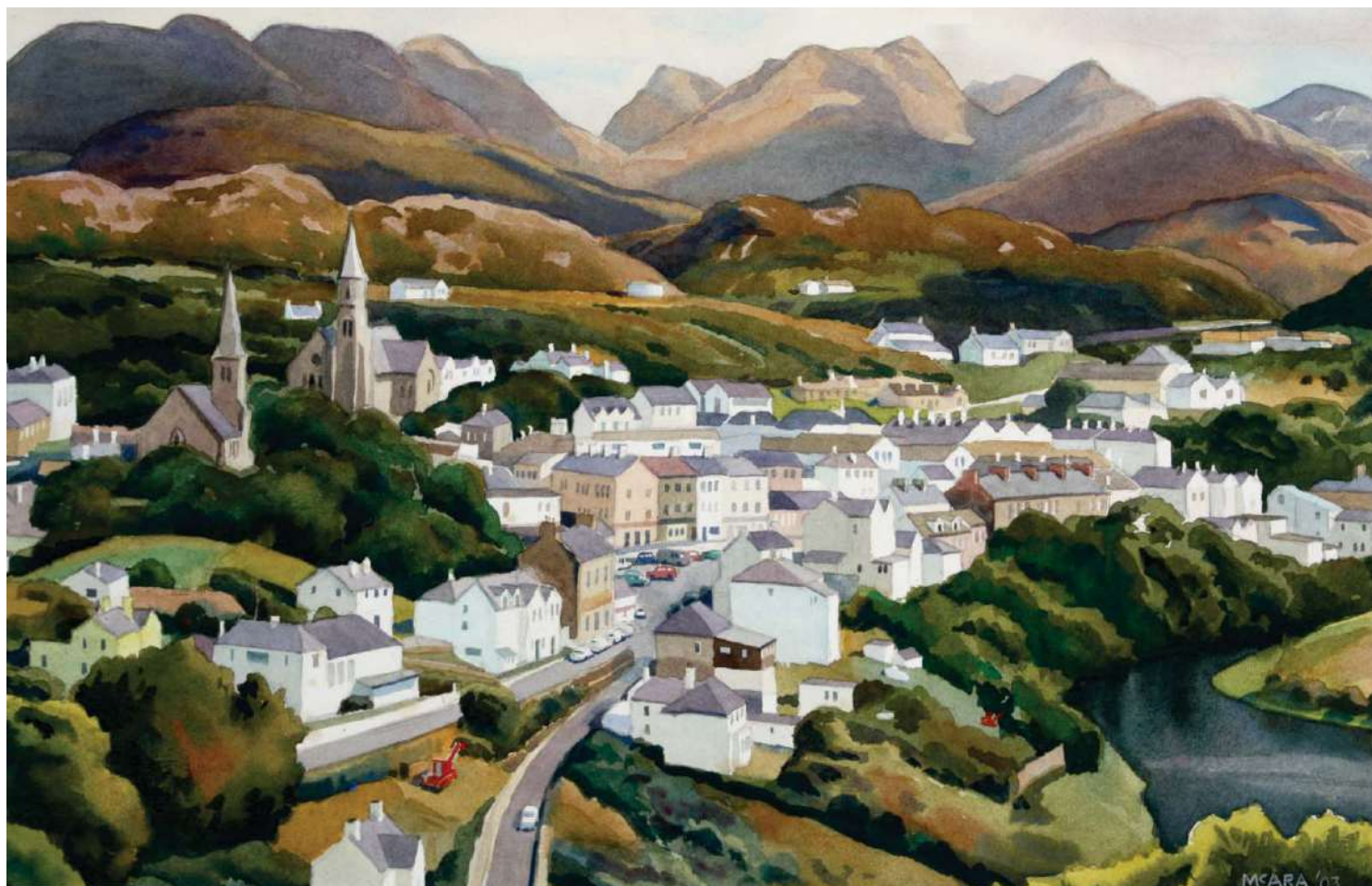




Thoughts About Watercolour by Don McAra



Clifden, Connemara, Ireland by Don McAra

Newsletter 192 June to August 2023

Inside this issue

Don McAra Page 3



Jumping off the wharf by Don McAra

Kaikōura Paintaway Page 8



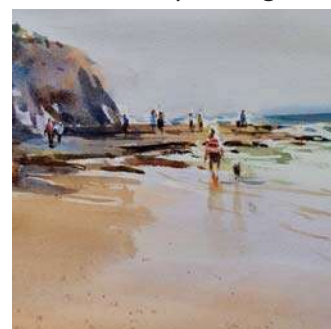
Watching Pete paint

Tutorial Page 10



Wet in Wet Ghost house

Chan Dissanayake Page 15



Workshop demonstration painting by Chan Dissanayake

From President Chriss-Ann Menzies

Hello all watercolour artists.

The first six months of 2023 seems to have flown by with lots of participation in outdoor activities and indoor workshops. Early in March we held the five-day Outdoor Painting Week with a wonderful variety of painting locations in South Coast, Gear Homestead and inner harbour. We do this every year and it is a 'must' for all plein air enthusiasts.

We were fortunate to have our first international tutor since 2019 and welcomed Chan Dissanayake, from Australia. Two four-day workshops filled quickly with waiting lists. Watercolour NZ purchased a 50 inch TV, fixed to the wall to facilitate teaching. Attendees could see Chan's palette and his painting from their tabletop positions. No more crowding and everyone was able to see his technique from the beginning drawing to his beautiful finished work. Each workshop had a different programme and the universal opinion was that he is an excellent tutor.

The Kaikoura Paintaway was a huge success with 46 people, artists and companions, enjoyed a variety of seascapes, mountains, rocky shores and farming country vistas. We had a fabulous four days. The weather was variable, from drizzly rain to brilliant sunshine to snowy mountains! A huge thank you to the local art society who got in behind the superb planning by our committee member Pete James.

Looking ahead, we have workshops with Charlotte Hird and Jacky Pearson, the Fun Day, the 5 day challenge and the Winter Competition.

