



Winsor & Newton Summer Competition Winner
Daylight falls in the field by Mitsuyo Field



Newsletter 195 March - May 2024

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Visitors to Jan's outdoor painting

From President Chriss-Ann Menzies

Welcome to an exciting 2024 with Watercolour NZ. We have news of fantastic events planned for 2024. So get your calendar ready and join the fun.

The Summer Online Competition had many skilful paintings entered and choosing a winner was not an easy task. Our thanks to the judges for their carefully considered comments. Many thanks also to Winsor & Newton who have once again supported us with generous prizes.

18 - 22 March we have our Outdoor Painting Week. Each day we will paint at an interesting venue around Wellington.

Ross Patterson, a highly esteemed Australian watercolour artist and tutor, will be holding two workshops in Wellington in March. These have been enthusiastically supported.

Paintaways are proving incredibly popular and Lake Brunner is the venue in May. A stunning area with something for everyone.

And our big news? SPLASH IS BACK! Due to COVID and other difficulties, we have not held Splash since 2022. We are very excited to announce dates for Splash 2024.

Opening night will be Friday 18 October, closing Sunday 27 October. The beautiful Pataka Gallery in Porirua is our venue. A big light airy space for our exhibition with an atrium for demonstrations. Start thinking about entries and get painting. Entry forms will be in the next newsletter in June.

A large number of our artist members live north of Wellington, so we are holding a Paintaway in Whangarei on 23 - 24 November 2024. Further details will be in the next newsletter. We are so very lucky to have such a positive go-ahead committee to whom I extend my grateful thanks.



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We welcome new members - Annual subscription:
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To join please complete the online form at www.watercolournewzealand.nz – Membership page. Alternatively print out the form, complete and post to: Membership, Watercolour New Zealand, PO Box 33088, Petone, Lower Hutt 5046.

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To be listed in the Artist Directory on our website: go to www.watercolournewzealand.nz/membership – Join Directory – select a profile type. Set-up cost is \$10, \$25 or \$50. Then contact the Treasurer (above).

Your newsletter contribution is welcome, this newsletter aims to inform and encourage members by including articles on all facets of the art of watercolour. Your contributions and suggestions are welcome. Email Charlotte with your ideas and articles: charhird@gmail.com

Profile: Our Patron Adrienne Pavelka

One of the best decisions I ever made was to join the Watercolour New Zealand family back in 1994. What a life-changing, happy decision that was. Over the years, through exhibiting and tutoring, many friendships and generous creative souls have enhanced my life. Alfred Memelink, John Toft, Sue Wild and Pavithra Devadatta, just to mention a few.

I have always had an enduring passion for watercolours. It probably suits a lot of our personalities – exciting, innovative, unpredictable and not easily controlled!

I would like to pay tribute to the many members of Watercolour New Zealand who have generously contributed their time and talent on the Committee, organising workshops, exhibitions and Paintaways. Watercolour New Zealand's focus on promoting artistic ability rather than marketing is to be applauded. I am very proud to be your Patron.

After 26 years in Lyttelton I'm off on a new adventure to Amberley – definitely not to retire, but to reinvent my life, my art, and reboot my website.

So much to look forward to.

We are proud to know that Adrienne will continue as our patron for an eighth year. We wish her happiness in her new life in Amberley - Watercolour New Zealand Committee



Adrienne Pavelka



Early Snow, Craigieburn by Adrienne Pavelka

A conversation about Shirl - Shirley Sutton 1952 - 2024

by Claire Clark with thanks to Dana Jackson

Our Shirl had a sudden, and totally unexpected, battle with the big 'C' and in January the watercolour world lost one of the most gentle souls and a truly talented artist and teacher.

Shirley was a beautiful person inside and out. I was thrilled to capture her glowing with pride in this photo that I had tucked inside my copy of her book "My European Sketchbook". Shirl launched her book amongst friends in 2012. This book is one of Shirley's greatest achievements and a legacy for her family. The dedication reads "For my Mother Vivienne Sutton, on the occasion of her 90th birthday. Thank you for passing on to me a love of art and the appreciation of beauty in all things" and for "Dana Jackson, my travel companion and a true friend." These dedications recognise important influences in Shirl's life - art, beauty, nature and friendship.

