



Congratulations
to the winner
of the
Gordon Harris
WINTER
Competition

Replenish
by Ruth Killoran

From the judges: "A meticulously planned, beautifully executed and highly detailed painting with a mesmerising amount of detail and much opportunity for peaceful reflection and finding your own meaning."



Newsletter 197 September - November 2024

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During the winter months, the Winter Fun Day and the Gordon Harris Winter Online Watercolour Competition helped keep the brushes swishing. The Winter Fun Day was by all accounts just that. A really fun day of activities. Thank you Pavithra for bringing lightness and colour to the day.

The Gordon Harris Online Winter Competition received 74 entries showing just what our artists are doing in these wintry days. You know our judges had difficult decisions to make. Many thanks go to them and to our sponsor Gordon Harris.

This edition of our newsletter is full of important information about upcoming events. We are delighted to be staging **Splash 2024** at Pataka Performing Arts Studio. Not only is it a beautiful, light, airy space for our paintings to be displayed, but it is easily accessible with plenty of parking. Entry is online this year, and see page 14 for more details about **Splash 2024**.

The local team has planning well in hand for the **Whangarei Paintaway** in November. An information sheet will be sent out.

Anniversary Year 2025 - the committee has planned a celebratory year. Please find an outline of events on page 3. I'm excited to announce **Hazel Soan** will come and tutor us in New Zealand, and we have written a book **Awash with Colour** bringing the history of our Society to life through paintings and characters. This will be published and released in 2025. There are many more events planned. It is your society, so please consider lending a hand if you can. It is fun. Come and join us.



President Chriss-Ann Menzies and Jane Zandi (President Watercolours WA)



Flair - Alyson Howell

When I retired (my more positive word for retire!) I took lessons with Pavithra Devadatta and was soon hooked on the colour, freedom and possibilities that come from watercolour. So I am a late but enthusiastic starter! I nervously went to my first Paintaway and was bowled over by the positive atmosphere and the support from experienced artists. Making new friends and expressing myself through watercolour is freeing, relaxing and fun. I'm fortunate to have a little studio where I love to experiment. Another interest is Ikebana flower arranging so many of my paintings capture florals ikebana style. Watching my grandchildren take over my studio and paint without preconceptions inspires me to interpret and respond in new ways. While I always loved art at school it is only recently that I have committed to learning and growing through art. And it is so exciting when others respond positively which is happening more and more!



WATERCOLOUR NEW ZEALAND Inc.

National society for watercolour artists

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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 ideas for articles.

We welcome new members - Annual subscription:
Member; \$45, Couple; \$55, Student (enrolled); \$20.

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

To join please complete the online form at www.watercolournewzealand.nz/membership

Alternatively print out the form, complete and post to: Membership, Watercolour New Zealand, PO Box 33088, Petone, Lower Hutt 5046.

Watercolour New Zealand account: 01-0607-0026637-00

If you wish to be listed in the Artist Directory on our website: go to www.watercolournewzealand.nz/directory and select a profile type. Set-up cost is \$10, \$25 or \$50, then contact Jill the Treasurer with your details.



Watercolour New Zealand announces celebrations in 2025 to mark our 50th Year

**WATERCOLOUR
NEW ZEALAND**Inc.

1975 - 2025

Email info@watercolournewzealand.nz for more information

We are publishing a book
'Awash with colour'
50 years of members' paintings and stories

Prize winning international artist
HAZEL SOAN

is coming to New Zealand to tutor and join our celebrations. Her paintings are delightful and she is charming. Hazel lives in Britain, with studios in London and Cape Town. She has written over 20 books on watercolour.



Take a look at her site allsoanup.com

Forward Thinking by Hazel Soan

Hazel Soan will tutor three workshops in NZ:

Hazel Soan in Cambridge
3 Day Workshop: 5/6/7 April

Hazel Soan in Blenheim
2 Day Workshop: 30 April /1 May

Hazel Soan in Blenheim
2 Day Workshop: 4/5 May

Major 50th Birthday Gathering

Blenheim 30 April - 6 May 2025

Join us to celebrate and paint.

Watercolour New Zealand Exhibition
at Marlborough Art Society Gallery
18 April - 5 May

Hazel Soan 2 Day Workshop
in Blenheim: 30 April /1 May

Jacky Pearson – Two-day workshop
1 May and 2 May

Charlotte Hird -Landforms Workshop
One day - Friday 2 May

Evening demonstration by Hazel Soan
Friday 2 May

Competition Day – Outdoor Painting with
judging and prizes – Saturday 3 May

Pop-up gallery of competition entries

Gala Dinner at Wither Hills Winery
Saturday 3 May

Casual outdoor painting - Sunday 4 May
evening gathering with Fish and Chips

Hazel Soan in Blenheim
2-day workshop: 4 and 5 May

See page 15 for booking details

Albert Wong 1935 - 2024

Founding member of Watercolour New Zealand

Compiled by John Toft and Sue Wild

49 years ago, a group gathered to form a new society, the Wellington Society of Watercolour Artists. One of the 17 was a keen young watercolourist, Albert Wong. Albert was vice president of the new society in 1979-80. From those small beginnings the group grew and in 2001 it became the national society, Watercolour New Zealand.

In recent years Albert has joined us at our AGM meetings. A man of small stature, with an engaging smile, he loved to chat with long-time member Vivian Manthel-French. Albert died recently and we honour him as the last of our founding members and as a painter with a lively brush stroke.

In 2021 John Toft had the pleasure of interviewing Albert as part of Watercolour New Zealand's Oral History Project. Here are some excerpts from his story.

Albert Wong was born in Canton (now Guangzhou) in 1935. He spent his childhood in Hong Kong during World War II and the Japanese occupation. 'I always liked drawing,' Albert recalled. 'As a schoolboy in Hong Kong, I had a couple of schoolmates who were also good at art and the three of us went out painting around Hong Kong. It was pretty exciting, around the streets. That's how I got stuck with painting street scenes.'

