

WATERCOLOUR NEW ZEALAND (previously Wellington Watercolour) HISTORICAL NOTES

by Roger Daniell, in March 2022, of his two-year term as President 1992/1994

HOW I BECAME INVOLVED

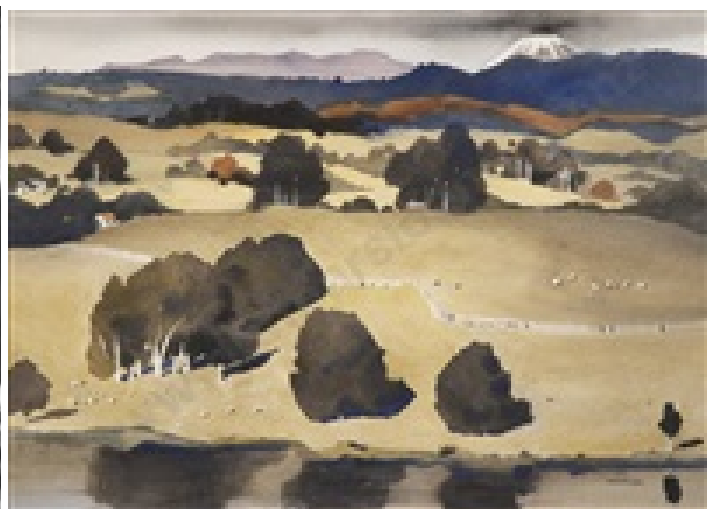
During my professional career as a partner in an international firm, I'd had little time to pursue my lifetime interest in painting. Any expression of interest in the activities of arts organisations found me landed with, for example, looking after the finances of the Wellington Centre Gallery, the Friends of the National Art Gallery or chairing the Wellington Community Arts Council.

It was after retirement, when Tony Arthur had co-opted me onto the council of the Academy of Fine Arts that I came to know the late Shona McFarlane. Shona took me aside one day with "Roger, would you be interested in taking on the role of President of Wellington Watercolour from George Kernick - he'd very much like to find someone to hand over to?" This appealed, because although I had limited experience in watercolour, I was the son of Constance Free/Daniell, who had been a regular watercolour exhibitor at the Academy between the two wars. I wasn't even a member of the Watercolour Society, although my interest in the medium had been renewed by the refreshing, exciting, exhibitions that I'd seen at the Michael Fowler Centre during Vivian Manthel's presidency. Only a limited number of paintings but, all of a consistently high standard: fresh, appealing ideas and colours rather than the conventional landscapes and traditional bowls of roses. At the 10th AGM Vivian was able to say "**Watercolour has had a change of face. The reasons why it is growing is because it is moving and changing with the times.**" Nevertheless, the tendency to slip back into conventional mediocrity was still around. The minutes of the August 91 AGM record that President George Kernick had attributed a poor financial outcome of the recent exhibition at the Michael Fowler Centre to the work being "**too predictable**". I have put these statements in bold as I believe that these observations are just as relevant today

In July 1992, following a kindly vetting of a couple of my efforts by Dutch-trained art tutor from Wellington Polytech, Bob Bassant, to qualify me as an artist member, I was delighted to say "yes" and become part of the team. Which was at that year's AGM which concluded with a talk from Peter Coates telling us how he went about creating his widely followed Sunday night TV series, "Kaleidoscope".

COMMITTEE

What a great team of interesting people I discovered that I had inherited! Our patron was **Peter MacIntyre OBE**, the multi-talented former war artist, equally skilled in oils and watercolour, and whose work needs no introduction.