I visited Dana and as she leafed through the book, she reminisced about her friendship with Shirl and their art adventures around Europe in 'Victory', their motor home over several trips between 2007 and 2010. She explained that to know Shirl is to understand that she was driven to do her art and made the most of every moment. Her hands were never still as she sketched, painted, knitted, sewed or gardened. She had excellent time management and completed every task. As a young Mum she would set her easel up inside her children's playpen. It meant she could paint undisturbed yet keep an eye on the children playing around her. Shirl was no frills and down to earth which were qualities that people loved in her as a teacher too. With Shirl's uncluttered life Dana found this translated into them both living and eating simply and healthily as they travelled in Europe. Of course this regime changed if they sold a painting. Then they would use the proceeds to happily go out for dinner.

Shirl wrote that this period of her life in Europe was a time that "broadened her knowledge and technical ability as she loved to paint and sketch 'en plein air'." Shirl, usually matter of fact, was moved to write that every day could bring the thrill of discovering exciting places to paint which would stretch her limits as an artist and afford her inspiration in every turn. She expressed her passion for her art in several ways. It was her "quest to capture a unique sensation or atmosphere", to develop "her personal response to her love of the landscape with its many moods" and to get down on paper her "feeling of the place and the memory of being there." She wanted to catch "the magic of a sunlit valley or the waves rolling in along the beach", and "scenes from the rich ochre and sienna colours of Tuscany to the turquoise seas and coastal cliffs of Normandy". She was excited by everything from "the rich tapestry of the countryside to the brilliant colours, textures and vibrancy of the cities".

With Andrea Bocelli playing in the motor home Shirley and Dana followed the paths of many artists. Van Gogh featured from Holland through to the south of France and his final resting place in Auvers-sur-Oise where the delicate blue iris bloom. They visited the studio of Paul Cezanne in Aix - en - Provence, where he created dozens of masterpieces, especially of the nearby Mont Sainte-Victoire.

Shirl absorbed it all and kept artist notes with all her paintings. Years later these became material for her book. So with such wonders around her Shirl set about sketching and painting at



Shirley Sutton launching "My European Sketchbook" in 2012.

Photo credits: Claire Clark



Chateau Breze by Shirley Sutton

Photo credit: Shirley Sutton



Stormy skies, Holy Island, England by Shirley Sutton

Photo credit: Shirley Sutton

every moment. She filled sketchbooks full of visual memories as she and Dana painted in fields, lanes, towns, cliffs and mountains. From this period of her career she created a large oeuvre of European studies which demonstrate her depth of talent in perspective and composition and her ability to transform a special place and mood into a unique painting using rich colours and textures.

Shirley's caption for this painting reads "In Ljubijana we climb the castle tower and look out across the spires of the city below to the blue mountains beyond. The river with its many ornate bridges snakes through the heart of the city. One bridge is protected by mighty dragon statues at either end".

Artist days and friendships

Shirley and Dana threw themselves into a packed schedule of artist days and exhibitions across France and Italy. They had fun and met a wealth of talented artists who would gather to enjoy painting 'en plein air'. They made long term friends through art. When their journeys ended in 2010, with the theft of their motor home, it was these friendships that provided solace, support and ultimately their last exhibition which was held in Alberobello, southern Italy. Amongst these friends is Guiseppa Petrella, who is a celebrated guitarist in Italy. On hearing of Shirley's passing he dedicated his latest recording track to her. It is a peaceful, haunting and very beautiful melody.

Splash 3

In 2007 the Watercolour New Zealand Committee recognised that Shirley and Dana's travels were producing exciting art works and their return in November could see them bubbling with stories and new works to exhibit. They were delighted to be asked to be guest artists at Splash 3 to be held in Shed 11. Their homecoming became a dash to the framers and then onto the opening night. Their exhibition was a great success.