In 1949, when Albert was 14, his mother died. His father brought him to New Zealand and settled in Greytown, where he worked as a market gardener. His teachers at Wairarapa College did little to encourage Albert's desire to make art his career. He was forced into taking a Trade course, which he disliked. Albert moved to Wellington, where he was able to study full-time at the Wellington Technical College School of Art under Fred Ellis, where he was one of the 4 original students. In 1953, at the age of 17, Albert had a painting accepted by the New Zealand Academy of Fine Arts. Illot Advertising Agency offered Albert a job and he worked as a commercial artist with the same agency until he retired.

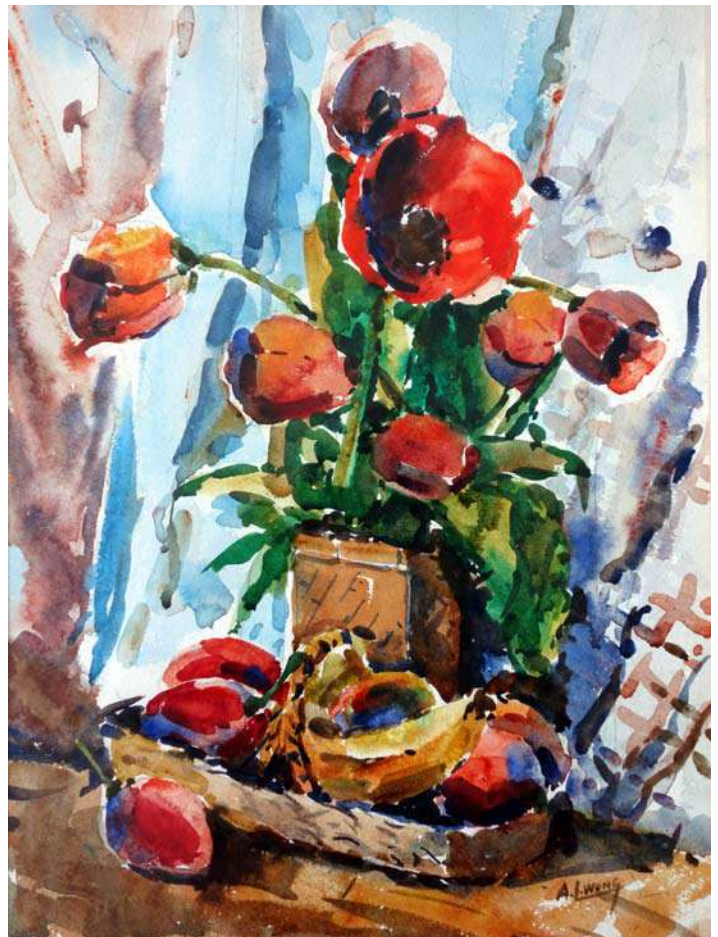
When he came to New Zealand, Albert painted both oils and watercolours but soon focused on watercolour alone: 'I don't like oil because it's not quite my temperament. I want to finish it in a hurry. If I couldn't finish it, it wouldn't be any good anyway. When I paint outdoors I want to finish it. I never took more than 1 ½ to 2 hours to complete a painting. I would come back home and touch it up and finish it in the same day. I would never go back to it again.'

In the 1950s, Albert joined the Wellington Art Club where he found that two other members, Avis Higgs and Kathleen McKay, shared his passion for watercolour. The three of them would go out painting together. "Eventually we got the idea of forming the watercolour society and that's how it started."

Although he also painted flowers and still life, the excitement of painting in Hong Kong as a boy gave Albert a taste for painting street scenes. They remained his favourite subject for as long as he painted. 'Peter McIntyre and I were the two people who were keen on painting streets,' Albert recalls. He would strap his paint box and stool onto his bike, ride into town, set up his easel



Vivian Manthel-French and Albert Wong



From Wendy's Garden by Albert Wong

between car parks and get to work. 'It was quite strange to have me, a boy under 20, painting in the streets in Wellington. I got people taking photos of me doing it.'

As well as attracting the attention of onlookers when he was out painting, Albert's work was making an impact in exhibitions and attracting favourable comment from art critics - in those days



Tinakori Road, Wellington by Albert Wong

Academy and Wellington Art Club exhibitions were regularly reviewed in the papers. In 1961, the Evening Post art writer said

'A young painter of deep sincerity is Albert L Wong. His work is fresh, joyous, and essentially honest in approach.'

In 1962, the principal of Palmerston North University College was quoted as saying 'Mr Wong's watercolours excite me very much. They show vitality, virility and have an honest, straightforward – not slapdash – realisation of colour.' Albert was a regular exhibitor at New Zealand Academy of Fine Arts exhibitions from 1953 until the 1980s. In 1979, he was included in the book *Notable New Zealanders, the Pictorial Who's Who*. When Albert retired from work as a commercial artist, he was looking forward to spending his time painting watercolours. Unfortunately, he suffered a brain haemorrhage shortly afterwards. When he recovered, Albert found he had lost his ability to paint.

Albert Wong was an important figure in New Zealand watercolour for three decades, from the late 1950s to the 1980s. His paintings, notable for their freshness and vigour, exemplify his personal approach to watercolour: 'You put all your energy into it, go like hell. If you have to labour on a painting, it's a waste of time.' Executed in his highly individualistic style, Albert Wong's colourful Wellington street scenes, painted on location, record his vision of the capital over three decades of the second half of the twentieth century.

Remembering Mary Zohrab our Patron from 1997 - 2005

By Charlotte Hird with the generous help and resources of Deryn Hardie Boys

Mary Zohrab was born in Wellington and showed excellence in art at college. She went on to graduate with a Diploma of Fine Arts from the Canterbury School of Art in 1954, returning to Wellington to teach art in schools. In 1957 she married Michael Hardie Boys and they lived in her family home in Wadestown. In the garden was an army hut which she had used in early years as a painting studio. It again became her retreat. Michael and Mary raised four children and once they were at secondary school Mary had time for painting.