Our big event each year is Splash Exhibition which we usually hold at the Academy Galleries, a beautiful gallery space in Wellington. Sadly this will not be possible this year as the Gallery is being sold. When the committee first became aware of the situation, every effort was made to canvas all options. Would another venue or alternatively another location be possible in 2023? Unfortunately, we are unable to make anything work this year. For the future, we are exploring a range of ideas and venues, including regional and online exhibitions and will keep our membership informed of our progress.

My grateful thanks to the committee for all their support. In the meantime, make the most of the winter months ahead and keep the brushes moving.



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 - Annual subscription:
Member: \$45, Couple: \$55, Student (enrolled): \$20

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To join please complete the online form at 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

Profile: Committee member Yvonne Geeraedts



Hi, I am Yvonne, born in the Netherlands and immigrated in 1986 to New Plymouth, where I still live.

Work has been a hotch pot of laboratory work, teaching swimming, garden centre, library, health shop, energy healing and resources.

Although I have always been creative, designing and making jewellery, scrap booking, collage, I hadn't drawn or painted since I was scolded at the age

of 13. However, 2 years ago I attended a casual watercolour class and was mesmerised with the magic of colours mingling and evolving.

A year ago I joined Watercolour New Zealand and became an addict. Nature inspires me. It clears my head, relaxes my body and nurtures my soul. This calming influence reflects in my paintings. I am taken with colours, lights and darks. It is the feeling of a landscape that excites me rather than the subject. When something feels really good, I start wondering if it

is paintable and how. I felt chuffed to join this committee of hard-working, dedicated people who are committed to making things happen for the benefit of members, beginners to professionals, all over the country. The Paintaways and Splash are high on my agenda. The camaraderie and opportunity to learn during these events is invaluable.



Morning light, Lake Te Anau by Yvonne Geeraedts

Profile: Thoughts About Watercolour by Don McAra

What I like about watercolour as a medium of self-expression is its flexibility. It can range from the light and gentle transparent touch to full bodied tones and hues, almost as strong in its contrasts as acrylic or even oil paint. Watercolour ranges on the one hand from the loosely flowing intermixing of wet in wet colours, where the excitement comes from seeing what the medium itself has to say once let off the leash, to the skilful deployment of wet layers on top of dry.

Watercolour can both find and lose. It can range from soft ethereal edges to crisp delineation. Loosely flowing washes put onto wetted paper can evoke misty clouds, soft atmospheric effects, reflections in water, a tender portrayal of things and people to whom one is attached, and much, much more. Besides land and seascapes, it lends itself to portrait painting of humans and animals. Watercolour gives rise to never-ending journeys to explore and I never get tired of it, either in my own searching, or when admiring the achievement of others.

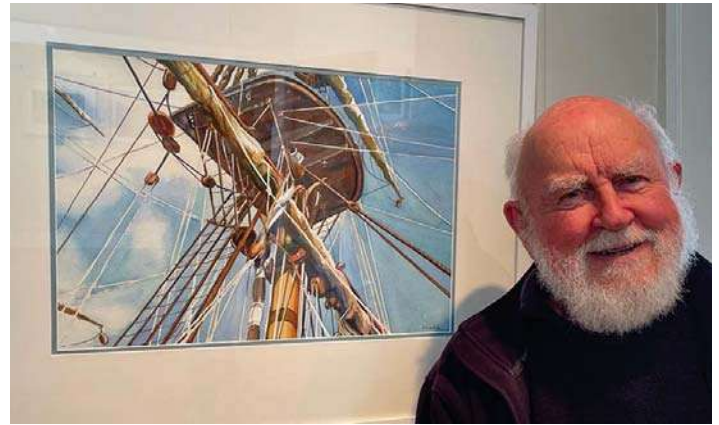
I must say that finding words to try to describe what is essentially a non-verbal process is extremely hard and can even be a deterrent against facing what to do when confronted by that challenging blank sheet of watercolour paper. Whatever the journey, it is one step at a time. Not to completely know the outcome of what it is that will emerge is, in itself, a goal.

Watercolour has been seen by some as a pure art form, a mark of the educated, civilised person. Think of what European ladies practised in Finishing School, think of the Chinese or Japanese calligrapher practising their skill over a lifetime, just like dedicated musicians who form their whole life's work around a single instrument and still find things to explore and improve upon even in old age.

However, there is also a more utilitarian approach to watercolour and other art media. This is where people acquire the necessary skills and apply them for other purposes than just an end in itself. They can be forced to do so by the circumstances in which they have to earn a living. In purist circles, there can even be a certain amount of opprobrium attached to that. Oh dear, fancy undermining the purity of the art form! Selling one's soul?

I would have liked to know my father who was killed in WW2 fighting the regime of a rather average watercolourist called Adolf Hitler. Prior to the war, during the 30s Depression, my father somehow survived as the sole artist for a Wellington advertising firm called Inglis Wright. Born with natural drawing skills and having worked his passage to study in the St Martins School of Art, London, he had to keep his nose to the grindstone doing magnificently accurate watercolour representational commercial artwork frequently until three in the morning.

There are of course many who have had to use their watercolour skill as an adjunct to their work or profession. I think especially of architects who when training used to draw and paint various styles of buildings and portray their own designs as watercolour



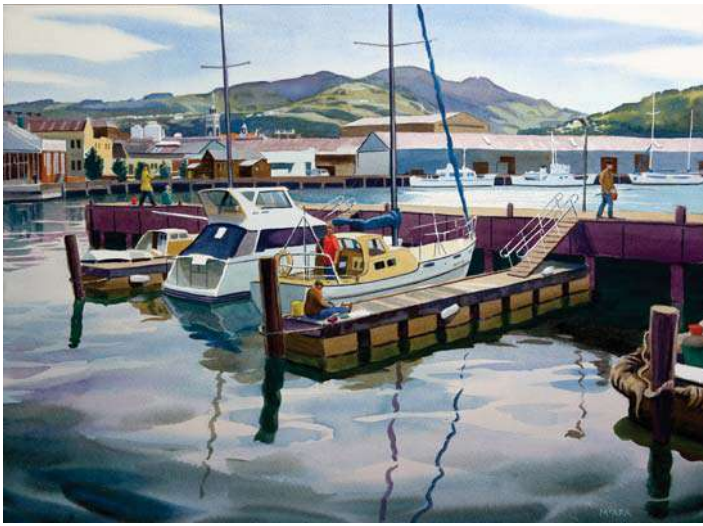
Don McAra at Stoddart Cottage 2022 with *Mainmast, Endeavour Replica*