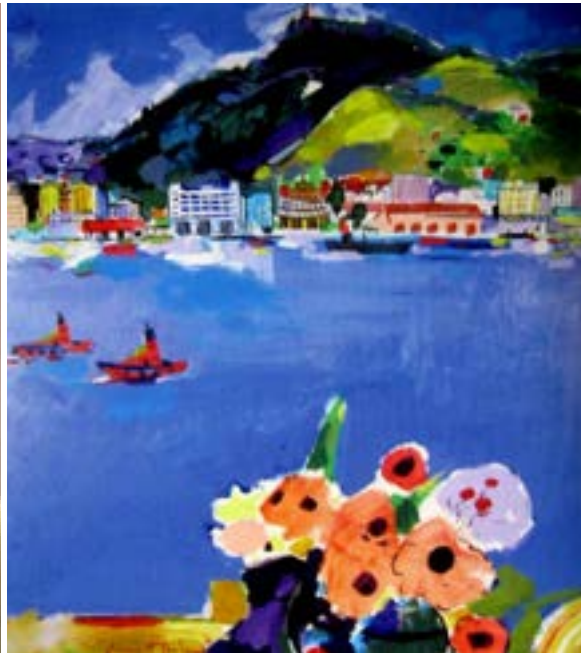
In my time Peter was no longer painting due to a stroke (although as **Shona MacFarlane** was heard to comment, "still just as distinguished/debonair!") Also sadly, some three decades earlier, representational painting had gone out of fashion with the critics, who'd developed a disdain for anyone who entered the Kelliher Art Awards. It is my belief that painting should be a broad church, with continued respect for **MacIntyre**, as a foil to the stimulus from convention-breaking newcomers of the 1960s like Pat Hanly and Colin McCahon. (Those same critics may not have

known that a younger pre-war **MacIntyre** had been exploring cubism and other trends when living in London.) I hope that the recent Portrait Gallery retrospective, “Kakahi” has allowed the present generation an awareness of the combination of insight and technical excellence that **Peter** brought to recording our country and its people in the years following World War 2.

One vice-president was the afore-mentioned **Bob Bassant**, who was delighted to learn that I already owned an abstract gouache he’d painted (in 1958!). The other was Kelburn-based **Judith Trevelyan** an award-winning painter and Academy Councillor.

Our Secretary/Treasurer was kindly Allan Meek, not a painter, but husband of member **Sylvia Meek**. For her part, **Sylvia’s** work always identifiable by her choice of satisfyingly rich, dark, colour to interpret her subject.

I’d inherited a committee of exceptional people, which included genial past-president **George Kernick**, who had agreed to stay on to give me the benefit of continuity. **George**, I soon learnt, raised money for St Barnabas Church, Roseneath, where he would hold annual exhibitions of his freshly-coloured work. Then there was forthright **Colin Allen** from Waikanae, who’d built his commercial career from skilful artist’s impressions of architectural proposals. Prolific painter, irrepressible **Tui McLauchlan** of Pukerua Bay, by then approaching 80 years of age, not only provided thoughtful and entertaining content for our newsletter but also enlivened our meetings with her pithy humour. **Wendy Masters** of Paraparaumu Beach, with a diploma in graphic design from Wellington Polytech where she also completed her Fine Arts prelim, whose unfailingly clean, confident, work was an inspiration to us all. Give Wendy a committee job to do and it was as good as done. **Liz Hall** of Khandallah, who was developing interesting imagery all her own, often from her weekends spent in Martinborough. Charming German-born **Melitta Hogg** from Hataitai who loved turning out wet-on-wet images of field poppies - “studio? What studio, I use my kitchen table!” The inimitable **Glenda Roberts**, whose energetic personality came through in the colourfully naïve impressions of Oriental Bay and its people as seen from the amazing apartment she shared with husband, art auctioneer Dunbar Sloane. (I say amazing because of such humorous features as a recess in a wall with a wood-framed wire-netting door fronting a nesting box complete with a startlingly realistic chook sitting on a straw nest.) And of course, the outstanding artist, television personality and author, **Shona McFarlane CBE**, wife of cabinet minister Allan Hight.



A great sense of fun, and always the cheerful voice of experience and moderation

ARTIST MEMBERS

We had a further, very talented cohort of exhibitors, all of whose work had had to be vetted before they were allowed artist membership. Most of these painters were keen to express their varied personalities rather than just a technical ability with conventional landscapes. They included:

Australian-born **Sally Arden Eden**, (husband Tony) with a wide-ranging output, not just in watercolour. Always entertaining the viewer with a whimsical interpretation of her subject.