When Michael was appointed to the High Court in Christchurch, Mary reconnected with acquaintances from student days, made new friends and her artistic life blossomed. She joined painting excursions in the South Island and exhibited and sold many oils and watercolours during these years, painting under her maiden name Mary Zohrab. They returned to Wellington when Michael was appointed to the Court of Appeal and lived in Lowry Bay. Mary became involved with New Zealand Academy of Fine Arts and exhibited regularly.

In 1996 Sir Michael was appointed Governor-General. Mary, now Lady Hardie Boys, no longer had time to paint and exhibit. For five years her life involved hosting events and travel in New Zealand and abroad. After those years they retired to Waikanae and built a beautiful garden. Mary once again had a studio and used varied media, exhibiting frequently in joint and solo



Mary Zohrab

exhibitions. The Volcanic Plateau region of the North Island was one of her favourite painting locations and her garden always provided inspiration for her work.

Michael and Mary were connected to the land and enjoyed tramping and walking holidays around New Zealand. Mary filled many sketchbooks with delightful vibrant paintings from her travels. She was a prolific artist. The homes of family and friends burst with her lovely works. Michael wrote a book *The Boy from Evans Bay* and they enjoyed their eight grandchildren and close family.

Mary Zohrab was an Artist Member of Watercolour New Zealand and New Zealand Academy of Fine Arts, a member of the Wellington Artists' Gallery Trust.

She was also a patron of Watercolour New Zealand from 1997-2006 and a founder-artist and the first patron of the Mahara Gallery in Waikanae. Mary's work is held in public and private collections throughout New Zealand and overseas.

Roger Daniell, former President of Watercolour New Zealand in the early 1990s, described Mary as an intelligent and sensitive watercolourist, who took a delight in allowing watercolour to merge and flow, such as in her oft-painted images of the bluffs at Western Lake Taupo.



Taupo cliffs from Kuratau by Mary Zohrab - using her 'amazing watercolour blues'



Sir Michael and Lady Hardie Boys

Quotes from Mary Zohrab

- walking the watercolour tightrope...

"At times when we travelled overseas I always had painting materials close at hand, which has given me opportunities, sometimes exciting, sometimes quite fleeting, to depict the play of different light and the essence of new environments."



From Mary's sketchbook

"Working with watercolours is always both a joy and a frustration. Its immediacy encourages a spontaneous response to the environment, but against this one has to be careful not to over paint and so lose that freshness. You need to know when to stop."



Nude by Mary Zohrab

"I go to a local life drawing group. This is a discipline taught at Art School and is a constant challenge to maintain."



Flowers by Mary Zohrab

"Sometimes my subjects are places or objects I am familiar with and that inspires me with their changing aspects of light and colour. Kuratau is a favourite subject."

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.

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<http://thenzartist.co.nz/subscribe.html>

Second place - *Putiki Bay, Waiheke Island* by Peter Howard



This year's Gordon Harris Winter Online Watercolour Competition 2024 saw a stunning array of 74 watercolour works across all skill levels from hobbyists through emerging artists to professional artists. The competition showcased the love and passion that members of the society have for watercolour and the art collection left a lasting impression on the judges. Assigning the winning entries was an almost impossible task. First and foremost, the judges would like to thank and acknowledge all entrants for their beautiful contributions.

From the judges:

First Prize \$200 - *Replenish* by Ruth Killoran

Meticulously planned, beautifully executed and highly detailed painting with a mesmerising amount of detail and much opportunity for peaceful reflection and finding your own meaning.

Second place \$100 - *Putiki bay Waiheke Island* by Peter Howard

A delightful scene with excellent composition and executed in a free and loose style that reminded the judges of our favourite classic watercolourists such as Edward Wesson and Ron Ranson.

Third place \$50 - *Swirling Gently* by Raewyn Harris

Endearing, playful and enchanting. Impressive water control, commendable tone progressions given the restricted palette, and extremely steady hand for all the gorgeous geometry.

From the artist Ruth Killoran

I'm a full-time artist working from my home studio and gallery space in Christchurch. I generally divide my time between carving NZ limestone and painting but as I'm getting older, I'm leaning more towards 2d work as painting isn't as physically demanding. My painting called '*Replenish*' came to me in my usual way by using stretched 300g watercolour paper and then placing very wet, randomly chosen colours which I pushed around and moved to flow into each other until forms emerged. I work intuitively and love the process of using watercolour which enables me to easily be inspired by merging colours. I rarely know what's going to happen. Gradually a story evolves and ideas pop into my mind, then more distinct shapes emerge. I'm obsessed with morphing bird shapes, ribbons and circles and I think I'm trying to visually express that we are all connected on some level. - www.ruthkilloran.co.nz

From the artist Peter Howard

Putiki Bay is an area everyone on the island passes frequently and it's a painter's paradise. It changes daily and hourly as the tide comes and goes, and the light is always different. The boats move regularly and some spend their final days there. I've done quite a few paintings in the area and it never gets boring or repetitious. I find with watercolour you capture the changing mood fast, as you don't have the luxury of time to capture the moment. I was lucky enough to attend a watercolour workshop last year with Joseph Zbukvic and it was an eye opener to see how he attacks a scene in a fast and loose manner and I strive to include that in my own way, and never give up!! Thanks to Gordon Harris for making the competition possible, and to the folks at Watercolour NZ for all their tireless work.

