



## Splash Supreme Award goes to Brian Baxter for *Mt Sefton*

Watercolour New Zealand Supreme Award of \$1000 goes to artist Brian Baxter for his painting *Mt Sefton*.

Judges' comment:  
*This picture captures attention primarily through its dramatic use of light, creating an atmosphere of mood. There is a subtle use of complimentary colours and an effective eye path. The colour variation in the darkest areas has been achieved without creating 'muddy' colours.*



## Newsletter 198 December 2024 to February 2025

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*Banana* by Andrew James

What a Splash! After significant research and more than a little trepidation we held **Splash 2024** at Pātaka. With an unfamiliar venue, a totally different way of hanging our artists paintings, the committee embraced the challenge. We were honoured to have two guest artists, Pam Lines and Dennis Greenwood. Pam and Dennis have totally different styles, equally beautiful and intriguing.

The Performing Arts Studio at Pātaka worked wonderfully well, with good lighting and a comfortable space. The black screens for hanging paintings made the pale framed works pop. The Spine was a great space for Opening Night and demonstrating artists alike. Pātaka staff totally supported and accommodated us to our mutual benefit.

Outcome: Our enthusiastic membership sent us 271 paintings from all over New Zealand. What a delight. We had fantastic sales, rivalling our very best years. This was unexpected.

I hardly know how to thank all those who made this uniquely successful exhibition possible. The selectors, the judges, the faithful layout people, hanging and minder volunteers, kitchen magicians, drinks and waiter attendants and of course our buzzy musicians were amazing. A huge thank you to Gordon Harris Ltd who continue to give very generous support by way of prizes. To those on the committee who went the extra mile, go my heartfelt thanks!

What next? Whangarei Paintaway, here we come.

Look out 2025, our 50th Anniversary Year. We have planned a year of fun-packed events. Blenheim will host our joyful gala programme, which we have called **Watermark**. The calendar of celebratory events awaits you.



Opening night at Pātaka



Photo by Eva Kapiriny

Dennis Greenwood, Pam Lines, Chriss-Anne Menzies and Sue Wild

Hello ! After being a member of Watercolour New Zealand for nearly 20 years, I feel excited about the opportunity to serve on our committee.

I fell in love with watercolour after my very first lesson with Jacky Pearson in Lower Hutt. That was followed by classes with several visiting members of the esteemed Twenty Melbourne Painters Society ... how fortunate we were in Wellington.

So, after a great start, it took me ages to understand that you have to practice between classes to get any better !

Now, with more time to paint (and less excuses), I enjoy experimenting with different styles and genres in watercolour, ink, gouache and oil. BUT I still admire nothing more than a beautifully executed, luminous, pure watercolour.

I will always be a keen student, especially of art history and particularly early New Zealand watercolour artists.

I hope to share my interest in continuing education with members .... not to mention sharing happy days out in the wild, painting our beautiful country.

See you in Blenheim if not before !

PS I do not recommend painting with cattle.



Ali Hehir painting plein air Oxfordshire



# WATERCOLOUR NEW ZEALAND Inc.

National society for watercolour artists

**President Chriss-Ann Menzies:** president@watercolournewzealand.nz

**Vice President:** pending

**Secretary Sue Wild:** bookings@watercolournewzealand.nz

**Treasurer Jill Hartstonge:** treasurer@watercolournewzealand.nz

**Newsletter Editor - Charlotte Hird:** info@watercolournewzealand.nz

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](http://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](http://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.

# Celebrating 50 years of Watercolour New Zealand

1975 - 2025

**Watermark - 50th Birthday Paintaway & Gathering**  
Join us to celebrate & paint in **Blenheim 30 April - 6 May**

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

Prize winning international artist  
**Evening Demonstration**  
**HAZEL SOAN**

4.30 - 6 pm Friday 2 May

Baptist Connect Church Hall,  
8 Beaver Road, Blenheim

Fee: \$45

You will be delighted as Hazel demonstrates her brilliant watercolour skills and entertains with her colourful international experiences. Projection and sound systems will mean everyone will have an intimate learning opportunity.



Jacky Pearson – Marlborough Magic  
Two-day workshop 1/2 May

Charlotte Hird -Landforms Workshop  
One day workshop - Friday 2 May

Gala Dinner at Wither Hills Winery  
6pm Saturday 3 May

## 50 year Splash

**Watercolour New Zealand  
Marlborough Exhibition**  
at Marlborough Art Society Gallery

Open 18 April - 5 May

**Guest Artist Hazel Soan**

- Entries open 1 February
- Members can submit up to three paintings each
- Entries close 10 March
- Selections announced on 17 March
- Receiving day April 15
- \$2,000 worth of PRIZES

**Outdoor Painting Competition**  
with judging and PRIZES Saturday 3 May

This will be a thrilling day for participants and spectators alike. A plein air paint for amateurs, professionals and anyone adventurous. There will be some rules, a limited paint time, then a viewing and judging with prizes awarded and paintings available for sale.