Avis Higgs, daughter of watercolourist Sydney Higgs, had had a career as a highly regarded textile designer. Her watercolours were admired for their vigorous, confident brushstrokes. We looked forward to Avis hosting painting days at her family's old home in Karaka Bay, a favourite weekend for Avis and her husband, architect Jock Beere.

Annie Baird of Dunedin. Not a traditional watercolourist, but who had developed her own very popular genre of colourful cityscapes

Brian Carmody MZNM, Art Teacher, whose achievements were recognised by the Royal Society of Artists who awarded him the title of Fellow (FRSA). Brian, who was for many years President of the NZ Academy of Fine Arts, and later president of our Society, was a noted watercolourist whose atmospheric washes were accompanied by an economy of detail



(Lady) Heather Francis, a perceptive painter – as you might expect from the sister of Shona MacFarlane.

John Drawbridge PhD (Massey) MBE, Art Teacher. Drawbridge and Carmody, lifelong friends, had studied in London at the same time. John is remembered for many things, not least his warm and supportive personality. A very innovative artist, many will know of him for his three-dimensional mural in our Parliament's "Beehive", for his enthusiasm for printmaking, while his authoritative watercolour abstracts, sometimes enhanced by powdered pastel, were very beautiful. Also a keen mountaineer.



Betty Eaton, an outgoing personality who painted energetic landscapes.

Rhondda Greig, imaginative writer and artist, married to noted potter James Greig.

Mary-Annette Hay, an accomplished pupil of the renowned Fred Ellis.

Paul Hanrahan, a retired commercial artist with a well-practised skill for colourful simplified figures.

May Iremonger, by then well into her eighties, who created a series of abstracts – in between writing poetry.

Robin Kay, an Official War Artist in World War 2 and an admired master of the clean watercolour wash.

Richard Moorehead, a Hawke's Bay farmer and talented watercolourist.

Malcolm Warr of Waikanae. An occasional watercolourist better known for his very successful silkscreen practice in Waikanae.

Rosemary Mortimer a very skilled painter and teacher, who was then developing her delicately-painted leaf series. Rosemary is now a highly-regarded printmaker.

Piera MacArthur ONZM, much travelled wife of a diplomat, whose humorous cartoonish takes on humanity, particularly those playing musical instruments, were always entertaining.

Jon Anders Oien, an American-born architect, who specialised in European scenery that contained challenging architectural detail, preferably medieval.

Vivian Manthel, a very influential past president noted for her fresh ideas and for raising quality standards. Vivian's talents for fresh colourful watercolours were by then rapidly gaining attention in London, including through exhibitions at New Zealand House and the Commonwealth Institute. And having four paintings purchased by the Savoy Hotel.

Elizabeth Kay, a founding member of the Society, noted for her skilful and enterprising use of colour.

Jeanne Macaskill, MNZM, graduate of the Chelsea School of art, well-known art teacher, innovative artist and enthusiastic administrator who encouraged the paths of many beginners.

Juliet Peter CNZM, close friend of Rita Angus and married to potter, Roy Cowan. The Cowans had been important members of Centre Gallery and Juliet was a significant artist on the Wellington scene. Although she was Canterbury-born her work, for me, somehow carried a gentle English influence.

Joan Fanning, a graduate of the Slade, by then in her eighties, but a leading painter in her day, and another who I'd known from my connections the Wellington Centre Gallery. At least one of whose watercolours can be seen at Te Papa.

Annie Hayward, of Eastbourne, who spurned the conventional by charming everyone with her fertile and other-worldly imagination.

Peter Coates, a passionate watercolourist whose very individualistic work defied pigeonholing but could perhaps be loosely described as abstract expressionism. Peter brought with him a huge reputation as a television producer of arts ("Kaleidoscope") and sports programmes, along with his life-long love of choral music.

Ted Sherwen. Scots-born commercial artist, very skilled in the use of clean watercolour, which he used to paint very popular scenes notable for their simplified stylised figures

Mary Zohrab, (Lady Hardie-Boys and now our patron). A very intelligent and sensitive watercolourist, who also paints in acrylics and oils, Mary took a delight in allowing watercolour to merge and flow, such as in her oft-painted images of the bluffs at Western Lake, Taupo as seen from Kuratau, their holiday home.

