosures about the complex and sometimes disobedient nature of watercolour may seem overwhelming. But rather than viewing them as limitations of the medium, view them instead as powerful advantages to be mastered, harnessed and exploited in order to achieve beautiful paintings quickly and efficiently.

Let's put some of these techniques into practice and make a painting of Whangamata beach. The materials I will use include:

1. Paper: Fabriano Artistico 20x14" (508 x 455mm) 300gsm watercolour paper
2. Brushes: 2"flat, 1"flat, ½"flat, rigger/liner and plastic card
3. Paints: Winsor&Newton Cotman watercolours: Lemon Yellow, Raw Sienna, Ultramarine, Alizarin Crimson, Burnt Umber and Payne's Grey.

The palette is restricted to 6 colours only, but these will provide a great starting point for exciting and vibrant mixes.

For each stage of the painting, I will provide a brief description of the process and the amount of time it took to achieve it including mixing paints and drying time. You are welcome to attempt the project yourself or use the same techniques to paint a project of your own.

Step 1, Pencil sketch (2 minutes): A simple pencil sketch was done using a soft pencil (4B or 6B). Only the major shapes were sketched out to establish the basic proportionality of objects within the composition.

Step 1, Sky, Water and Reflections (8 minutes): The sky and water section were dampened with clean water and a wash of Lemon Yellow, and Raw Sienna was laid down first. The stronger tones of the sky were added using large brushstrokes with slightly thicker paint. The colours used include: Ultramarine, Alizarin Crimson and Payne's Grey. The sky colours were introduced into the water section at the same time. The

reflections of the islands were painted using quick vertical brushstrokes of Ultramarine + Lemon Yellow + Raw Sienna before the paper dried. A few highlights in the water were lifted with a damp clean brush.



Step 2, Islands (9 minutes): The islands were painted in one hit without layering. The lighter green tones are a mixture of Ultramarine + Lemon Yellow for highlights with warmer tones of Ultramarine + Raw Sienna + Payne's Grey towards the base and finally deep shadows and rocks in Ultramarine + Raw umber + Payne's Grey.



Step 3, Beach (1 minute): The beach consists of a single brush stroke. A few little rocks were added here and there with a corner of a 1/2 inch flat brush.



Step 4, Foreground grasses (4 minutes): The foreground was started with three broad sweeping brush strokes of varying greens (Lemon Yellow + Raw Sienna + Ultramarine, Raw Sienna + Ultramarine + Payne's Grey). Some grasses were suggested using vertical brush strokes with the same large flat brush. A few blades of grass were painted with the rigger and several highlights scraped out with a corner of a plastic card.



Step 5, shrubs (5 minutes): The foreground shrubs were added using a dry brush technique using similar colours that already exist in the composition, with perhaps some darker warmer tones. A few birds were positioned in the sky.



At this stage the painting is complete.

It's a good idea to check the tonal balance of the painting to ensure there is the full range of tones from pure whites to deep darks. To check the tone without the distraction of the hues and temperature, simply take a photo and convert the painting to black and white.



Finally, let's do a mock-up of what this painting would look like if set in a white frame or dark frame. Both would work quite well, depending on the setting and the desired mood.

The total painting time was 29 minutes from a clean sheet of paper to a finished painting ready to frame. This type of remarkable efficiency can only be achieved with watercolour. Indeed, it is the watercolour that has done most of the work by diffusing and blending on its own, creating beautiful smooth gradients and soft fluffy edges with minimal input from the artist.

So, whether you are a beginner or an accomplished watercolourist, I challenge you to try to go larger and bolder with lots of water and lots of paint. Set a timer for half an hour and simply go for it! You may be surprised what you can accomplish.



Review: Pam Lines pushes our boundaries in workshop

Pam Lines travelled from Waihi Beach to tutor two 2-day workshops. Her teaching was much appreciated, as two members report:

Pam's workshops were utterly joyful for all. As a warm-up exercise we did mark-making with charcoal on newspaper. After reflecting on this Pam demonstrated her remarkable technique of painting very wet-on-wet unpredictable abstracts. We had to wait patiently for the paper to absorb as much water as possible. We felt the paper for 'wet tee shirt' sogginess. We turned the paper over and wet the front side. With considerable squinting we kept a strip across the middle dry as a horizon, while we applied more water. Then it was time for a brave move. We loaded a credit card with three colours. We swiped the card along the dry line ensuring that some pigment was caught in the water.

The reward was the fun of watching the paint move on the wet paper, encouraged by tilting. We felt a lack of control at first, but with repeated trials we learned that although the paint had the upper hand we could influence it by the amount of water, choosing our colours and tipping judiciously. We went on to combine the effect with crayons, pastels, charcoal. The results were delightful. The workshop enriched and enlightened us. Thank you, Pam!