Pop-up gallery of competition and outdoor paintings at Marlborough Art Society

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

Paintaway outdoor painting - Monday 5 May  
Farewell Evening

Email [info@watercolournewzealand.nz](mailto:info@watercolournewzealand.nz) for more information

# Happy Days at the Whangarei Paintaway

by Noelene Stringleman

A wonderful time was had recently in Whangarei by 38 members and partners. It was warm, with some sun, and no rain. We met each day at Reyburn Art Studio, set amongst cafes and arts and crafts galleries at the Town Basin, on the banks of the Hatea river. For several of us, this was our first Paintaway and nerves soon settled as we made new friends and were encouraged on our journey.

The painters had plenty of inspiration locally, from the magnificent Hundertwasser Art Centre, the moored boats, the Te Matau a Pohe bridge (inspired by the design of Māori fish hooks), the Saturday markets held on the Canopy Bridge, and the Gypsy Fair on the far banks of the river – all within walking distance from our venue. Further afield the city showcased wonderful scenery along the shores of Whangarei Heads, over which loomed Mt Manaia (the remnant of a stratovolcano), and on to Ocean Beach. Painters also visited Whangarei Falls, Tutakaka, Ngungaru inlet, dry stone walls and the Quarry Gardens.

Late on Sunday afternoon our patron Adrienne Pavelka demonstrated the steps she took to complete her stunning painting of part of Whangarei Harbour, and shared valuable insights into colours.



Mt Manaia by Adrienne Pavelka



Adrienne gave an engrossing demonstration.



Yachts and the Hundertwasser cupola by Philippa Drayton



The Town Basin by Jane Divett



Bedford house truck by Jill Clayton (Hartstonge) - sold to the truck owner



Painters at work by Wayne Kelsall



The caves by Chris Ashton



Whangarei Falls by Yvonne Geeraedts



Market busker by Sue Wild



Sue Wild gave Tina Seifarth her Hundertwasser-inspired take on the Town Basin



The happy sunburnt gang on Monday evening

## No more Membership cards

Beginning in 2025 Watercolour New Zealand will not be issuing membership cards to members. Gordon Harris does not require to see your membership card in order to give you a discount. Just tell them you are a member of Watercolour New Zealand and that is all they need.

However there will be a paper version at the bottom left of your receipt, which will be emailed. You can print that out and keep it in your wallet. If you want a membership card from Watercolour New Zealand we can arrange that at a cost of \$5.00



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# Marlborough Regional Watercolour news

by Pete James

Who doesn't want to come to Marlborough? Sunny, central and very, very, paintable. Our regions' airport is officially known by two names: Marlborough and Blenheim. Marlborough because the world principally knows us for our renowned Marlborough Sauvignon Blanc, the new world wine that blew the doors off white wine drinkers several decades ago and continues to be enjoyed worldwide; Blenheim the modern town established at the then navigable limit of the Ōpaoa River- the river named by Māori who have lived here since the arrival of their migration. The oldest known site of human occupation in New Zealand is at the Wairau River Bar, where the planes crossing the coast bump through any turbulence on their way to our double-barrelled runway in the middle of main valley, The Wairau, named for its clear skies and sunny days.

The Marlborough region is also known for its seafood - think greenshell mussels, salmon, clams -and diverse landscapes, from vine-filled valleys to the amazing, sheltered waterways of the Marlborough Sounds. Visitors are also attracted by our internationally acclaimed Omaka Aviation Heritage Centre.

Art in Marlborough is actively fostered by the Marlborough Art Society, who owns an impressive building located close to the town centre. The building houses two modern galleries (The Clear Skies and The Clear Waters) and a modern studio/ workshop space. Exhibitions are held continuously at the galleries and the studio space is in high demand for regular sessions and for workshops by visiting artist tutors.

Monday is Watercolour Day at the Art Society with a morning and an afternoon session, attended by keen local watercolourists. The MAS rooms are the venue for the Watercolour New Zealand **50 year Splash** exhibition, Hazel Soan workshops and our competition gallery. Local painters are keen to meet Watercolour New Zealand artists!

A comparatively new art space in Marlborough is the Marlborough Art Gallery/Te Kahu o Waipuna, which is located in our brand spanning new Public Library complex. It hosts national exhibitions.