Shirley made notes on Beynac. "The medieval village of Beynac is built against a perpendicular cliff with its castle perched high above. We park out of town, walking back alongside the mighty Dordogne River. The midday heat is so intense. Crazy stone houses extend out from the cliff face, with haphazard slate roofs and little shuttered windows."

Accolades

Recognition of Shirley's work included awards; 2006 - first prize Rotary Art Show at Paraparaumu; 2007- first prize Yport France for a painting of the Normandy Cliffs; 2008 - first prize Paraparaumu Rotary Art Show, local scene category; 2011 - third prize Great Summer Art Exhibition, Mahurangi Art Club, Auckland; and in 2007 - Watercolour New Zealand Splash 3 Guest artist with Dana Jackson. She represented Watercolour New Zealand at an exhibition in Mexico and in 2012 painted alongside Jacky Pearson and Dan Reeve in an 'en plein air' display on the Wellington waterfront for the then HRH The Prince of Wales and HRH The Duchess of Cornwall. During her career her works were purchased for New Zealand and overseas collections and she exhibited with the New Zealand Academy of Fine Arts, Wellington Art Club, Kapiti Art and Craft Society and during Kapiti Art Trails.

Tutoring and demonstrating

Shirley tutored block courses for Watercolour New Zealand in 2009, 2010 and 2011 and at Monthly painting sessions. When



Evening light Ljubljana, Slovenia by Shirley Sutton

Photo credit: Shirley Sutton



Guest artist Dana Jackson and Shirley Sutton at the opening of Splash

Photo credit: Watercolour New Zealand

she was rostered as the monthly tutor I appreciated her friendliness, her encouragement which made me feel my efforts were important, and her guidance (not too much) to help me improve my technique. Shirley had that flair to understand what students needed and how to delicately deliver critique. She was an advocate of painting outdoors. She would tell her students painting 'en plein air' that "a camera is great for a quick photo, but will never replace your own impressions of a special aroma or a particular light and time of day. Colours, sounds and people all help to form a complete picture of an exotic place which you can record in your own style." A popular tutor for art groups in both New Zealand and overseas she took on a new challenge demonstrating in Italy. She was thankful that one of her students came to her aid as an interpreter, resulting in a lot of fun, laughter and some wonderful art.

Committee work

Shirley joined the Watercolour New Zealand committee in 2006 under the new President Alfred Memelink. She took her role seriously and took action to boost committee numbers. At the next Monthly painting session, as we all relaxed sipping coffee, she eyed each artist up and said "Your committee needs you! Who's volunteering?" (That's how I stood for election!)

Wider horizons

When the European touring stopped, Shirley initially turned to Wellington Harbour for inspiration. She wrote that "Wellington, with its forever changing light and luminous skies, creates fleeting moments in time. The excitement that comes from trying to capture the essence of such a scene on canvas, with feeling and passion, movement and depth, gets the adrenalin pumping and I get lost in the moment". In recent years her inspiration came from her travels around Australia, the South Island and especially in Northland.

Shirley's garden at Kapiti

In recent years Shirley was painting in her studio and gardening at her home in Tui Crescent, Waikanae. Both featured in Kapiti Garden and Art Trails. She dedicated endless hours and tender care to her garden. It drew admiration from visitors. Shirley had been very moved by the gardens she visited in Europe. Her most special memory had been painting in the garden at 'Giverny', Monet's home near Paris.

I have selected this work for its garden aspect. Dana recalled that they held an exhibition in this artisan 'parapluie' workshop at Creully in France. Shirly and Dana swapped their paintings for the craftsman's beautiful umbrellas.



Beynac Castle, Dordogne Valley, France by Shirley Sutton

Photo credit: Shirley Sutton



Farm buildings at the umbrella factory, Cruelly by Shirley Sutton

Photo credit: Shirley Sutton



Photo credit: Simon Woolf



Photo credit: Claire Clark

Shirley Sutton, Dan Reeve and Jacky Pearson painting 'en plein air' during the Royal walkabout on Wellington waterfront in 2012.