Miriam Busby and Jan Pryor



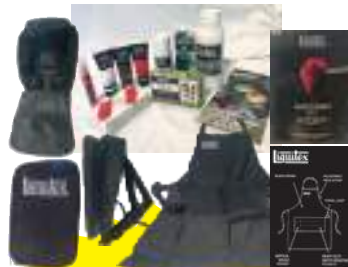
Review of watercolour Landforms workshop with Charlotte Hird

Charlotte Hird's Watercolour Landforms workshop was held at the Wellington Art Club rooms, a warm and relaxed space with a variety of inspiring art and resources available. Charlotte demonstrated different ways to apply paint to achieve interesting washes and edges and tones. Then she explained her approach to creating depth in landscapes, guiding us through exercises. We used this knowledge to create four landscapes of the Sounds and Mount Aoraki. The overhead projector made it easy to watch demonstrations and hand-outs explained the steps. Charlotte encouraged each of us so that, despite differing levels of experience, we all created successful paintings. As a newbie to landscape painting, I was taken out of my comfort zone. I'm confident that I will be able to use my learning to continue my adventures in watercolour. Thanks, Charlotte, for sharing your time and knowledge.

Bridie Atkins



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



First five subscribers get to win a goodie bag worth \$250 as shown above.

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Upcoming Workshops

We are delighted that Chan is returning to tutor for members in 2023. He will tutor in both Wellington and Christchurch, a four-day workshop in each centre. Chan has an excellent reputation as a teacher of watercolour. Members attending his workshop in 2019 described it as mesmerising and inspirational. In these workshops you will learn how to portray atmospheric effects such as mist, rain and fog with in-depth studies of light and shadows and a strong emphasis on design and composition.

Four Day Workshop in Wellington **2023/1**

Mastering the Mystery of Watercolour

Tutor: Chan Dissanayake

Dates: 25 – 28 March, 9am – 5pm

Venue: Karori Art Centre, Beauchamp Street, Karori, Wellington

Student fee: \$440

Class level: Intermediate to experienced

Four Day Workshop in Christchurch **2023/2**

Mastering the Mystery of Watercolour

Tutor: Chan Dissanayake

Dates: 30 - 31 March and 1 – 2 April. 9am – 5pm

Venue: The Arts Centre, 2 Worcester Boulevard, Christchurch

Student fee: \$440

Class level: Intermediate to experienced

To book these workshops, please email

bookings@watercolournewzealand.nz

Subject: Class **2023/1** or **2023/2**



Snow shadows by Chan Dissanayake



Waterhole by Chan Dissanayake

ALVARO CASTAGNET comes to town

Devonport, Auckland - 25 & 26 March 2023

Learn to capture the magic of watercolours in this 1 or 2 days painting workshop in Auckland with Alvaro Castagnet.

This is a unique opportunity to have fun learning from an energetic and colourful master of expressive watercolour.



Bookings: www.alvarocastagnet.net

New Zealand - info@milarenault.com +64 0275125606



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 Dec **Queen's Wharf Outer-T**, CBD Wellington
15 Jan **Orangi Kaupapa Road** (top end), Northland
19 Feb **Wellington Zoo**, 200 Daniell Street, Newtown
19 March **Chaffers Marina** – Herd Street, Wellington City
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.nz; Subject "Wgtn MPG 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

Hi Fellow Auckland Watercolourists

I recently had the joy of attending the Splash 2022 exhibition in Wellington and meeting many of my watercolour idols, and to also chat with our president, Chrissie Menzies, about how we can bring more of our northern members together. If you would like to meet up with other watercolour artists in the Auckland region for plein air sessions, paint together or local workshops, please forward me your email and I will be sure to invite you along. My email address is elisedesilva@gmail.com. I look forward to meeting you! - **Elise De Silva**

Important Dates for your Diary

2-6 Dec	Carterton Paintaway
12 Dec	Watercolour New Zealand Christmas Party 12 noon at Portofino Queens Wharf. RSVP to bookings@watercolournewzealand.nz
31 Jan	Closing date for Summer Competition
6-10 Mar	Outdoor painting week
5 March	Watercolour New Zealand AGM 3.30 - 5.30 pm Karori Arts & Crafts Centre
25-28 Mar	Chan Dissanayake tutoring Wellington
30 Mar - 2 Apr	Chan Dissanayake tutoring Christchurch

Welcome to our new members:

Sarah Deans – Sheffield, **Petronella (Petra) Hoefakker** – Upper Hutt, **Brenda Dalglish** – Greymouth, **Bronwen Dracup** – Eastbourne, **Lisa Russ** – Whangarei, **Lesley Fairbairn** – Porirua, **Wendy Kelly** – Whanganui, **Marina Waller** – Auckland, **Pepper Menzies** – Wellington, **Marianne Konlechner** – New Plymouth, **Simon Gould-Thorpe** – Warkworth, **Noeline Stringleman** – Whangarei, **Vicki Knudsen** – Darfield, **Rebekah Clusker** – Waihi, **Priyanka Dhopade** – Auckland, **Pippi Campbell** – Upper Hutt



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



3 - 6 March 2023 | DUNEDIN

watercolour workshop
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3 DAY MASTERCLASS WORKSHOP AND DEMONSTRATION

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