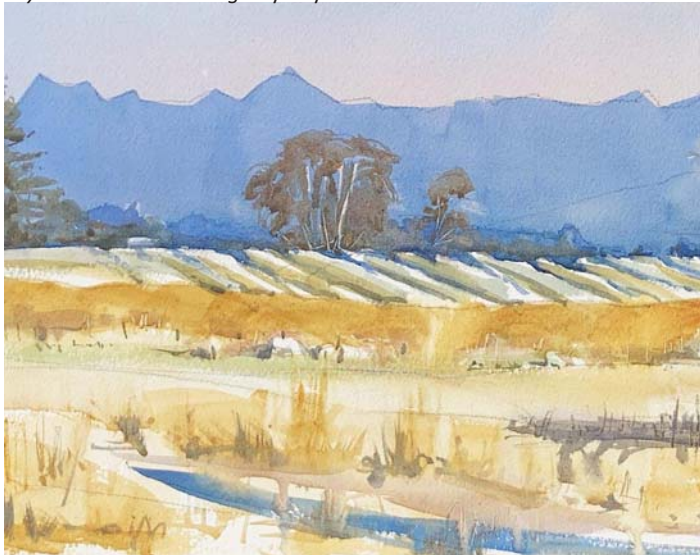
Several well-known watercolourists live in the province. Brian Baxter, featured on the newsletter cover, has been a professional artist since the 1970's. J. K. Reed lives at Spring Creek, just north



*Evening light Marlborough* by Roy Boston



*Taylor River Marlborough* by Roy Boston



*Across the valley, Marlborough* by Pete James



*The vines* by Pete James

of Blenheim and Roy Boston, still painting and exhibiting in his 90's is active in a weekly plein air group.

Blenheim in Autumn buzzes with an International Air Show at Easter and runners competing in a Half Marathon through the Autumn vines in mid-May. The busy grape vintage will be winding down and the scent of fermenting wine will be in the air! Our gathering, **Watermark**, with **50 year Splash** exhibition, Paintaway and workshops is positioned for you to enjoy an autumn in the vines, perhaps a winery lunch, a Sounds sojourn and our amazing scenery in the company of like-minded artists.

# Watercolour New Zealand Merit Awards PRIZE: \$200 each



*Reed Pool* by Ernie Adams.

**Judges' comment:** *The soft colour palette creates a sense of unity and the dark background details draw you into the painting.*

*'splash'*® 2024

**PATAKA**  
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*Milford Sound* by Duleep de Silva.

**Judges' comment:** *Interesting use of colour to create mood. Dramatic dark detail against subtle background washes.*



*At the End of a Long Day* by Chris Greenslade.

**Judges' comment:** *Dramatic contrast of lights and darks emphasises the subject. Interesting use of a limited palette and building detail against background washes.*



*Rangitikei River* by Alison Hehir.

**Judges' comment:** *The artist creates a sense of place through the use of impressionist shapes.*



*Pansies* by Dianne Taylor.

**Judges' comment:** *An interesting painting of two halves, subtle washes versus sharp contrast. Subtle use of complementary colours.*





*Kris Kros Appol Soss* by Amanda Brett.

**Judges' comment:** *This painting has a real contemporary feel. There is an interesting focus on creating lost and found shapes. The deliberate inclusion of outlines and construction lines shows how the work progressed over time.* PRIZE: \$200 voucher for art materials from Gordon Harris.

## Gordon Harris Award for Best Painting by a Junior Artist (U18)



*Blooming* by Chloe Yu.

**Judges' comment:** *Incredible amount of detail; each leaf individually painted.* PRIZE: \$100 voucher for art materials from Gordon Harris.

## Patron's Award for Small Works



*Happy Hour* by Kit Ong.

**Judges' comment:** *The composition, using a lighted tunnel, encourages the viewer to look deeper into the painting.*  
PRIZE: Best small work \$100

## Two Small Work Merit Awards



*Have you Heard?* by Jacky Pearson.

**Judges' comment:** *Viewers enjoyed the title.* PRIZE: \$50



*Clematis Paniculata* by Fiona Carruthers.

**Judges' comment:** *The well-balanced composition, high contrast and simple shapes works well on this small piece.* PRIZE: \$50

# Jacky sheds some light on the mystery of Colour & Tone and how this applies to the painting process

by Jacky Pearson (contents subject to copyright 2024)

## How do we see colour and tone?

A healthy human eye can distinguish up to 1 million colours! We have billions of colour and tonal receptors at the back of our eyes which respond to a small part of radiation in the form of wavelengths and particles.

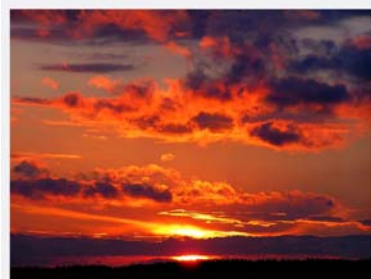
“It is my opinion that as painters the more we understand the process of creating our art works, the better the outcome.”

Light from the sun comes in the form of wavelength frequencies and scattered light due to dust and water droplets. Blue light scatters more than other colours, being shorter and more energetic. Distant objects like mountains seem bluer

because the eye is seeing them through layers of scattered blue light which is overpowering other colours. Thus the sky is blue.

When the sun is low at sunset and the light is travelling an extra distance, there is much more scattering of blue light, so the red and orange longer wavelengths are more easily seen.

A rainbow occurs where visible light in the form of white radiation is refracted through millions of water droplets into component colours and those colours get sorted in order of wavelength. Violet and Blue have the shortest wavelength and therefore highest energy and can bend more than longer wavelengths. Violet and blue are seen beneath the warmer, longer wavelength colours which bend less.