EXHIBITIONS

We had lots to consider, mostly about future venues. When I took office our next exhibition in late 1992 was already committed for the Odlin Gallery, Lower Hutt, home of the Hutt Arts Society. Moderate sales only, because of the lack of foot-traffic, so we had to think hard about our future. It was agreed that the Michael Fowler Foyer was now too small for our growing membership, and foot traffic was down because the booking office was moved outside the building. We considered Millwood Gallery's kind offer of a permanent space upstairs but we concluded that we should continue with our regular exhibition programme. Various showrooms still vacant from the effect of the stock market crash a few years earlier were explored. In the end we negotiated upstairs space in the recently completed Athfield Library. This was alongside the very popular café where we often had our committee meetings.

During my presidency the policy of having two exhibitions each year was confirmed by the committee and that to be eligible, works needed to be under glass, on paper, using a water-based medium.

The very successful April 1993 exhibition was opened by Mayor Fran Wylde. Our guest artist was American, Tom Tischler. There was plenty of floor space for the massive wildlife bronzes of this internationally-recognised sculptor. Picture-framer John Swan offered a prize for the best painting and I arranged for the retired director of the National Art Gallery: Melvin (Pat) Day to adjudicate. He awarded it to a work by Mary Zohrab (Lady Hardie-Boys).

Following this success, we chose the Library's mezzanine floor again for our next exhibition: in November 1993. The guest drawcard was award-winning costume and stage designer, Kate Hawley, whose career has since gone from strength to strength.

Our March 1994 "Festival" Exhibition (timed to coincide with the International Festival of the Arts) was again at the Library and opened by the chair of the QE2 Arts Council, Peter Quin. I was delighted when the notable watercolourist, **Jane Evans**, accepted my invitation to be our guest artist, sending six colourful, imaginative, works, beautifully presented in expensive gold-leafed frames handmade for her by Paul Craig of Newtown. My wife Marilyn and I were delighted to be able to buy "*Child with Grapes, Provence*" seen below, over Jane's left shoulder, on opening night. There were 28 pictures sold for a total of just on \$30,000.



At the 1994 AGM I nominated **Brian Carmody** to take over the presidency but agreed to stay on the committee to overlap with Brian and look after the finances. By then, arrangements were complete for the next exhibition which was to be at Kirkcaldie and Stains department store. Graeme Roache from Kirk's was very enthusiastic and asked that it be named "Spring Festival". It was an excellent venue and a financial success.

ADMINISTRATION

Several features quickly became apparent to me at the start of my two-year term.

- One was that secretary/treasurer Alan Meek, on an honorarium of \$2,000 pa, recorded everything in longhand, was getting older and I was having to help him with both roles including typing and photocopying. Fortunately I knew of Christine Crawshaw who ran a specialised secretarial bureau catering for Wellington's independent barristers: "Concept Secretarial". Christine agreed to take minutes of our meetings, prepare our Newsletter and type up correspondence, for a discounted rate. I would continue to help Allan with the financial reporting. Allan agreed to this and that his honorarium be reduced to \$1,500. The following year he was counselled by **George Kernick** to retire altogether.

- The next thing was that our meetings, although great social occasions, were not well-structured. To overcome this, I introduced standard meeting procedure. Furthermore, I created several sub-committees to meet independently as needed and report to each full committee meeting. This delegation was adopted enthusiastically, successfully speeded-up our meetings, made them more effective and ensured that each committee member became actively involved.
- We needed a committee member with an understanding of commercial marketing. I approached **Ian Bates**, not a painter himself, who had not long returned from several years in Brussels as British Petroleum's head of marketing for Western Europe. Not only did co-opting Ian onto our committee supply a welcome perspective, but he quickly developed into a hardworking and enthusiastic committee member.
- Because the load of organising and hanging of exhibitions tended to fall on a handful of committee members, I drew up a matrix table with names down one side and jobs across the top. Job allocations were then agreed on at a committee meeting so that every committee member was happily utilised.
- The Society's Rules. **Shona MacFarlane**, supported by **Wendy Masters**, advocated dispensing with the requirement that only painters whose work had been previously vetted to admit them as artist members, could enter work for selection at a Society's exhibition. I had some misgivings about this, and tended to agree with Bob Bassant's opinion that, if so, we would need to have more stringent selection. However the change was not passed by the required two-thirds majority at the following AGM. (It was eventually passed at a later date)
- Nevertheless a review of the rules showed that they had become a clumsy patchwork which needed updating so that we would earn a limited profit free of income tax and receive deductible donations. (The Inland Revenue had been inquiring about the lack of tax returns.) Furthermore, for some years, as an incorporated body, the Society had overlooked its legal requirement to file annual financial statements with the Companies Office, so this was brought up to date.