Shipping, Lyttelton by Don McAra



In for a paint job, Lyttelton by Don McAra



Harbour Basin, Dunedin by Don McAra



Commercial Art by Don's father, Ed McAra, 1930's ad for Tasman Airways



A Diamond Harbour summer by Don McAra

landscapes. That was often done as a step towards making a three-dimensional model of what they proposed. Nowadays, it is rare to see this hands-on approach being necessary or practised, by either a commercial artist or an architect, because it can all be done using computer skills. Stage designers, some cartoonists, and book and magazine illustrators these days fortunately still employ water media magnificently. Think of Gavin Bishop.

At the present time I am working in with an architect who has designed a heritage-looking tram shed for a proposed larger museum for Dunedin's heritage cable cars which formerly climbed that city's steep hills in similar ways to San Francisco's. My watercolour sets architect Michael Wyatt's design in its suburban and local Mornington Park context.

I grew up with some of my father's non-commercial watercolours on the wall and had something in my own genes which kept me drawing as a child. After educationist Dr Beebe's promoting child art as something to be encouraged, I was able to attend Saturday morning art classes at Dunedin's King Edward Technical College. From there I was taken into the Northeast Valley watercolour studio of Harry Miller along with some very gifted classmates, Alison Hamilton, Alison Payne (later Holst), her sister, the internationally acclaimed soprano, Patricia Payne, and later, Grahame Sydney.

Harry was a great teacher, encouraging us to use his teachings to build on whatever it was that we were naturally driven to portray. He taught us how to truly observe, and to carry this into our everyday lives. So it was that at age fifteen I could reproduce from memory experiences such as going down a West Coast coal mine, walking up the Maitai Valley in Nelson, making up scenes from Rider Haggard novels I had been reading, and reproducing scenes from films as varied as *Whisky Galore* and *Quo Vadis* with Peter Ustinov.

Harry thought that a foundation stone of all good painting was drawing, and I see how much that concept has stuck with me throughout my life. At times it has got in the way of exploiting the sheer fluidity of the medium in my own practice. Much has been made since the development of Modernism, and later in the theories of Marshall McLuhan, that "Process is more important than Product", and "The Medium is the Message". While agreeing conceptually that is the case in today's world, I still have a tendency to want to complete the product in every damn detail as in the watercolour of Durham painted for T.V.'s *Put Some Colour in Your Life*. During a year of drama study in Newcastle Upon Tyne I fell in love with the city of Durham.

While this can be admired by some, by others it is open to the criticism that it does not allow the viewer to use their own imagination to bring about the completion of the act of creation. It is so true that an artwork is not an artwork

until it is received, and completed, by the viewer-come-audience. As a former director of and actor in plays, I have found the response of a live audience is another example of that two-way dialogue in the living arts.

Painting or drawing from memory is something I would like to get back into. It forces you to be selective, and to focus on the essential. Many artists - I am sure this will include many readers of this Newsletter - use the making of small thumbnail sketches on the spot to capture some of this essence and then take it home to flesh out in their studio paintings. Two of my late contemporaries, Clark Esplin and William Moore, were dab hands at this. It is not always possible to complete a painting on location. During travels to paint overseas (mainly in Europe) I remember trying to complete a painting overlooking Clifden in Connemara having to turn my watercolour upside down over my head to protect it from the Irish rain showers.

The result of such struggles is that it can lead one to be too reliant upon photography. I have a general rule about using photos: If I have done at least some sketching on the spot to really linger and breathe the air there and record the transience of light moving over the land, perhaps I can safely turn to relying upon, preferably one of my own, photographs. Even then the photo can trap me, I find, into recording "every damn detail".

One of the first Otago artists whose work I loved was Colin Wheeler who on his pencil sketches recorded in writing the colours he would use. A typical boy, I especially enjoyed his representations of quarrying, railway, and wharf scenes in the Oamaru area. Colin was art teacher at Waitaki Boy's High School. An earlier influence on me was, during the short time we had her as our Standard Two teacher at Arthur Street School in Dunedin, Janet Frame. As a primary teacher she was encouraged, and encouraged us, to cover the walls of the classroom with our artwork. Otago was always very rich in the