The diagram to the right shows energy from the sun, known as the Electromagnetic Spectrum. We see only a small part of this radiation.

One end of the radiation spectrum is short, high energy such as nuclear, x-ray and UV. Next is the small section of visible light. Blue light is the shortest wavelength and therefore highest in energy. The less energetic wavelengths include infrared and radio waves.

We see an object as having a colour due to absorption and reflection by the object at a molecular level. A green apple absorbs all of the wavelength frequencies of visible light except for the green wavelengths. A red apple absorbs most of the green wavelengths and reflects the red.

## Light and Shadow - Introducing Form and Cast shadows

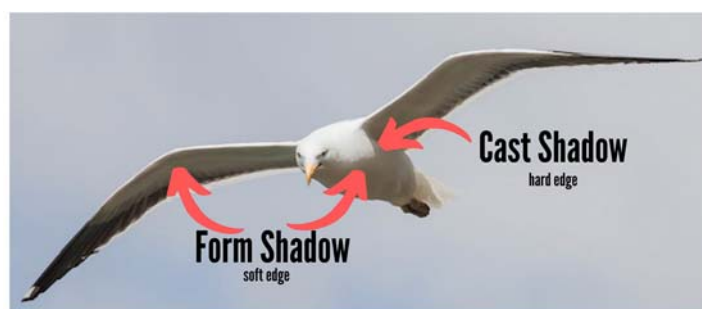
There are two types of light: **Direct** (from the sun) and **Ambient** (from reflected light, or known as Secondary light source).

This is very important to the artist since a shadow is the recipient of many complicated effects due to the type of light source

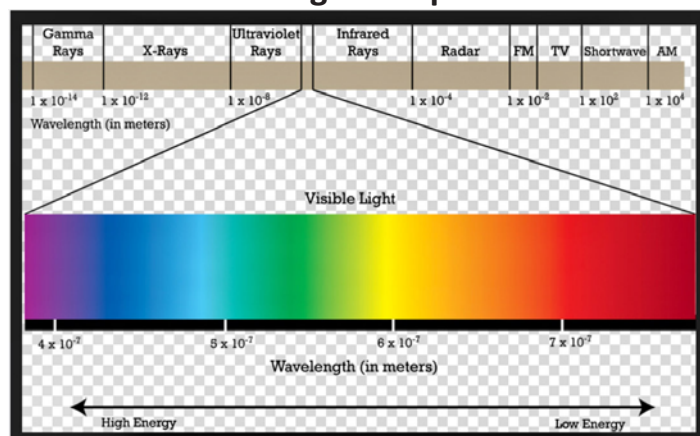
Here the **Direct** light is creating the very white shape of the snowy mountain. Note the ambient light in the shadows collecting scattered blue light from the sky. Note the shadow is tonally darker than the sky.



See the shadows on this teacup splitting the cup in half with a soft edge running vertically. This is the **Form shadow**. Where the cup is turned away from the light. Now look at the hard edge of the **Cast Shadow** from the handle and the saucer, A cast shadow falls on another object and its shape is dependant on the angle of light. Whereas the Form Shadow is on the object and is the shaded side of that object. On a rounded form a Form Shadow is soft along the main edge.



## Electromagnetic Spectrum



## Components of Form and Cast shadows

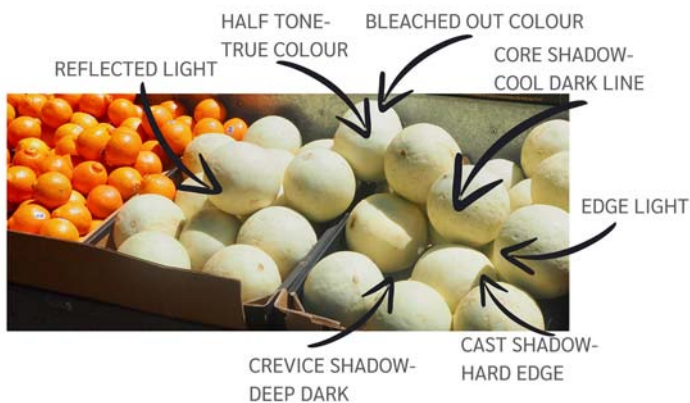
There are about 7 different components of a Form Shadow and 5 on a Cast Shadow.

### FORM SHADOW

1. Bleached out colour (any colour) of the direct light called the Highlight.
2. The Lit Area where the object has strong lighting on it but colour is visible.
3. Halftone area, that blurred transition next to the Lit Area and where the true colour resides. Here there is more intense colour of the true overall colour of the object.
4. Core Shadow: a no man's land as it were. Always a cooler and darker slither of shadow helping the eye create a sphere or rounded surface. It is trapped light between the Lit Area and the Reflected Light Area.
5. Reflected Light beyond the Core Shadow and taking up secondary ambient light from another adjacent object.
6. Crevice Shadow is where there is no light so is very dark.