Third place - *Swirling Gently* by Raewyn Harris



From the artist Raewyn Harris

My painting *'Swirling Gently'* was inspired by visits to some of the most beautiful areas of New Zealand -The Catlins in the South Island and the Bay of Islands in the North Island. Ever since our visit to the Catlins, I wanted to create a painting that suggested the gentle movement of the kelp that swirls and flows against the rocks and stones all along that coastline. I enjoy incorporating negative painting in my artworks and I used this technique for the foreground stones. The distant landforms are reminiscent of the beautiful scenery in the Bay of Islands, where the islands and headlands form horizontal layers in a range of different tones and by using this idea, it gave me the opportunity to repeat the colours that I had used in the foreground. A few gentle waves were needed to connect the foreground to the distant landforms and give the painting a sense of unity. I prefer to use a limited palette in my paintings because I feel that it creates balance, harmony and cohesion. I particularly enjoy mixing the different shades and tones of the ocean.



Stirling falls - Ruth Kiel

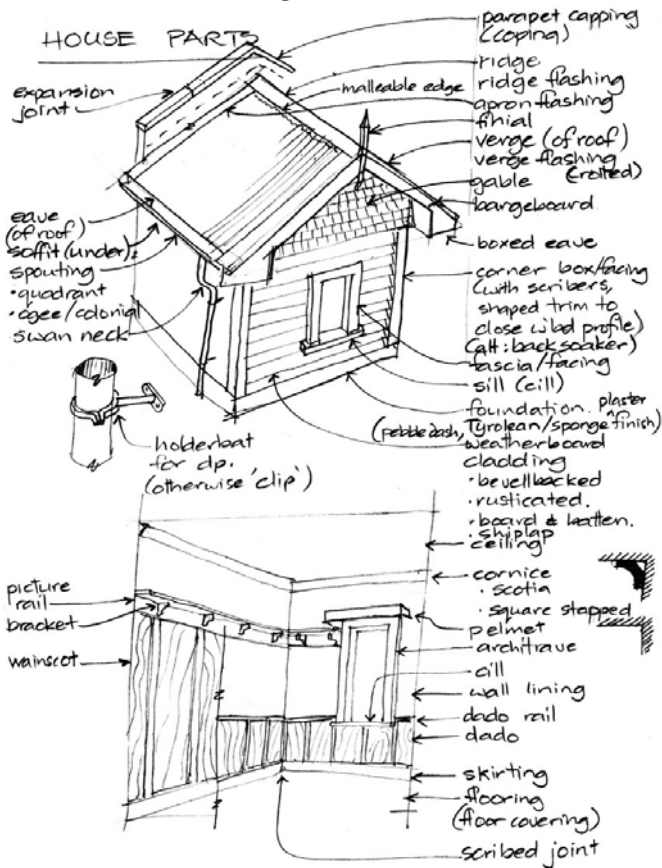
People's Choice Award

Ruth Kiel won the People's Choice Award with 107 votes on Instagram and 51 on FaceBook. Here's what the people said:
"Wow! The waterfall is effective. It's a stunning picture. Wonderful, my favorite. So beautiful. Ruth this is amazing! love the painting. What a clever use of watercolour, beautiful and innovative. That lunar black is magic. Great technique. Spectacular. Zing!!!"

Terminology helps you understand the architecture you draw

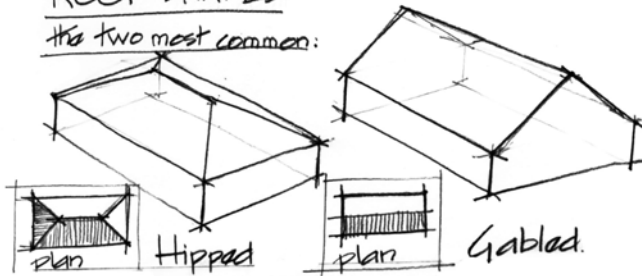
by Bruce Haniel, Illustrations by Charlotte Hird

The following drawing illustrates some basic terms which apply to houses, both villas or bungalows.

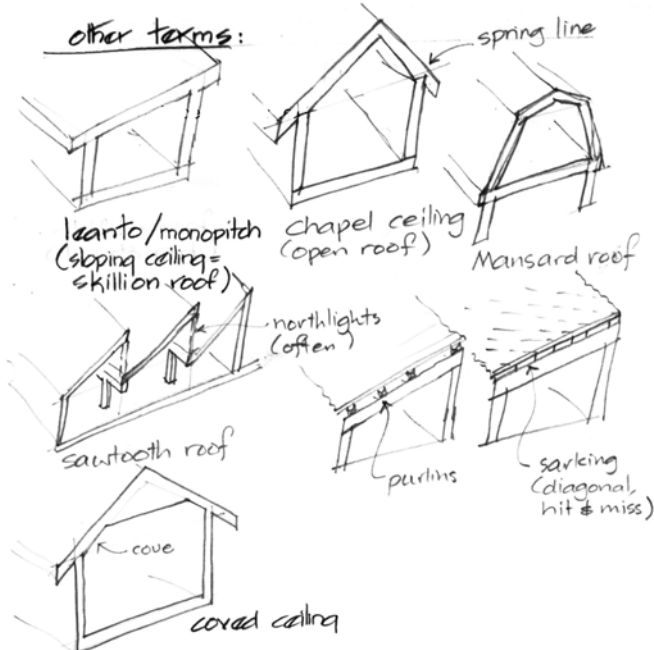


ROOF SHAPES

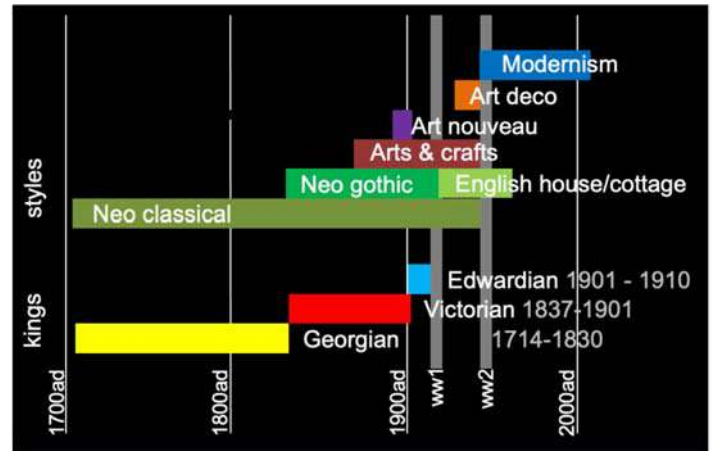
the two most common:



other terms:



House Styles: You will be aware of the basic Villa and Bungalow styles. These form the bulk of the older housing stock. The following time-line shows when these styles were in vogue. Villas are neoclassical in style and named in the English manner after the reigning king or queen.