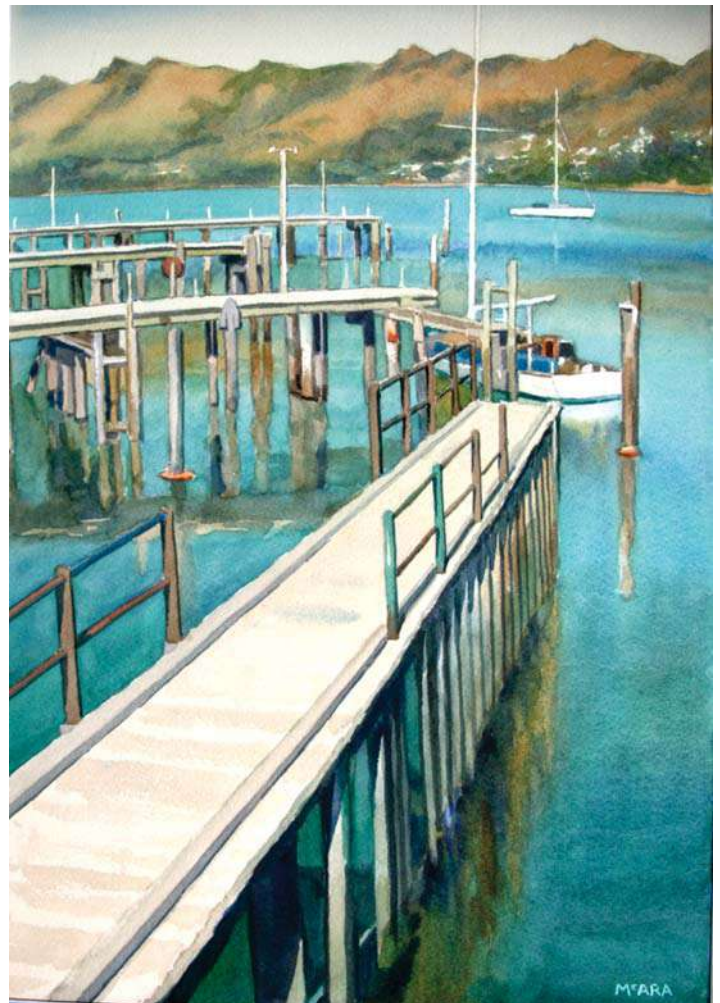
Steam crane Rapaki in dock by Don McAra

arts, even more so with the arrival from Scotland of Tom Esplin and his family. Tom opened the eyes of Dunedin to the Impressionists, Cubism, and Modernism.

A question that interests me is what is the role of style and subject matter in visual art? What about those two poles of expression in watercolour, representational and romantic



Waterside, Villefranche Sur Mer by Don McAra



Old jetties, Lyttelton by Don McAra

realism on the one hand and pure abstraction, and all the intermediate shades between? Examples include an intermediate kind of stylisation such as in poster art from Toulouse Lautrec to poster art of New Zealand and British Rail in the 20th century as well as Rita Angus, Lois White and many artists of that period. There are so many darn "-isms", and such a range of choices that many do not know where to start and say "Where the hell do I start? Where do I fit in? If it has all been said before, what is the use of even trying?" I remember going through a rather low period when as a secondary school teacher I simply had no time anyway to try to sort it all out.

I am grateful to well-known Canterbury artist and Public Gallery Director John Coley for his advice that whatever the rest of the art world does, there will always be a place for landscape painting. Plus, I simply decided to leave questions of style to themselves to work out. I was driven to paint something, anything, and if I got stuck, to paint but to paint something else, until I could believe in myself once again.

One such change of direction led me into painting memories from my own historical background. This happened while I was laid up for six months after a complex hip operation, stuck at home and on full length crutches. I asked permission to adapt Graham Stewart's black and white cable car photographs to watercolour, interviewed many folk involved in those 1950s days, and wrote and illustrated my only book *Hold Very Tight Please*, published by Graham's Grantham House. The book led to the establishment of the Mornington Museum mentioned above, and the formation of a trust to promote the possible return of cable cars to Dunedin. Such are the by-ways and high-ways of watercolour painting!

I also look back over hundreds of watercolour paintings committed to paper since I began painting full time in 1987, many kindly bought in New Zealand, and some going overseas. Finally, I thank Watercolour New Zealand for this opportunity, and wish all the Newsletter's stable of artists all the very best in exploring our shared medium further, for everybody's enjoyment. Keep Putting Some Watercolour in Your Life!



Towards Durham Cathedral, U.K. by Don McAra



Don used architect Michael Wyatt's drawings to envisage his proposed Dunedin cable car museum in situ.

AOTEAROA ARTIST

THE NEW ZEALAND ARTISTS MAGAZINE

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.

SUBSCRIBE FOR \$30 AT
<http://thenzartist.co.nz/subscribe.html>

Congratulations to Sue Wickison

Botanical artist, Sue Wickison was one of three guest artists for *Splash 2012*. She has recently been awarded The Jill Smythies Award, given annually for excellence in published botanical illustration. Sue has combined her skills with those of senior Kew Botanist Dr. Shahina Ghazanfar to present an exhibition entitled "Plants of the Qur'an", showing in the Shirley Sherwood Gallery at Kew Gardens, London. In search of reference for plants mentioned in the Holy Qur'an, Sue has travelled to the UAE, into the deserts in Sharjah and to remote mountain farms in Oman to see heritage plants that have been grown for generations. The exhibition is currently showing and runs until 17 September 2023.



Congratulations to Bernadette Parsons



Bernadette Parsons receiving the Winsor & Newton Award from Duyen Doan at the Christchurch Art Show. "Watercolour competes well against other media in this day and age. Very pleasing", said Bernadette.

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For artists who appreciate exquisite quality and longevity, there is no other brush than the Winsor & Newton Series 7.

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The advertisement features a close-up of a Winsor & Newton Series 7 Kolinsky Sable Brush resting on a palette of watercolor paints. The brush has a silver ferrule and a black handle. The background is a soft, textured watercolor wash.

Review: Good times and autumn colours at the Kaikōura Paintaway

The autumn Paintaway in Kaikōura was attended by 46 artists all keen to paint the mountains, rocks, sea or rivers. However, when we arrived on Friday we were confronted with mist and joked about painting fog! We gathered at St Joseph's Hall, our evening venue for the next four days, and co-ordinator, Pete James, ran us through the plan. It was a great chance to catch up with old friends and to meet newcomers. We were served an amazing meal with dessert of brownie and three flavours of homemade ice cream!

On Saturday we woke to sunshine and gathered along the esplanade to paint sea, rocks and the magical broody sky. At the end of the day the masterpieces were shared in the hall. Pete 'de-briefed' us and handed out chocolate fish to those who had entertaining incidents to relate. Later we ate a delicious meal at The Whaler together as a group.

Sunday's location was the old wharf on the peninsular where



Each evening Brian Baxter played piano, accompanied by brother Lester on saxophone

many passers-by stopped to watch us work. Again, the evening show-and-tell revealed a variety of captured scenery.

By day four, everyone was well versed with choosing painting pals and another wall full of outstanding watercolours evolved. This evening was our traditional fish and chips night followed by a birthday celebration at the wonderful home of Larry and Mitsuyo. We were invited to paint from their balcony the next day. The night's southerly had passed through leaving a clearance, revealing the snow-covered peaks which proved a compulsory challenge.