### CAST SHADOW

1. Umbra and penumbra.
2. Soft Edges further away
3. Harder Edges nearer to the object.
4. Terminator Shadow, blur on the shadow edge.
5. Reflected Light, contrary to some opinions cast shadows do contain reflected light from the object casting the shadow



## Reflected Light in the Shadows

Here my hand shadow is capturing reflected light from the sky and from my hand. Overall, the shadow is on the blue side. A cast and form shadow are full of colour!



Observe how a cast shadow is a darker version of what it is falling over. You will also take in the scattered blue light that is always within an area of shadow.



Observe how on the cool grass the shadow is dark green and on the pomegranate the shadow is warmer and more orange. Both are still cool containing plenty of blue. Note the blurry red edge shadow (Terminator shadow).



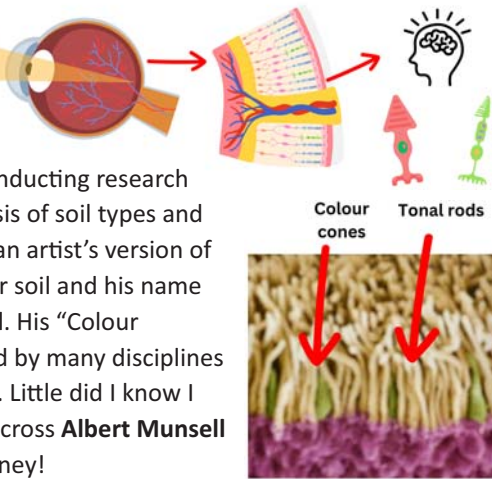
This was an amazing photograph I took of a duck with an almost complete visible spectrum of colours in order down its form shadow! Under the duck's neck is the influence of the blue sky, then as the chest comes around there is the influence of the grass and finally the yellow, orange and red influence of the legs.

Because of the predominance of scattered blue light, shaded areas contain more detectable blue. When painting, push the blue.



## But how do we see Colour? and what makes an object have a colour?

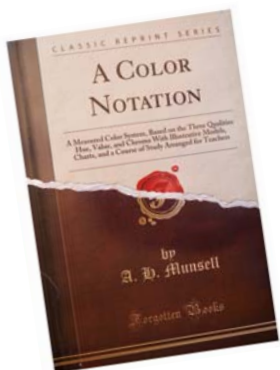
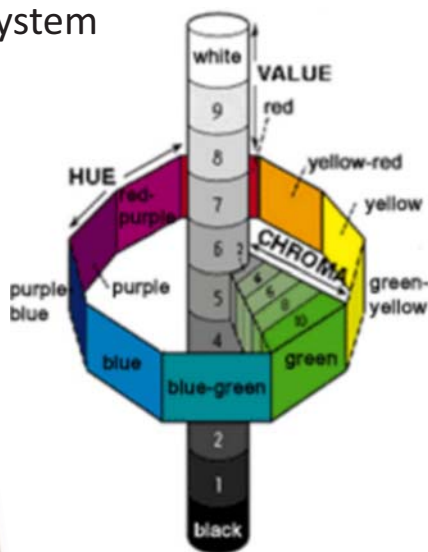
Back in the day, conducting research into spectral analysis of soil types and vegetation, I used an artist's version of analysing colour for soil and his name was Albert Munsell. His "Colour Notation" was used by many disciplines of scientist and art. Little did I know I would be coming across **Albert Munsell** later in my art journey!



At the back of the eye reside millions of colour and tonal receptors. Armed with their particular proteins, sensitive to wavelengths and light. They sort a part of the Electromagnetic Spectrum that allows our brain to make sense of form and space. **Tonal receptors** are skinny and resemble rods and colour receptors are cone shape. There are approximately 120 million rod cells do not pick up colours but allow us to see in low light. Rod shaped cells allow us to see tonal variations in dim light and **colour receptors**, which are cone shaped, dependant on strong light and are sensitive to colour. We have about 6 million cone cells sensitive to **long** visible wavelengths (roughly translated to red), **medium** wavelengths/(green) and **short**, high energy wavelengths/(blue). We see more variations in green because our medium wavelength receptors are more numerous. Magenta has no wavelength and is an exception and we mix signals for the short and long wavelength cells (blue and red) to make it. Our brain does quite a bit of alternative processing! To make sense of a dull colour we mix tonal and colour receptors.

## Munsell Color System

At the turn of last the century, American artist, Albert Munsell, with the help of leading scientists and artists, developed a way of understanding what colour is, and developed the Hue, Tone and Chroma concept. He has been a huge influence in science and art.