Neo-Classical Villas

The **GEORGIAN VILLA** was the first style used in New Zealand. Villa refers to them being free-standing houses. It was neo-classical ie. made to look like Greek or Roman temples with pediments and columns. They were called Georgian because they were built in the reign of King George. Georgian Villas had little decoration. The Treaty House is an example of this. Design features include the building form is a simple rectangular plan with symmetric elevation.

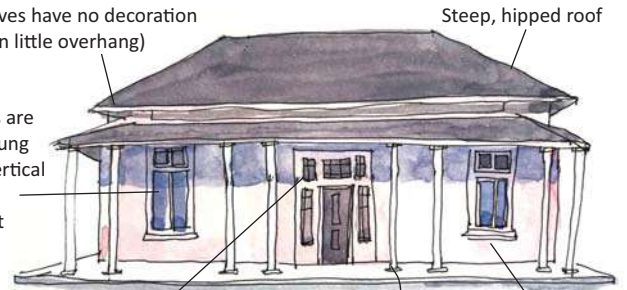
Boxed eaves have no decoration (and often little overhang)

Windows are double hung sashes vertical sliding or casement hinged.

Multi-paned glass as glass came in small sizes

Verandah posts are rounded columns with very simplified moulded capitals and bases

Walls are shiplap weatherboard with no corner boxes



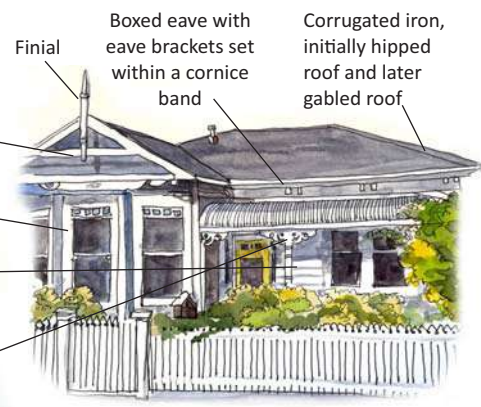
VICTORIAN VILLAS developed from Georgian. They became increasingly decorative and included Neo-gothic elements. Design features include bay villa where one room projects forward from the basic rectangular plan, here chamfered with a gabled roof. A central corridor or 'hall' runs from front to back of house. The roof became gabled or half gabled with time and as house sizes increased.

Gables often had fishtail shingles or other decorative treatment

Double hung sash windows, 150mm fascia, brackets beneath the sill

Rusticated weatherboards, boxed corners

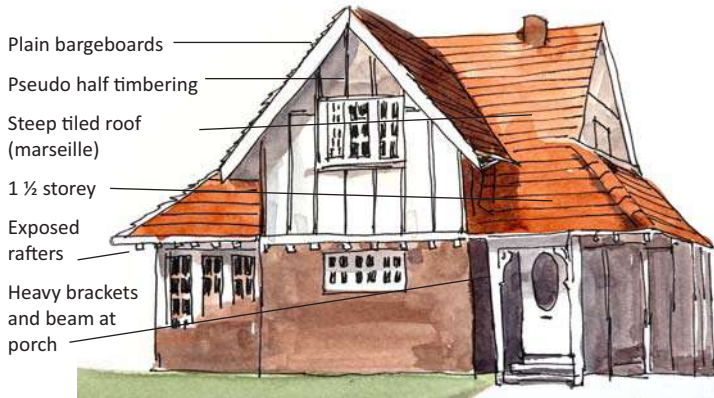
Verandah with decorative timber fretwork brackets



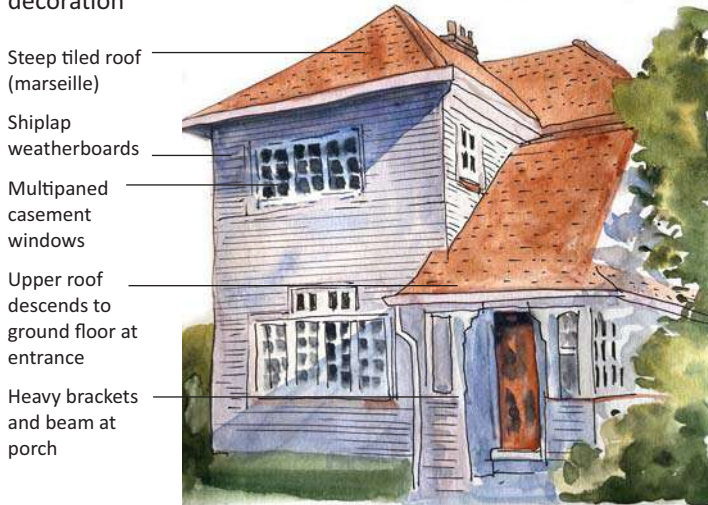
NEO-GOTHIC is seen occasionally in larger houses with steep roofs and decoration reminiscent of gothic cathedrals



NEO-TUDOR houses are made to look like Tudor English half timbered houses.