Non-painting partners had a great time following their own interests - sewing, knitting, reading, photographing, biking, tramping – and admiring the flourish of watercolours. This event was very well organised and if you would like to attend next year, stay tuned.

by Lynda Scott (1 of 6 from Ashburton)



Each evening we displayed the days work for all to share. The buzz of appreciation when the paintings went up was thrilling. Over 20 paintings were sold in our POP-UP exhibition at St Joseph's Hall.



Gordon Harris Winter Watercolour Competition 2023

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 2023.

A panel of selectors will award four prizes:

**Gift Cards for Gordon Harris Stores
1st - \$200 2nd - \$100 3rd - \$50**

People's Choice - \$50 determined by likes on Social Media

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



Winner 2022 River mouth salmon fishing by Kay Worthington

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 2023
- 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 file: "Title – Your Name"

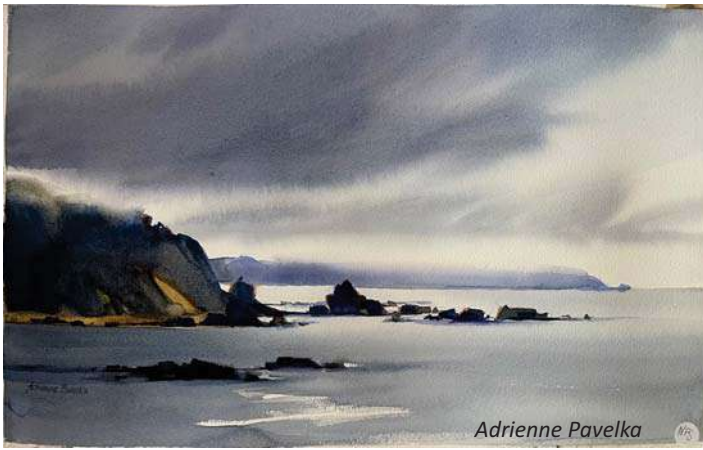
Email the digital image to:

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.

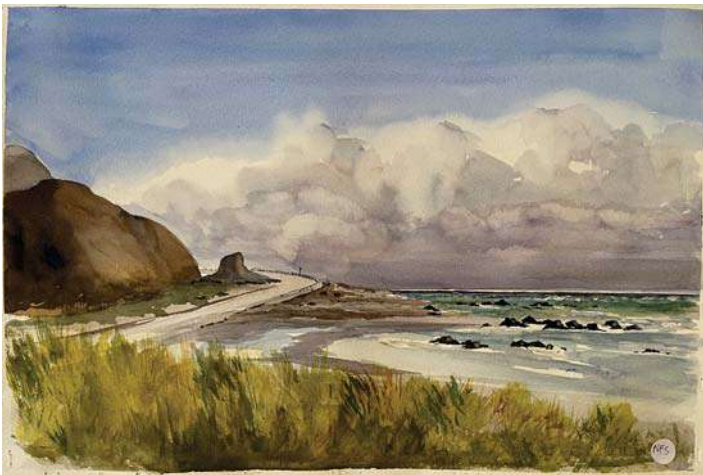
and a selection of stunning paintings from the Kaikoura Paintaway



Adrienne Pavelka



Mitsuyo Field



Roy Boston



Wayne Kelsall



Sandy Kincaid



Pete James



Brian Baxter



Intrepid artists Shirley Jones and Bruce Haniel wade for the perfect spot



Matariki rising by Charlotte Hird



Haunted at Ahiaruhe by Stewart Watson Photographer



Wet the back of the paper thoroughly, turn it over and the friction of the water will hold it onto the board. Then wet the front of the paper and it will sit flat and not buckle at all. You have about an hour to paint, depending on the humidity in the room.

Wet-in-wet Matariki night sky

A tutorial for beginner to intermediate watercolourists. In this exercise we will make a painting of the night sky using the wet in wet technique.

Why use wet-in-wet?

A good painting needs a balance of soft and hard edges. Too many soft areas and the painting will have no focus. Too many hard edges and the painting will be too busy with everything in focus.

Use the wet-in-wet technique for soft shapes, reflections, transitions, distant items and background items that you want out of focus.

Levels of paper wetness: the variables we work to control are **water - pigment - timing - gravity**

The stages of paper wetness are **wet – moist – damp – dry**

Wet: when the paper is very wet, pigment will flow uncontrollably and the colours will be diffused and faint.

Moist: this is the best **time** to apply **pigment** to the paper as it is **wet** and can be controlled by **gravity**.

Damp: is when the paper is starting to dry and is a dangerous time, as you might disturb the **pigment** or form cauliflowers.

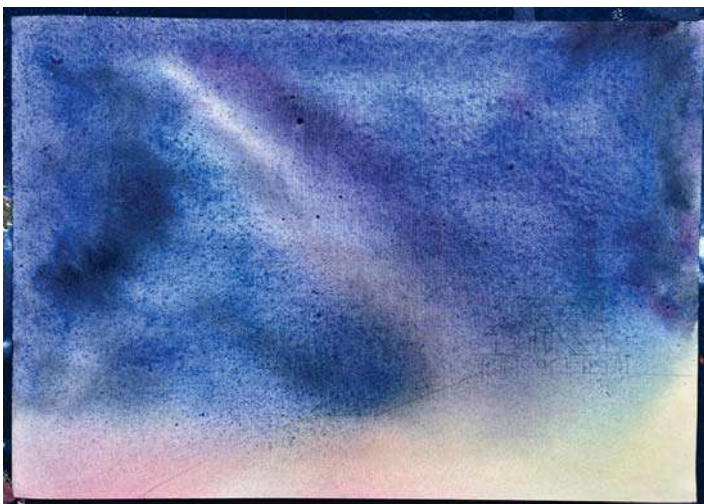
Dry: you need to wait until the paint and paper are bone dry. Then you can re-wet and paint another layer of detail.

Repeated practice will help you to recognise each wetness level and to know when to pick up the brush. Studying the paper surface from an oblique angle helps you to ascertain the wetness more accurately.