As a general rule when painting I stick to this:  
**Far - Near**  
**Cool - Warm (hue)**  
**Light - Dark (tone)**  
**Dull - Bright (chroma)**

## Simultaneous Contrast

Colours are determined by what is adjacent

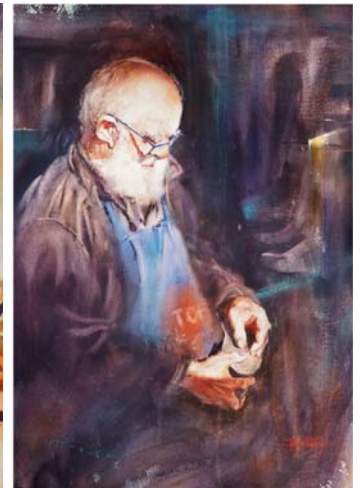
When complementary colours, light - dark and dull - intense colours are next to each other we see one or the other more intensely.



Dull against bright contrast



Complementary colours: red and green



Light against dark contrast



Alternatively you can use complementary colours in a mix and achieve beautiful greys!



Reflections are mirror images that are always duller than the object colour because light bends and gets distorted on the surface which is never quite a mirror. A reflection is also the opposite in tonal value unless it is a midtone when it is the same tone.



As much as possible, study the effects of natural light and shadow from life, this is the best teacher!

It is interesting to note that if you have a cataract, a yellow discolouration of the lens you will be filtering out the shorter blue and greener wavelengths and seeing more of the longer yellow orange and red wavelengths. Another interesting point is that since blue wavelengths are shorter high energy and more abundant staring at our computer screens is the equivalent of staring at the sky for hours which is why too much screen time is quite harmful to our eye health! Solution ... paint more!

# Review: Charlotte Hird's Landforms Workshop

by Jan Pryor

I want to call this 'Awash with Charlotte' – those of us not accustomed to using a lot of water became familiar with using very wet paper.

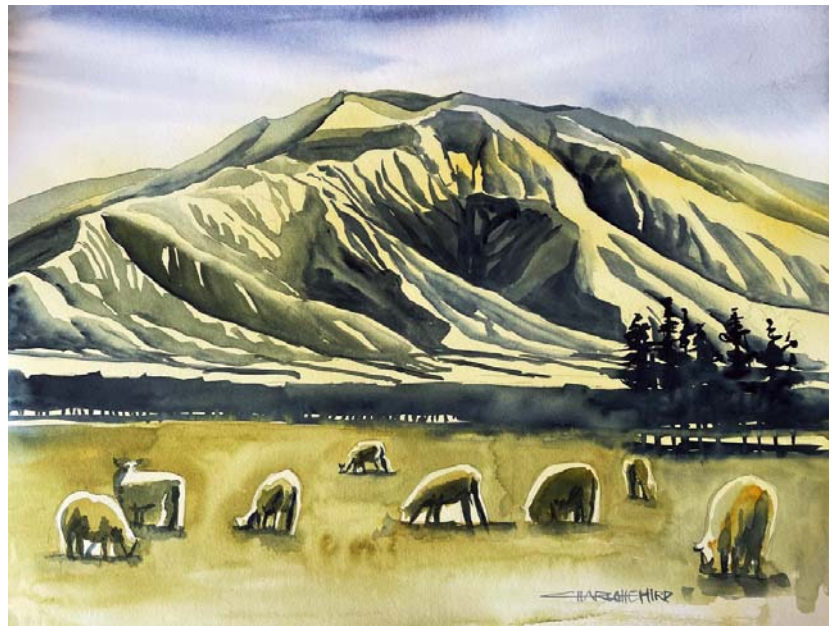
Sixteen of us, some from as far away as Australia and Dunedin, spent two days learning and laughing as Charlotte took us through some challenging techniques, and enabled each of us to produce four worthy pieces of art. We started with an exercise in tonal range, and painted a view of the Hutt Valley from a photo by Jeff Ng. The layers were glorious – fading into the hazy blue hills in the background.

That was the morning. We moved on in the afternoon to a painting of Mt Hutt, which developed our skills in defining light ridges and dark valleys. This was quite challenging! However this writer at least was surprised at how lovely the outcome looked. When we put all the paintings together it was apparent that everyone had done fine paintings, although the differences were interesting.

On Sunday morning we tackled Mt Cook and foreground hills. By this time we had mastered the skill of wetting the back of the paper thoroughly, then wetting the front. Again the outcomes were wonderful. We were getting better at darkening the valleys and leaving the ridges and snow patches light.

Finally on Sunday afternoon we took on painting the Remutaka Forest Park landform, looking at it from Wellington. This combined the earlier skills we had learned – dark valleys, light ridges, and achieving tonal range with the hills behind.

It was great fun. Charlotte is a talented and warm teacher. We were all quite tired from the concentration required but we went home with new skills and a sense of achievement. That is what it is all about. Thank you Charlotte.