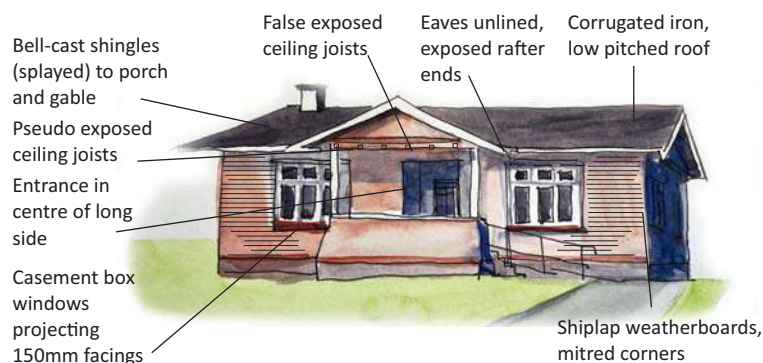


THE ENGLISH HOUSE was similar but with less mock Tudor decoration

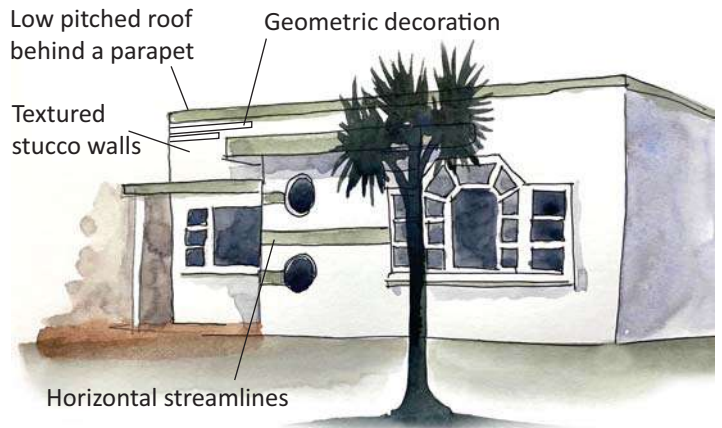


BUNGALOWS were freestanding houses in the Arts and Crafts style. This style rejected classical forms and attempted to create details which were more suited to the nature of the timber in which they were mainly built. This was strongly influenced by a medieval revival.

CALIFORNIAN BUNGALOWS were a Californian development of Arts and Crafts. where lighter rainfall and corrugated iron roofing facilitated lower roof pitches. Entrances were usually on the long wall with short hallways to save space.



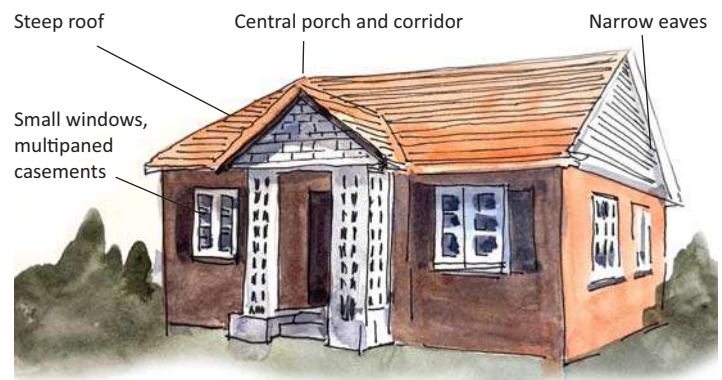
ART DECO: Started in Paris. 1925 – 1939 was an amalgam of many different styles and movements of the early 20th century, including Neoclassical, Constructivism, Cubism, Modernism, Bauhaus, Art Nouveau, and Futurism. Characterised by, horizontal streamlines with rounded corners. Decoration where present is geometric in horizontal bands: chevron patterns, the sunburst motif.



STATE HOUSES AND THE MODERN BUNGALOW

The first state house were built in 1905 in Patrick street Petone but the first mass state houses were built in 1937 in Miramar by the Department of House Construction. Originally house designs were based on the English Cottage style. Architect William Toomath puzzled over why we rejected the Californian bungalow, with 'its low roof pitch and spacious verandahs, for the highpitched English cottage, with its small windows, small rooms off a central hallway and only the most grudging entrance porch'.

The modern 'bungalow' appears to have developed from this starting point. Roofing changed to corrugated steel at a lower pitch. Boxed eaves enlarged to 400mm. Larger aluminium windows on friction stays and 'ranchsliders' replaced the small timber casements. The entrance followed the bungalow plan to the middle of the long side with a short passage to save space. Likewise the living spaces became open plan.



Join Bruce and the Hutt Valley Urban Sketchers each Wednesday or other outdoor painting groups around the country for practice painting local buildings



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Review: Fun day on Sunday

by Rob James

For anyone who wants to have a go at fun new ways of working with watercolour, enjoy stimulating company, eat gorgeous food and take home beautiful work, the Winter Fun Day is for you! Pavithra Devadatta lead the day with enthusiasm and a wonderful sense of humour, working through several activities, to open our creative minds and build connections with our materials, our work and each other. We started with an exercise called 'Conversations', each starting a painting that was passed on to the next person in the group to embellish, change or augment, using as many different techniques and perspectives as the individual wanted to try before passing it on at the tinkle of Pavithra's bell! What a lovely freeing experience, allowing you to all 'see' or 'feel' something different in each painting, but finish with some beautiful results. We moved on to designing and painting a series of wonderful 'pop-up' cards and handmade envelopes. Colourful cupcakes, springy snakes, snappy-mouthed sharks, all leapt off the page with slogans and lettering to match. The perfect handmade art to share with someone special. Go on, give it a try we all loved this day and can't wait till next year. Thank you.



Pavithra demonstrates fun things to do at the Fun Day.