How to paint wet-in-wet

- Firstly, decide on the shapes or areas which will remain white and leave them dry. A good painting includes some white paper
- Before wetting the paper, mix the thick **pigment** ready to be applied. If you leave the paint preparation until after applying water, areas are likely to dry while you mix
- Brush clean **water** on the back of the paper with a hake brush. Take your time to wet thoroughly so the paper absorbs the water
- Turn over sheet and it will stick to your board
- Brush clean water in the area to paint and remove the excess water around the edges by dabbing with a tissue
- **Timing** is critical. Apply the pigment into the **moist** area at just the right time. Too **wet** - the pigment will dilute and merge; too **dry** - brush work will unsettle the pigment. When the wetness level is just right the pigments will blend with each other in a pleasing way
- Use **gravity by tilting your board** to assist pigment to flow and blend in controlled and uncontrolled ways

Once you can recognise that optimum moment, Mistress Watercolour will work with you to create a beautiful painting. Watercolour will create transparency and beauty that no other medium can match.



We will create a painting of the rising of Matariki in the night sky with the old Ahiaruhe Ghost House, Wairarapa on the skyline. This house sat on the skyline across the road from Stonehenge Aotearoa until it burnt to the ground 4 am February 2022.

The step by step method:

- Draw the horizon line low on the page and outline the house
- Prepare your pigment – wake it up with water or squeeze fresh Yellow, Red and Blue and the darker pigments like Indigo, Ultramarine, Burnt Sienna, Alizarin and Viridian
- Wet the back of the paper thoroughly with a clean brush and clean water. Turn it over and stick to your board, then wet the entire front side.
- You will need to work quickly to get the whole sky filled with colour before the shine goes off
- Paint the yellow first, then red across the horizon to indicate the dawn colour
- Leave some light in the Milky Way
- Add the blues and tilt the board on to each corner for a few seconds to get the colour to flow into each other and blend
- Next add purple and indigo pigments to extend the range of light and dark
- Drop in dark pigment around the edges of the Milky Way and a into the centre, while it's still wet
- Keep the edges soft so the colours blend together gradually
- Paint the sky right down to below the horizon
- When the shine has gone off and the paint has stopped moving, leave the work to dry flat
- When it's all completely dry and you can get a hard edge, paint in the foreground, mix a grey and paint the house in silhouette
- Then paint the shadows on the house to show its features
- 24 hours later, when the sky is bone dry, mask the house and the ground. Use an old stiff brush and pure white pigment out of the tube to flick in the stars, far away galaxies and the Planets. You could attempt to define the Matariki constellation in a dark area near the horizon

Good luck and keep on painting.



Ahiaruhe Ghost House by Charlotte Hird

Review: Outdoor Painting Week: 6-10 March in Wellington



Our flag attracts the eye, flapping wildly with the clouds racing



Lunch break at a nearby café

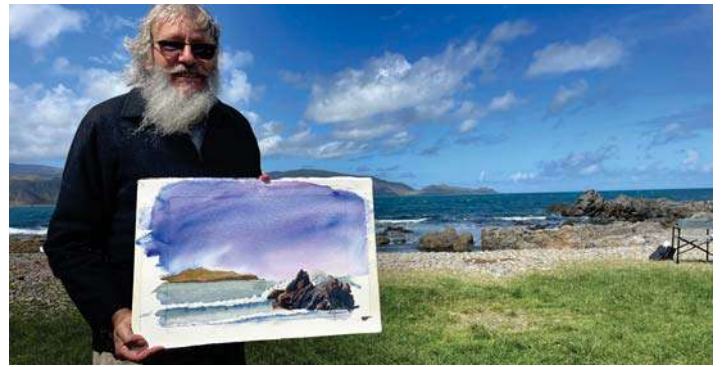


Vivian enjoying the practice of outdoor painting

Painting outdoors challenges the artist to cope with a sun that moves and turns shadows as she goes, a breeze that sneaks under the edges of paper, passers-by who keenly remember how their grandmother 'did watercolour', paint that dries too fast or never dries and much more! Wellington served up the gorgeous weather that it is now known for for three days, but failed to oblige after that. A keen group arrived each day to set up their gear and decide which section of the scenery would be theirs to capture. A variety of beaches, hills and harbour views were on offer.

The lunch break at a nearby café is reliably delightful. Paintings viewed and chat are shared with relish.

And then we're back to catch the afternoon in watercolour. Come and join next year.



Bruce with his painting of Baring Head



Idyllic conditions for outdoor painting at Gear Homestead

Winter Watercolour Fun Day

Date: Sunday 9 July 2023

Time: 10 am – 3 pm

Venue: Karori Arts & Crafts 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 painting and laughter! Something for everyone, no expertise required. Maximum number of participants is 25. First in, first served!

To book email bookings@watercolournewzealand.nz

Subject line: Winter Fun Day

**Cost: \$15 in advance (no refunds) or \$20 at the door
BYO plate for a shared lunch**

Watercolour New Zealand Five Day Painting Challenge 21 -25 August 2023

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

- Paint a watercolour painting each day for five days
- Spend as long as you like to draw before starting the timer
- 30 minutes maximum painting time for each painting
- Paint fast and loose! Find inspiration everywhere around you
- Photograph or scan and share your painting with others
- You may share with us or simply with a friend
- Post on your Instagram with hashtag #wnzchallenge2023
- Follow #wnzchallenge2023 to see all of the paintings each day

If you are keen to play, email for details

bookings@watercolournewzealand.nz

Subject line: 5 day challenge

My Early Morning Walk by Gary Hopkinson from 2021 Challenge

Review: Watercolour & artist - a dancing partnership - Joseph Zbukvic

Two members, Catriona Cunningham and Pete James, were each enthralled by the masterly skill and the generous knowledge-sharing of Joseph Zbukvic when they attended a workshop run by Partners Workshops in Dunedin recently. Success, says this master, comes in learning to dance along with the medium, in appreciating and using the “gifts” it constantly offers.

The workshop commenced with a stunning 3-hour demonstration of a Venice scene, which inspired the 24 participants. “He told us of his life of painting and his travels as he conjured up images from his mind and amalgamated them on the paper,” writes Pete. “He appeared to complete each individual part of the painting separately, but when finished off by a few signature figures, the whole thing had an extraordinary unity and consistency.”