The two-page agenda below is an example of how I eventually was able to structure the committee meetings. It was rewarding when Past President George Kernick moved that I should be thanked for making the meetings more efficient.



WELLINGTON
SOCIETY OF
WATERCOLOUR
ARTISTS INC

AGENDA FOR COMMITTEE MEETING, 1.00PM, TUESDAY 12 APRIL, 1994,
AT HOME OF GLENDA ROBERTS, APARTMENT SEVEN, 34E ORIENTAL PARADE
(tel. 382-5969)

1. Apologies.
2. Approval of minutes of previous meeting.
3. Matters arising from minutes not in agenda below.
4. Correspondence
 - Outwards:
 - Jane Evans - confirming arrangements
 - Peter Quin, Arts Council - arrangements for Festival Exhibition
 - Peter Quin, Arts Council - thanks for opening
 - John Swan - thanks for donation
 - Caldwells/Winsor & Newton - thanks for donation
 - Audrey Sewell - congratulations on winning draw
 - Public Library - thanks and postal cheque
 - Ted Sherwen - requesting CV for purchaser
 - Ian Lewis - membership inquiry
 - Christine Folglase - membership inquiry
 - Avis and Jack Beere - thanks for painting day
 - Arts Council/Thurman Sewitt - International organisation
 - Thurman Sewitt - International organisation
 - Inwards:
 - Kay Scott of Fine Art Papers, Lyttelton - offering catalogue
 - Caldwells - enclosing materials
 - Ian Lewis - membership inquiry
 - Lorraine Folglase - membership inquiry
 - Arts Council - Thurman Sewitt
 - Thurman Sewitt - International organisation
5. Financial Subcommittee (Daniell, Hall, Oien, Meek)
 - Results of Festival Exhibition
 - Financial position
 - Approval of accounts for payment

6. Education Subcommittee (Masters, Carmody, Bassant)
 - Mardi Gras, Sunday 30 January
 - Karaka Bay, 23 March
 - Winter Video Day at Shona's
 - Other

7. Exhibition Subcommittee (Daniell, MacFarlane, Bassant, Carmody, Hogg, Oien)
 - Festival:
 - Responsibilities (Daniell)
 - Publicity, including painting day Civic Square (Bates)
 - Guest Artist (Daniell)
 - Sponsorship, Winsor & Newton, Joyce Edwards (Roberts, Bates)
 - Selected list of voters at Festival for future invitations

 - Winter:
 - Kirkcaldies (Roberts, McFarlane)

 - Other:
 - Long Cottage, Havelock North
 - Wellington Cathedral, Building Fund - Philip Limer
 - Wellington Maritime Museum - Joyce Edwards

8. Membership (Hall, Roberts)
 - Recruiting new members at Exhibition
 - Inviting new artist members (Collins, Hanrahan, Paul, Nicholson, Hayward, Baird)
 - Other

9. Next Newsletter (McLauchlan, Hall)
 - To go out April
 - Members activities for Tui/Liz
 - Date of AGM and artist admission
 - Other information for Tui/Liz
 - Advertising Caldwells/Ray Scott

10. General Business
 - Meeting with Paula Savage, City Art Gallery
 - Premises at rear of Millwood Gallery
 - Other

11. Date of next meeting

EDUCATION

Animals and Birds. Through my own foray into bronze-casting I had got to know the genial Texan wildlife sculptor, Tom Tischler. Tom's veterinarian wife was then director of the Newtown Park Zoo, so Tom was able to rent the vacant Elephant House as his studio. I was delighted when Tom agreed to give a demonstration in his studio on how to draw animals and birds. Thus inspired, we put our new knowledge into practice by fanning out within the zoo and sketching the birds and animals from life. It was a great success and the easy fluidity of Tom's demonstration sketches, a revelation. (Tom below with "Quarter Horse" an American breed noted for its powerful hindquarters)