Island Bay, Wellington by Shirley Sutton

Photo credit: Shirley Sutton

Nelson/Tasman Region watercolour activities

from Nicole Russell



Nelson has over 50,000 inhabitants and another 50,000 in the Tasman district, which stretches from Nelson Lakes to Golden Bay. There are many artists in the area, and some notable watercolour artists including Jan Thomson, Jane Smith, Brian Dobson, Helen Bibby, Stephany Buck,

Michael Doyle and Paul Deacon. They all exhibit locally at the Nelson Suter Art Society, the Mapua Art Group and the Art Group Nelson.

Paul Deacon is a marine painter and his watercolours are fabulous. Many other local watercolour artists can be found at the painting mornings of local art groups including Wakefield Art Group, Motueka Art Group, Mapua Art Group, and Nelson Art Group.

Nicole teaches watercolour with students coming from as far as Blenheim, Golden Bay and Tapawera. Each school term she offers classes on a Monday morning 10-12:30pm for 5 weeks. She also teaches at the community education programme at Waimea College: Painting for all Levels, which includes painting with watercolours and private tuition. She offers workshops and her full tuition programme can be found at www.nicolerussellart.com.

Interested artists can contact Nicole if they want to be included in the plain air mailing list which meets every Wednesday morning except the third Wednesday of the month. It's a small talented group and they welcome beginners.

Jan Thomson offers lessons at her Korimako Studio where you can view her watercolour paintings. 10 Range View Road, St. Arnaud.

Jane Smith's studio in Tasman: 27 Goddard Rd, Tasman, Nelson.

Wai Knot is a regular outdoor monthly watercolour group run by Nicole, Jan and Jane.

Wall To Wall Art Gallery 112 Bridge Street, Nelson.



Travers River by Jan Thomson



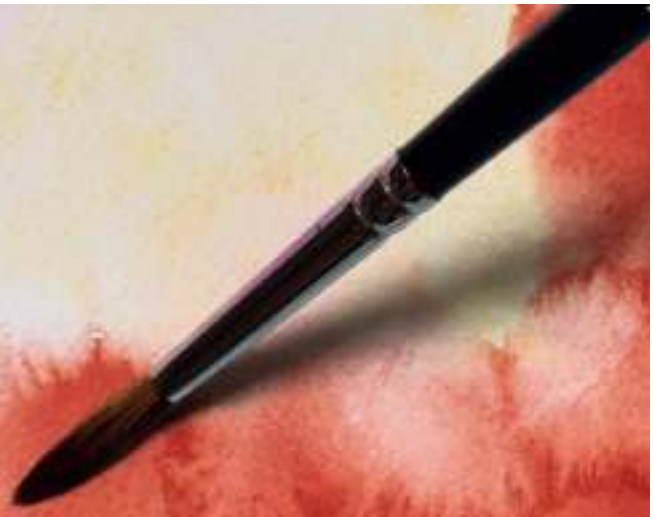
Nicole Russell loves to paint birds and these seagulls make popular prints



A recent watercolour by Paul Deacon from a local boatbuilders shed may be utilised for a potential oil painting some time in the future.



Bev painted earnestly by Jane Smith



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Summer Competition Winner - Mitsuyo Field

Daylight falls in the field by Mitsuyo Field

One evening we passed a freshly mown field with scattered hay bales. The sun was emerging from storm clouds in the west and suddenly the bales were glowing a rich golden colour. We stopped to capture the moment in a good photo, and indeed the panorama only lasted a few minutes before the sun set behind the clouds.



From the Judges:

“A joyous celebration of a typical New Zealand rural summer scene. By using a limited palette and freedom in her technique, Mitsuyo has captured the essence of our medium of watercolour in this clever composition”.

That magic moment was burned into my eyes and the photos allowed me to try to convey the excitement that I felt in my memory. For the painting, my interest was to create a composition with bright, empty space as the focal point. To this end, I rearranged the hay bales to give a strong set of compositional lines leading to that bright point. Also the lines of the hills and the atmosphere are guiding the eye to the source of light. I was careful not to paint too many details in the hay bales so they wouldn't lead the eye away from the focal point. For the

same reason I did not put in strong shadows which might have introduced extra distracting contrast.