The workshop included various genres - seascapes, rural landscapes and streetscapes. Catriona: “He covered the technical aspects of constructing a watercolour painting emphasising drawing, composition, proportion, washes and tonal structure. He distilled his many years of painting practice down to one very helpful recipe - the right mixture (pigment/water ratio) applied with the right brush in the right place on your paper at the right time.”

Pete recommends that “if any watercolourist, at any level of ability, gets the chance to see Joseph Zbukvic paint ... take it!”



Joseph demonstrating in the studio



Joseph Zbukvic demonstration painting

Review: “A painting can be made from any scene” -Alvaro Castagnet

World acclaimed watercolour artist, Alvaro Castagnet held a 2-day workshop in Devonport, Auckland on 25/26 March for 25 artists. He is famed for his impressionist cityscapes, which are characterized by their intense colour.

Alvaro described his passion for watercolour painting and his choice of impressionism as a style, suggesting we use a large brush on a small paper. He discussed his 4 pillars of watercolour painting: shape, colour, values and edges and added harmony, especially relating to composition and colour.

He used a photo of a nearby street to demonstrate his painting technique, involving large brushes loaded with water and pigment, and sweeping brushstrokes to create his characteristic atmospheric artwork. In the afternoon, Alvaro set up his easel on the street and created a plein air painting for eager attendees.

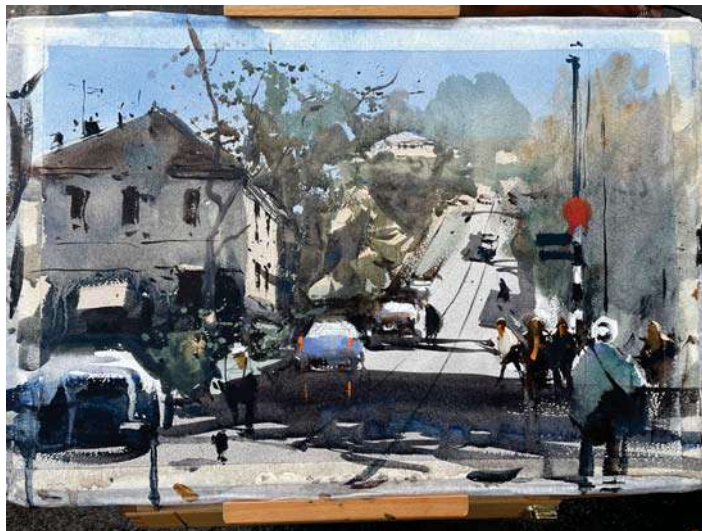
The next morning he executed a painting of a cafe interior and explained the importance of balance in composition and harmony of colour within a painting. Alvaro later created a plein air painting of the vessels at the naval base.

During this workshop Alvaro stated that any scene can be used for a painting. The artist should minimize the detail in the scene and allow the viewer to *fill that in*. Elements in the scene should be subtracted and others such as people, cars and shadows added around a focal point, to create an interesting balanced and harmonious painting. Alvaro’s demonstration paintings were completed within an hour, on half sheets and excellent examples of his skill at wet-in-wet painting. An enjoyable and instructive weekend was spent watching a master artist at work.

by Roderick Weston



Alvaro Castagnet, demonstrating en plein air



A Devonport street scene painted by Alvaro Castagnet in an hour

Review: Chan Dissanayake: Watercolour paintings should look gutsy!

“These were some of the first words from Brisbane artist, Chan Dissanayake at the beginning of four exhilarating and – yes – exhausting days” says member Jan Pryor. “Chan is a very fine artist. He is also a wonderful teacher. Those two characteristics don’t always go together. His art speaks for itself; he is also knowledgeable, clear in his teaching, and funny. He started each day with theory. His discussions of washes, clouds, composition, shadows and reflections, edges, water/pigment ratios, characteristics of colour, drying times, light (I hadn’t heard of ambient occlusion before!) were masterly. Each day he went on to demonstrate his theory in his painting.”

David Rodrigues attended Chan’s second workshop: “He has read widely and thought deeply about watercolour painting. He brought his thorough, analytical approach into passing on his expertise. As a fellow IT person, I really enjoyed the clear, succinct explanations of the effects of water on paint and water on paper. These were interspersed with some very funny anecdotes about interacting with the public during outdoor painting sessions. Watercolour is a medium which rewards risk. Chan encouraged us to paint more loosely – but that is not to say that paintings were created haphazardly. Thorough planning occurred prior to paint being unleashed on paper.”

Both reviewers were very enthusiastic about the workshops: “If I incorporate even a quarter of his wisdom into my painting I will be a better painter,” writes Jan.

Reviewers: Jan Pryor and David Rodrigues.



Tutor Chan using our new TV to enhance student viewing



Review: Andrew James Sketch! Anything, anywhere! Draw!

The workshop with tutor Andrew James was alive with enthusiasm, laughter and encouragement. Andrew began by demonstrating his statement that any mundane subject can become a vibrant drawing. He sketched the view through the serving hatch into the kitchen, bringing cupboards and cups to life. Andrew’s kit includes few colours but a variety of pens to make interesting strokes and angles. “Don’t fret perspective, don’t have too many rules” he says. He encouraged everyone to see things in his different way. His sketchbooks, full of text annotations, as well as drawings showed his progress as a

sketcher. Thanks, Andrew, for a day of inspiration and encouragement.

Alison Preston



Upcoming Workshops

Weekend Workshop: Watercolour Landforms

Class 2023/4

Tutor: Charlotte Hird
Dates: 10am – 5:00pm Saturday 24 and Sunday 25 June 2023
Venue: Wellington Art Club, 27 Chelsea Street, Miramar
Class level: Early learners to experienced painters
Student fee: \$200

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.