Winter painting days. We had several of these, such as at the Hutt Art Society, Inverlochy House, or beneath the Band Rotunda. Great opportunities to get to know other painters, their tips and techniques. I painted this portrait, in a later, untutored, session in the Band Rotunda. The model being Joanna, daughter of painter **Stan Chan**. School uniform enhanced by a long-sleeved pink blouse!



New pigments workshop. I had contacted Caldwell's, the NZ importer of Winsor and Newton watercolours, and they agreed to help with a free supply of tubes for a new series of watercolour colour for a well-attended workshop that I ran beneath the Band Rotunda in Oriental Bay. Each participant was given a booklet which I prepared for them showing how each new colour appeared on paper. Now-familiar colours like quinacridone gold were making their first appearance.

Colour, Drawing, Structure. **Bob Bassant**, retired Wellington Polytech art teacher, reported (below) that the Selection Committee had some concerns about quality of work. We agreed to his proposal that we address this with a two-day Workshop to be run by **Bob** and noted artist **John Drawbridge** at the Teachers' College in Karori. Painters to bring in one painting each for an evaluation that would form the basis for their individual activity that weekend. This too was a great success. Bob's comments below remain just as relevant thirty years later.

REPORT FROM THE SELECTION COMMITTEE

(Thoughts from Selection Day for our 1993 Annual Exhibition, compiled by the convenor of the Selection Committee.)

Although exciting and challenging paintings were submitted, many struck us as mediocre and even downright disappointing!

Some folk may have hurried into their studios just before the due deadline to toss off another painting - we felt it showed in the end results. Mind you it made the work of the selection panel easier - but selectivity is like charity, it should begin at home.

So what were the common faults?

***Lack of harmony in the use of colour:** not that all paintings should be executed in a range of analagous colours, there is exciting potential in the selective use of complimentary colours and harmony by discord.

***Sloppy drawing:** there are many different approaches to drawing - maybe you should attend our August workshop for enlightenment?

***Lack of structure in composition:** Paintings are made up of positive/negative spaces regardless of style or content. Many paintings overlooked this basic principle.

With these observations very much in mind, our alert and vigilant Education Subcommittee has designed our forthcoming August workshop so as to cover (you've guessed it!):

"COLOUR - DRAWING - STRUCTURE".

So get your application form in NOW and come along with a recent example of your completed work for some friendly counselling and an exciting refresher on these principles from expert painters and teachers, John Drawbridge and Bob Bassant.

“En plein air” demonstration.

This outdoor painting day was held at the estuary of the Waikanae River,



led by the very accomplished **Wendy Masters**



Photos were taken by **Robin Kay** and afterwards there was a social gathering at the Waikanae beach house of **Mary-Annette** and Donald Hay. (The writer of these notes on the extreme right)

Video Library. On the recommendation of **Wendy Masters** \$429 was spent on videos by American watercolourist Jeanne Dobie, well-known for her book *“Making Colors Sing”*. A big outlay for us, so members were to be encouraged to rent these videos. **Wendy** arranged a video day that Winter and **Shona MacFarlane** hosted one at her home in Brooklyn, followed by lunch.

OUTDOOR PAINTING DAYS AND WEEKENDS AWAY

We obtained permission from the Wellington City Council to paint in **Civic Square** on two successive Saturdays.



Wendy Masters arrived at Civic Square with a collection of cushions and flowers which she assembled on the paving and then accomplished this gloriously colourful still-life. This outing was very popular with both painters and public (and for me, it was a role-reversal when an Italian tourist was very insistent on buying one that I did of people strolling through the square). Other painting days were held at **Paremata** and a Christmas occasion at **Day's Bay**. A particularly memorable painting day was spent at **Karaka Bay**, based at Avis Higgs beach cottage, where she had grown up and had eventually inherited from her father, noted watercolourist Sidney Higgs, a Wellington patent attorney. Then there was the fun day that we spent painting **Glenda Robert's** colourful roof-garden in Oriental Bay.