Congratulations to the new Fellows of New Zealand Academy of Fine Arts Peter Coates, Suzanne Herschell, Vivian Manthel-French, Philip Markham



Left:
My Garden by
Peter Coates



Right:
Interface by
Suzanne Herschell



The Red door barn by Vivian
Manthel-French



Wellington harbour early morning
by Philip Markham



Experience a unique autumn outdoor painting tour in Otaru, Hokkaido, Japan

18 - 25 October
(1 place available)

27 Oct - 3 Nov
(3 places available)

NZ\$1,500 p/p

TWIN SHARE includes:
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7 nights / 6 days painting with just four artists
lead by watercolourist Charlotte Hird

Japan is the place to travel in 2024 with a favourable exchange rate. Come along to paint, advance your skills and learn about this unique culture. Charlotte and Dean welcome four people to their modest suburban home in Otaru on each tour. Autumn brings a riot of colour to Hokkaido. We offer a 6-day programme, transporting you in a comfortable seven-seater van to visit and paint temples, shrines, torii gates, rice paddies, lakes, mountains, beaches and the famous Otaru Canal. You will receive daily expert tutoring, eat delicious Japanese food and experience a unique slice of Japanese life. Non-painters and partners are welcome. Email for more info.

www.charlotteswebdesign.co.nz/tours/reviews

Splash[®] 2024

Pataka Performing Arts Studio at the



Next month, October, is **Splash 2024**. We are delighted to be back with another sparkling national exhibition.

We are ringing some changes. Our venue for the last seven **Splash** exhibitions is unavailable, so we have selected a new location at Pataka in Porirua City, Wellington.

We would love your help! Come to the capital and join us in setting up **Splash 2024**. It will be four days of good hard work and friendly fun. Tuesday 15 to Friday 18 October. Attend the opening and the Saturday morning action.

The **ENTRY FORM** will be emailed to every member on 1 September. Each member can enter three large paintings and 2 small paintings. Entry fees are \$20 per large and \$15 per small painting.

This year we invite you to **ENTER ONLINE** at:

<https://www.watercolournewzealand.nz/events/splash-exhibition.htm>

Read the Terms & Conditions online and email if you need assistance.

Monday 7 October Closing date for **Splash 2024** entry forms

Friday 18 October **Splash 2024** Opening night 5.30pm

19-28 October **Splash 2024** Exhibition Season

Splash 2024 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
- Small Work Merit Awards X2 \$50 each
- Memelink Artspace Award for People's Choice art materials valued at \$200

Announcing our Guest Artists Pam Lines & Dennis Greenwood

Pamela Lines is a Waihi Beach based watercolour artist. Her working mantra is 'Feel the essence. Keep it simple'. Through her work she endeavours to connect with the viewer, to give a sense of place on an emotional level, through the simplicity of the image and the versatility of watercolour. Pamela has a Diploma of Art and Creativity (Hons) through The Learning Connexion, Wellington.

She is an active member of Watercolour New Zealand, Tauranga Society of Artists, Waihi Plein Air Artists and Tauranga Urban Sketchers.



Pam in her studio - gallery in Waihi



Blue moods by Pam Lines

Dennis lives on the outskirts of Levin. He taught graphic design and illustration at secondary and tertiary levels. His passion for the outdoors has brought Dennis to paint dramatic, moody landscapes. He likes to paint large to give the viewer a sense of being surrounded by the scene. He uses Arches or Saunders-Waterford papers and M Graham & Co paints for their quality. His works have often merited the important People's Choice Award at exhibitions and in 2012 he won the WNZ Supreme Award.



Dennis demonstrating in 2023 at the Manawatu Art Show where he was Guest Artist.

Upcoming Workshops

Cambridge Three-day workshop with Hazel Soan

Dates: **5/6/7 April 2025 9.30 am – 4.30 pm**

Venue: St Andrew's Church Hall, 85 Hamilton Road, Cambridge, Waikato

Class level: Intermediate and experienced painters

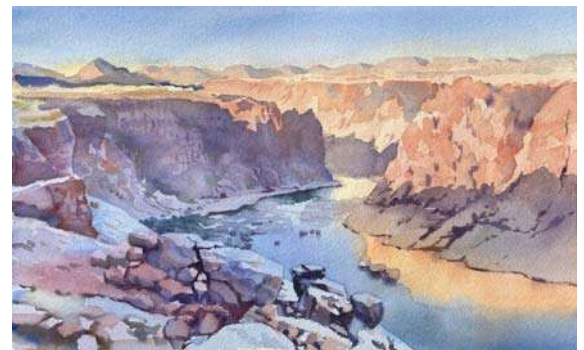
Student fee: \$610

Class 2025/3

During this workshop Hazel will share with you the techniques and skills she uses to bring her own watercolours to life. Through multiple demonstrations and individual guidance, she will help build your expertise, giving you the tools to advance your own watercolour journey. Watercolour is a vibrant medium, benefitting from efficient colour mixing and meaningful brushstrokes. Through wet into wet blending and layering you will learn how to trust this exciting medium to create lively paintings. Your eyes will be opened to the differing properties of the pigments and how to take full advantage of them. You will grasp that it is not just the hue of a colour that counts but its whole set of properties such as opacity or transparency, lifting or staining, and its warmth or coolness. With this understanding you will enter a new realm of freedom and confidence in watercolour painting. The themes for this adventure will be varied, featuring subjects dear to Hazel's heart, from her own reference. The aim is to broaden your understanding of this remarkable medium and give you a newfound confidence in your painting.



Running for joy by Hazel Soan



A Rift in Time by Hazel Soan

Blenheim Two-day workshop with Hazel Soan

Dates: **Wednesday 30 April and Thursday 1 May 9.30 am – 4.30 pm**

Venue: Marlborough Arts Society Studio, 204 High Street, Blenheim

Class level: Intermediate and experienced painters

Student fee: \$405

Class 2025/4

Watercolour is a visually appealing medium, known for its transparency and spontaneity. It is lively, rich and vibrant and able to convey movement. This two-day workshop is a standalone class, but builds on the themes and techniques explored in the Cambridge workshop so that those wishing to attend more than one event will not find it repetitive (except in a good way!). This workshop will concentrate on watercolour's ability to convey life and movement. Along with explaining the properties of the colours it will explore wet into wet blending and how to take full advantage of this uniquely fluid medium. The emphasis of this workshop will be on creating lively watercolours. A variety of subjects will be demonstrated using reference from Hazel's favoured subjects and personal guidance offered. The aim is to enhance your trust in the medium to perform its wonders and as ever, build on your own confidence.