Crown Range by Charlotte Hird

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

Weekend Workshop: Step by Step Watercolour

Class 2023/5

Tutor: Jacky Pearson
Dates: 9:30 am–5 pm **Saturday 19 and Sunday 20 August 2023**
Venue: Karori Arts Centre, 7 Beauchamp Street, Karori, Wellington
Class level: Beginners and early learners
Student fee: \$200 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.



Point Wells Sunset by Jacky Pearson

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

2 Day Weekend Workshops: Landscape Watercolour Painting

Tutor: Dennis Greenwood
Dates: Sat. 1st & Sun. 2nd July
or
Sat. 29th & Sun. 30th July
Venue: Dennis's studio south of Levin
Class level: All levels + aspiring painters
Fee: \$180

Materials: Bring the materials you usually use and are comfortable with. Bringing 6 sheets of A3 cotton-based paper is strongly recommended. All the basics will be covered, some practical exercises explored and for those who wish, a chance to work on your own project. NB. Class size is limited to 5. Refreshments will be provided . . . and there are two excellent cafes within a kilometre.



Enquiries to Dennis: dennisgd@xtra.co.nz

Enjoy a rich cultural experience painting autumn colours in Otaru, Hokkaido, Japan
2-8 October or 12-18 October 2023
7 nights/6 days painting, limited to 5 artists
with watercolourist Charlotte Hird

NZ\$1,500 pp

TWIN SHARE *



Charlotte and Dean host outdoor painting tours for beginners and experienced painters to advance their skills amidst a variety of scenery in a unique culture. You live in their modest traditional suburban home in Otaru for 7 nights. Autumn brings glorious colour to Hokkaido and each day we paint at temples, shrines, torii gates, rivers, lakes, mountains, beaches and the famous Otaru Canal. You'll have expert tutoring, eat delicious Japanese food and experience a slice of Japanese life. Non-painters are welcome. We offer a 6-day programme, transporting you in a comfortable seven-seater van. *Inclusions: bed and breakfast, WIFI, all transfers and transport on tour and tuition.

Inquiries: +64 021-373-887 or charhird@gmail.com

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 June Holy Trinity Anglican Church, 638 Ohariu Valley

16 July Cnr Barnard St and Lennel Rd, Wadestown

20 Aug. Bucket Tree/Railway Station carpark, Cnr Takapu Road and Boscobel, Tawa

20 Sept. Breaker Bay Car Park, Breaker Bay Road

15 Oct. Lady Norwood Rose Garden, Botanical Gardens

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

AUCKLAND Outdoor Watercolourists

Email **Elise De Silva** to find out more about this painting group elisedesilva@gmail.com

NEW PLYMOUTH Outdoor Painting group

Email **Yvonne Geeraedts** to find out more about this monthly plein air group: l.y.houwers@actrix.co.nz

HAWKES BAY Plein Air Painting group

Sunday 18 June 12 noon at the Tom Parker Fountain
All interested to meet at the fountain contact Kristina Boese kboese097@gmail.com

CANTERBURY Watercolour Plein Air Group

Artists of all levels most welcome. For events visit: www.facebook.com/groups/258405936508559 or email: Janey Thomas jethomasnz@gmail.com

Important Dates for your Diary

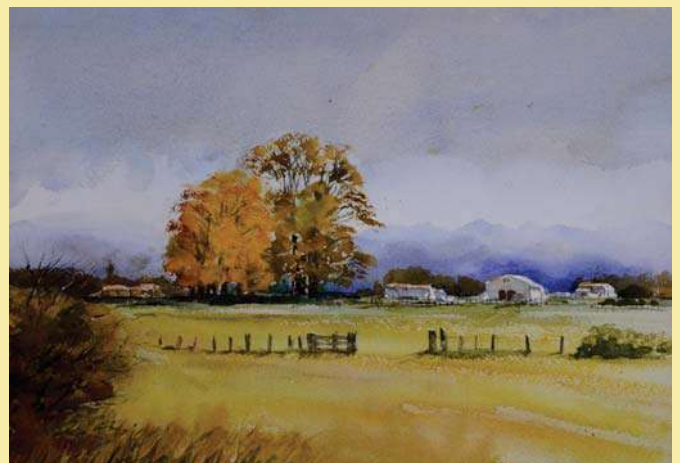
18 June	Wgtn Monthly Painting Group
24/25 June	Landforms Workshop with Charlotte Hird
9 July	Winter Fun Day at Karori Arts Centre
16 July	Wgtn Monthly Painting Group
31 July	Entries close for the Gordon Harris Winter Competition at midnight
22-26 Aug	Winter Challenge - post to Instagram
19/20 Aug	Step by Step Workshop with Jacky Pearson
20 August	Wgtn Monthly Painting Group
16-20 Nov	Feilding Paintaway

Welcome to our new members:

Debbie Gross and Charles Haynes - Wellington, **Susanne Wendt** - Whangarei, **Shirley Jones** - Auckland, **Kate Middleton** - Warrington, **Marianne Townsend** - Auckland, **Lorraine Copp** - Wellington, **Robyn Smith** - Wellington, **Marie Coyle** - Auckland, **Dave Gardener** - Christchurch, **Kiran Stephenson** - Auckland, **Joanna Shrigley** - Wellington, **Bridget Oliver** - Napier, **Jo Chester** - Opotiki, **Marion McChesney** - Kaikoura, **Michelle Daley** - Tokoroa, **Jacqui Robinson** - Auckland.



Members and partners are invited to join a **Watercolour New Zealand Paintaway to Feilding, Manawatu** 6pm Thursday 16 - Monday 20 November



Field of gold, Manawatu by Ruth Champion

We will gather on Thursday evening at 6 pm for a welcome dinner. On Friday there is a special painting day at the market and stock yards. During the weekend we can enjoy and paint the scenery in Feilding and the surrounding area. Paintaways are for everyone. New painters will be supported by experienced painters. Non-painters are welcome. Come and make new friends. Feilding is a rural town in the Manawatu, recently winning the most beautiful town award. Paint the old buildings, Rangitikei River terraces, rolling farmland. Paintaway artists must be subscribed members of Watercolour New Zealand. Please register by 1 November 2023 and pay \$25. Find your own transport and accommodation.

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