I have a habit of scattering a variety of colours in my paintings but for this one I challenged myself to minimise the colours, aiming to create a wonderful golden light over the whole scene. I used mainly four colours, Aureolin, Indian Yellow, Alizarin Crimson and Cobalt Blue, along with a little Ultramarine added to the darkest parts.

Summer Competition second place - Anna Guild



Summer cloudburst by Anna Guild

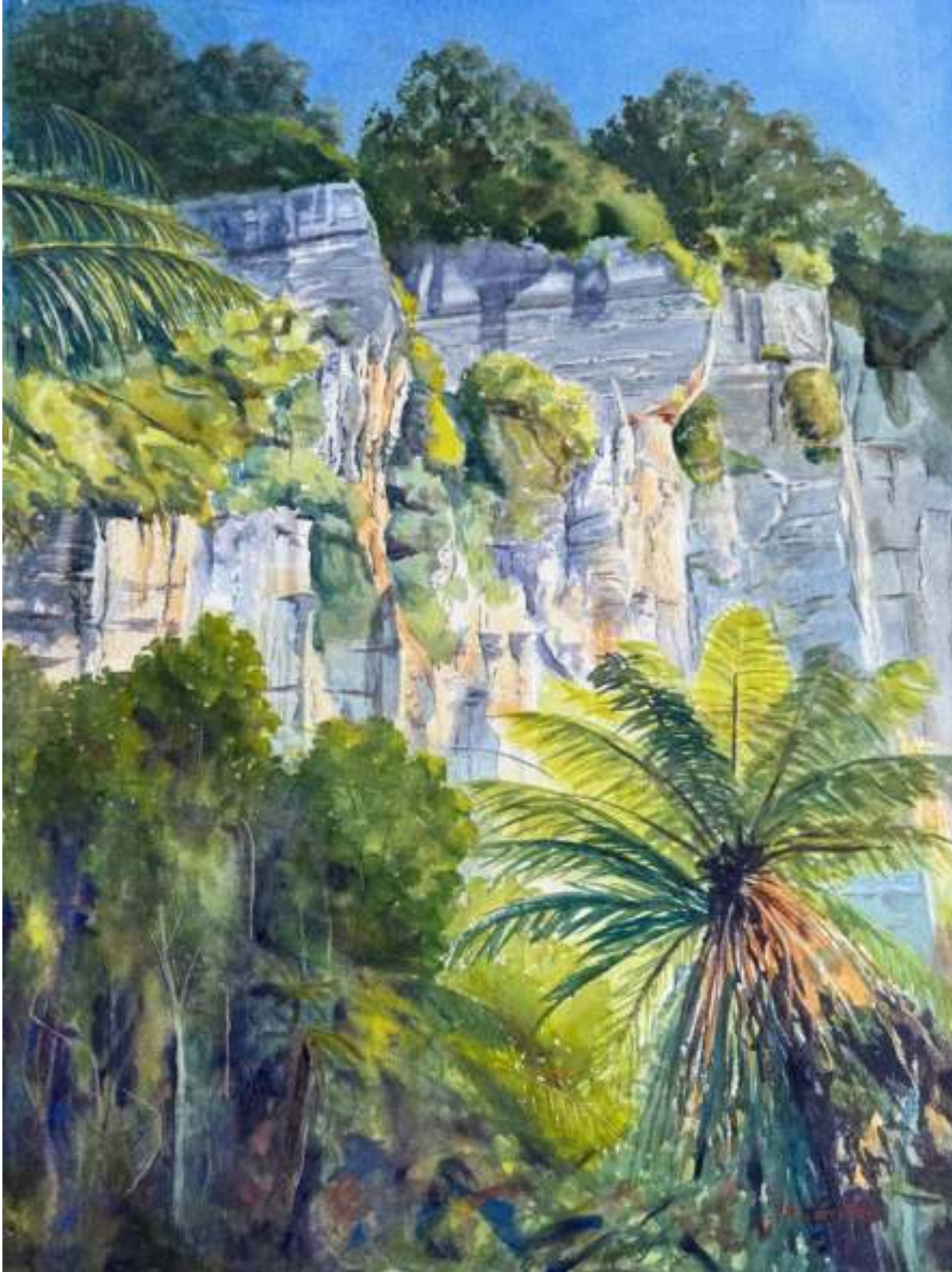
I have always loved painting scenes with lots of energy, people, colour and action and the inspiration for this was the wonderful Lyttleton Farmers' market, during a cloudburst. I used quite a bit of artistic licence as I've recreated characterful people and animals, mostly from my imagination, placing them where I feel they might work to capture the eye and draw people in.