Gravetye Poppies by Hazel Soan

Blenheim Two-day workshop with Hazel Soan

Dates: **Sunday 4th May and Monday 5th May 2025 9.30 am – 4.30 pm**

Venue: Marlborough Arts Society Studio, 204 High Street, Blenheim

Class level: Intermediate and experienced painters

Student fee: \$405

Class 2025/5

Aspiring artists sometimes find it hard to pull their paintings together or bring them to a strong finish, often overworking them in the process. Watercolour is a direct and spontaneous medium, benefitting from a bold approach, it is also a delicate medium known for subtle and transparency. This workshop will encourage both a direct and sensitive approach, aiming to get the most out of this beguiling medium. It will explore the importance of light and shade and the selective process of knowing what to leave out and what to leave in as well as knowing when to stop. This class will be a standalone workshop but will build on the information disseminated in the other 2 workshops so that anyone wishing to participate in more than one workshop will benefit from an alternate emphasis. Tonal values are paramount in figurative painting, being brave in application is vital. Understanding tone and colour in combination and through interaction will enable better and more consistent results.

To book a place in any these of workshops please email with **class number **Class 2025/3**, **Class 2025/4** or **Class 2025/5** in the subject line to bookings@watercolournewzealand.nz **Avoid disappointment - book now!****

Monthly Outdoor Painting Groups

WHANGAREI Sketch Group meets on the 2nd Saturday of each month to sketch at different locations in and around Whangarei. The upcoming dates are 8 June, 13 July and 10 August. Locations will be published a week before the meeting Sketching Whangarei

www.facebook.com/groups/5783292938441592
or contact Tina Seifarth - tina4kiwi@gmail.com

NEW PLYMOUTH Outdoor Painting group

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

WELLINGTON Group Sunday 10 am – 12 noon

15 Sept **Katherine Mansfield Park**, Fitzherbert Tce, Thorndon

20 Oct **Evans Bay Boat Marina** (south end, next to Evans Bay Marina Park), Evans Bay Parade

17 Nov **Brooklyn Shops** -Corner Ohiro Road and Todman Streets, Brooklyn

15 Dec **Cnr Barnard Street and Lennel Road, Wadestown**

We welcome newcomers, come and paint with experienced painters, followed by coffee and lunch in a nearby cafe. Join the mailing list email info@watercolournewzealand.nz

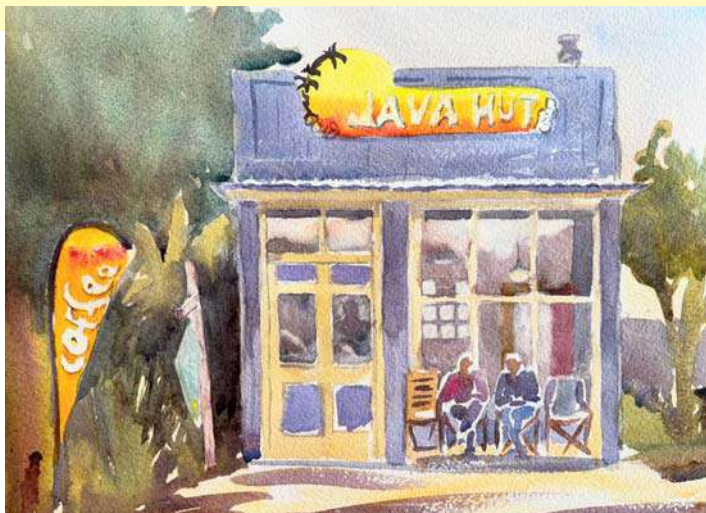
Subject: **WGTN MPG mailing list**

NELSON/ TASMAN - Wai Knot Watercolour (Wai – water, knot – a joining together) a watercolour get together once a month in various locations. This is a casual group (no teaching, no fee, koha for tea/coffee) Contact:

janthomsonart@gmail.com, Jane Smith janeformart@xtra.co.nz, nicole@nicolerussellart.com

CANTERBURY Watercolour Plein Air Group meets monthly (last Friday of the month but subject to change) at locations around Christchurch and Banks Peninsula as the weather allows. Notification of events will be sent around a week in advance. Updates on the FaceBook page and by email to those who have registered with the group.

www.facebook.com/groups/258405936508559 (Search: "Canterbury Watercolour Plein Air Group") Contact Janey 021 102 5959 or jethomasnz@gmail.com.



Java Hut by Nicole Russell

Important Dates for your Diary

28/29 Sept **Landforms Workshop** - Charlotte Hird

7 October **Splash 2024 entries close at midnight**

15-18 October **Splash set-up** - your help appreciated

18 October **Splash 2024 opening** 5.30 pm

19 - 28 October **Splash 2024 season**

29 October **Collect unsold work** 10 am – 12 noon

22 - 25/26 November **Whangarei Paintaway**

Welcome to our new members:

Ruth Goodenough - Auckland, **Nicky McCormick** - Woodstock, **Tania Morgan** - Picton, **Vince Scully** - Picton, **Mary Shanahan** - Picton, **Maree Handy** - Fairlie, **Marion Collin** - Kaiapoi, **Isobel Reid** - Wellington, **Aimee Oliver** - Wellington, **Robyn Keeling** - Levin, **Muriel Christianson** - Wellington, **Jerry Hewitt** - Wellington, **Ruth Killoran** - Christchurch, **Yukie Kaneuchi** - Auckland, **Emma Lutter** - Wellington, **Allison Pirrie** - Kaitaia, **Ida De Boer** - Auckland, **Alexander Pletzer** - Wellington, **Bonnie Fraser** - Auckland



WATERCOLOUR
NEW ZEALAND Inc.

Watercolour New Zealand Paintaway Whangarei 22 - 25/26 November



Boatsheds by Tina Seifarth



Town Basin by Tina Seifarth

This Paintaway is fully subscribed. If you wish to be added to the waiting list email bookings@watercolournewzealand.nz
Subject line: **Paintaway Whangarei**