The **Martinborough Weekends** during my presidency were thoroughly organised by **Wendy Masters**, and were a huge success. For a start, Wendy had a son working at Ata Rangi vineyard, and then local America-born artist **Shields Warren**, wife of local landowner Tim Warren, was able to introduce Wendy to many of the local people and places. We would check-in to our accommodation, meet for dinner at a restaurant or church hall to head off in all directions next morning to record our impressions of the Southern Wairarapa. On Saturday evening we would forgather at the home of Brian and Joan Bidwill, members of a long-established Wairarapa family, where Joan turned on a sumptuous dinner party. I well remember an evening with a huge bowl of soup (Lake Wairarapa wild duck!) followed by an amazing dessert of Greytown berries served from a giant bowl Joan had made - from ice! We would set out our work on the billiard table. Not only that, Joan and Brian would have several of our members (**Shona MacFarlane, Heather Francis, Glenda Roberts, Betty Eaton** to stay overnight – lucky them – it seems they had a fabulous time! Not painters themselves, the Bidwills were very supportive. They had a collection of interesting works including the likes of Sydney L. Thompson, while their daughter Bridget was an established full-time artist. We also painted at another notable home, Rototawai, Kahutara, a



handsome neo-Georgian house designed as a replacement after a fire, for the same Bidwill family, by Wellington architect Stanley Fearn. Fearn had the good sense to incorporate the original landmark water-tower into his design. The view below is of the side doorway.



When we visited, the Rototawai had been bought by Patrick and Mary Desbonnets, Pat being a retired French woolbuyer. They had added a distinct French influence with potted topiary and distressed furniture. The Desbonnets were going to buy my “Water Tower” until Mary decided that I’d used too much licence with the colours in the flower bed!



Another time we painted at Longwood (above), originally built by the Bunny family, founders of Featherston, then owned and altered by first the Pharazyn then the Riddiford families. The present handsome exterior owes a lot to Wellington architect, Gray Young, designer of the Lambton Railway Station. At the time of our visit Longwood was being turned into an elegant homestay by Marguerite Tait-Jamieson. The venerable and less-imposing farm buildings at the rear were popular subjects.

We also painted in the grounds of the home of Diana Creswell, and their collection of ancient farm machinery. Diana was a descendant of John Martin, founder of Martinborough.

Donald Hay, a kindly man and husband of **Mary-Annette**, was not a painter himself. Nevertheless, being Wairarapa-born, he enjoyed the Martinborough weekends as much as anyone, because of his knowledge of the farming dynasties of the South Wairarapa.

Day Trips. A team of us drove to the coast at Tora/Te Awaite originally part of the Riddiford family's landholdings, already familiar to me because in the 1940s my brother John had been a shepherd there during his holidays from Massey. Also further south to White Rock which in those years still belonged to descendants of the original Barton family. On one occasion bystanders were highly amused when after returning to base, **Wendy Masters** took out her latest effort to say "Oops, I must finish that bit...". Undeterred that she no longer had any water, her answer was to dip her brush, carefully of course, into a roadside puddle.

The Martinborough farm buildings and trees of my contemporary, and schoolfriend, John McDougall and family were very paintable causing his wife Margy to join our society. But people ranged far and wide, **Shona McFarlane** taking a carload to paint the lighthouse at Cape Palliser. **Shona** had a reputation for not being good at finding her way and on another occasion set off alone to paint some farm buildings. Great consternation amongst her painting buddies when she didn't reappear. Finally, an hour or two overdue, she returned (via Masterton!) amid much hilarity - from **Shona** herself as much her friends. Producing from her car what I thought was a very successful work with its lush greens, **Shona** was able to change the subject by stating "wrong time of year, too much green around". Other locations included the Prairie Holm gardens on the Western Lake Road and the commercial fishing community beyond Lake Ferry at Ngawi, with its Palliser Bay beach line-up of boats tractors and bulldozers.

All in all, my two-year term as President was a very rewarding experience and I appreciated the support I received, along with the many lasting friendships made during that time.