Mt Hutt Landforms by Charlotte Hird



Impressive efforts by the class

## Experience a unique painting tour in Otaru, Hokkaido, Japan

*7 nights / 6 days painting with just four artists lead by watercolourist Charlotte Hird*

**SAKURA 2025:**

**10-17 May**

(3 places available)

**20-27 May**

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**30 May - 6 June**

(4 places available)

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Japan is the place to travel in 2025 with a favourable exchange rate, delicious food and eye candy galore. Come along to paint, advance your skills and learn about this unique culture. Charlotte and Dean welcome four people into their modest suburban home in Otaru. Spring brings a riot of colour to Hokkaido. We offer a 6-day programme, transporting you in a comfortable seven-seater van to paint temples, shrines, torii gates, 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. Read the reviews and email for more info.

[www.charlotteswebdesign.co.nz/tours](http://www.charlotteswebdesign.co.nz/tours)

# Summer Watercolour Competition 2025

Sponsored by Winsor & Newton



Paint all summer, choose your best work and enter the Summer competition. The winning work will be on the cover of the March newsletter and all of the 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. Use natural light and no distortion and take a photo. Send the highest size file. Please name your image in this format: **Bob Smith – Summer days**

Email [info@watercolournewzealand.nz](mailto:info@watercolournewzealand.nz) by 31 January 2025  
**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.*



2024 Winner - *Daylight falls in the field* by Mitsuyo Field

**Competition Rules:**

- Entry is open to members of Watercolour New Zealand Inc. residing in New Zealand
- One entry per member
- 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 2025
- Entries exhibited in any other public or online exhibition are eligible
- Digital images must be of publishable quality; approx. size 1 - 4 MB
- Entries will be used for promotion of Watercolour New Zealand and Winsor & Newton New Zealand
- Entries close midnight 31 January 2025
- The decision of the judges is final and no correspondence will be entered into

## AOTEAROA ARTIST

THE NEW ZEALAND ARTISTS MAGAZINE

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# Upcoming Workshops

## 2-Day Outdoor Painting Workshop - Keeping it simple with Andrew James Class 2025/1

**Dates:** 1/2 March 2025 10 am – 5 pm  
**Venue:** Wellington Art Club 27 Chelsea Street, Miramar  
**Class level:** Suitable for all levels of experience  
**Student fee:** \$200

Learn a straightforward and practical approach to drawing and painting outdoors with pen and watercolour. Andrew is an enthusiastic and empowering teacher with heaps of ideas for making your life easier when painting on location.

**Delivered with energy and humour, this workshop is suitable for everyone:** Beginners with no idea where to start, intermediate painters who are freaked out about painting in public and experienced painters who want to level up their work.

**Topics covered:** Values, composition, getting to know your paints, planning, working out what matters and what to do when you don't like your painting.

Bring your usual painting kit, a sunhat and a packed lunch for a fun and informative weekend.

**To book this workshop email:** [bookings@watercolournewzealand.nz](mailto:bookings@watercolournewzealand.nz)

**Subject:** Class 2025/1



## 2-Day Marlborough Magic Workshop in Blenheim with Jacky Pearson Class 2025/7

**Dates:** Thursday 1 and Friday 2 May 2025 9 am – 4 pm  
**Venue:** Baptist Hall, 8 Beaver Road, Blenheim  
**Level:** Beginner/intermediate to experienced painters  
**Fee:** \$295

**Jacky Pearson** tutors at venues across New Zealand and overseas. She is an excellent teacher, explaining, demonstrating and giving individual attention to all students.

**Jacky's plan:** "Let's get sloshing and have a fun two-day workshop in the Marlborough Region. We will paint the Marlborough Sounds with its trees clinging to the hillsides, beautiful light, reflections, skies and boats. The emphasis will be wet on wet washes and wet on dry glazes which gives a watercolour a glow and depth. We will prepare a tonal version of each painting to better understand the riddle of composition and technique. We will practise these aspects of painting before completing two paintings over the weekend with step-by-step demonstrations." Reference images and handouts will be supplied. Some watercolour experience is required.



*The Sounds* by Jacky Pearson

**To book your seat**

**Email** [bookings@watercolournewzealand.nz](mailto:bookings@watercolournewzealand.nz)

**Subject line:** Jacky Pearson workshop in Blenheim

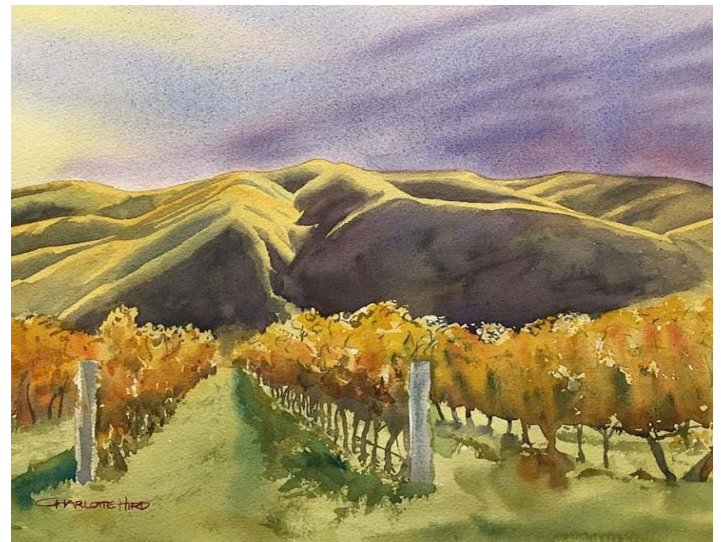
## 1-Day Watercolour Landforms Workshop in Blenheim with Charlotte Hird Class 2025/8

**Dates:** Friday 2 May 2025 9 am – 4 pm  
**Venue:** Marlborough Arts Centre, Blenheim  
**Level:** Beginner/intermediate to experienced painters  
**Fee:** \$120

If landforms catch your eye and intrigue you, come and learn techniques to capture the light on the ridges and dark valleys filled in the shade. In this one day workshop you will use the core techniques of watercolour to paint two different landforms using different processes to create beautiful landscape paintings. This course is suitable for experienced students looking to further develop their watercolour skills. All reference images and handouts will be supplied.

**To book Email** [bookings@watercolournewzealand.nz](mailto:bookings@watercolournewzealand.nz)

**Subject line:** Charlotte Hird workshop in Blenheim



# 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 14 December, 11 January, 8 February. Locations will be published a week before. Sketching Whangarei [www.facebook.com/groups/5783292938441592](http://www.facebook.com/groups/5783292938441592) or contact **Tina Seifarth** - [tina4kiwi@gmail.com](mailto:tina4kiwi@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](mailto:l.y.houwers@actrix.co.nz)

## WELLINGTON Group Sunday 10 am – 12 noon

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

**19 January** - Lady Norwood Rose Garden, Wellington Botanical Gardens

**16 February** - Otari Plant Museum, Wilton

**16 March** - Scorching Bay, Miramar

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](mailto: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). Follow us on FaceBook at **Plein Air Painting Nelson Tasman** for announcements about group meetings. Contact: [janthomsonart@gmail.com](mailto:janthomsonart@gmail.com), Jane Smith [janeformart@xtra.co.nz](mailto:janeformart@xtra.co.nz), [nicole@nicolerussellart.com](mailto: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. There will be updates on the FaceBook page and by email to those who have registered with the group. [www.facebook.com/groups/258405936508559](http://www.facebook.com/groups/258405936508559) (Search: "Canterbury Watercolour Plein Air Group") Contact Janey 021 102 5959 or [jethomasnz@gmail.com](mailto:jethomasnz@gmail.com).

## Important Dates for your Diary

31 January	W&N Summer Competition closes
1 February	Entries open for <b>50 year Splash</b> Blenheim
1/2 March	Andrew James Workshop
24 - 28 March	Outdoor Painting week in Wellington
10 March	Entries close for <b>50 year Splash</b> Blenheim
17 March	Selections announced for <b>50 year Splash</b>
5/6/7 April	Cambridge Hazel Soan Workshop
15 April	Receiving Day for <b>50 year Splash</b> Blenheim
18 Apr	<b>50 year Splash</b> Blenheim Exhibition Opens
30 Apr/1 May	Blenheim Hazel Soan Workshop
1/2 May	Blenheim Jacky Pearson Workshop
2 May	Blenheim Charlotte Hird <b>Landforms</b> Workshop
2-5 May	Paintaway Blenheim
2 May	<b>Hazel Soan Demonstration</b> in Blenheim
3 May	<b>Outdoor Painting Competition</b> in Blenheim
3 May	Wither Hills 50th Celebration Dinner
3/4 May	Blenheim Hazel Soan Workshop

## Welcome to our new members:

**Franceska Banga** - Mapua, **Celia McKechnie** - Nelson, **Bruce Steele** - Tairua, **Leanne Malcolm** - Wellington, **Skotty Neilson** - Thames, **Pam Wright** - Nelson, **Reto Balzer** - Takaka, **Robyn Macgregor** - Featherston, **Sarah Platts-Mills** - Auckland, **Steven Coddington** - Lower Hutt, **Helen Upton** - Upper Hutt, **Angie Noll** - Kaiwaka, **Sangyun Kim** - Christchurch, **Yvonne Styles** - Omokoroa, **Judy Gluckman** - Auckland, **Alison Widjaja** - Auckland, **Noah Earnshaw** - Porirua, **Sheridan King** - Johnsonville, **Barry Mattingley** - Christchurch, **Gorgery Cheung** - Wellington, **Cara Fotofili** - Dunedin, **Noelene Browning** - United Kingdom



WATERCOLOUR  
NEW ZEALAND Inc

## Watercolour New Zealand Paintaway Blenheim

2/3/4/5 May 2025



Awatere Valley by Roy Boston

Register now and pay \$30 [bookings@watercolournewzealand.nz](mailto:bookings@watercolournewzealand.nz)  
For more information - Subject line: **Paintaway Blenheim 2025**

*Congratulations to all who entered in the recent Splash exhibition.*

It is our pleasure to support an event so close to our hearts!

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# Art for Art's Sake

THE ART OF LIVING