From the judges:

“Anna Guild’s Summer Cloudburst with its spontaneous and loose brushstrokes captures the essence of a lively New Zealand farmers market. The painting exudes a vibrant energy that perfectly encapsulates the bustling scene.”

Summer Competition third place - Fiona Carruthers

Punakaiki cliffs by Fiona Carruthers



I live in Hokitika on the West Coast of the South Island. Occasionally we venture up to Punakaiki in our caravan for a break. This scene up the Pororari River inspires me. I love painting the nikau palms and the sunshine on the very high cliffs on this day caught my eye. When working I do the distant parts first - the sky - and then work down the cliffs to the foreground. It was fun to paint. Cheers, Fiona

From the Judges:

We are captivated by Fiona's Punakaiki Cliffs for several compelling reasons. Firstly, her choice of palette. The inclusion of neutral cool greys skillfully complements the warmth of the sun-kissed tree tops. This delicate balance of hues creates a harmonious visual experience.

Moreover, the composition of the painting exhibits a strong structural foundation, guiding the viewer's gaze with a natural flow. The artist's keen attention to detail and thoughtful arrangement of elements contribute to an overall pleasing aesthetic.

Beyond its technical merits, Punakaiki Cliffs successfully encapsulates the essence of a New Zealand summer on the West Coast. The play of light and shadow, coupled with the artist's masterful use of colour, evokes a vivid portrayal of the unique beauty found in this region.

In essence, Fiona Carruthers' work stands out not only for its technical prowess but also for its ability to transport the viewer to the idyllic landscapes of a New Zealand summer.

Tutorial by Charlotte Hird

Negative painting of trees in the forest

A tutorial for beginners to intermediate watercolourists.

In this exercise we will make a painting of some trees using the negative painting technique. Each tree is defined by painting the space around the tree. The foreground trees will be lighter and the trees further into the forest will be darker. What you do not paint becomes the focus and those highlights on the tree trunks become the focus.

This negative painting technique requires numerous glazes which can become muddy if you use opaque paints. Use transparent paints to allow multiple glazes to glow. Check the label on your colours to determine if they are transparent.

When drawing the composition keep it simple and clear. Create interesting negative spaces between the trees and branches. You might not draw everything in pencil first and improvise later. I added the stag and the steps later.

To keep it simple I have used Daniel Smith Ultramarine Blue and Burnt Sienna in this painting. Both are semi-transparent pigments and produce a variety of colours from orange, blue, brown through to black.

Use a variety of hard edges and soft edges to make the painting interesting, with places for the eye to wander and wonder. Placing the darkest part right next to the lightest part can intensify the focal area.

Tips for your composition - planning is crucial for a successful watercolour painting, keep it simple when drawing the composition. Limit the trees and consider carefully the spaces between. Create a flow in your composition to draw the viewer's eye through the painting to the desired area of interest.

Create a strategy for working in the negative - like starting with the top or front object.



Through the trees by Charlotte Hird



Step by step guide to painting negative space around trees

Step 1 Draw the trees.

In this painting we will just use Ultramarine Blue and Burnt Sienna to give a great range of colours from light blue, brown, orange through to black

Step 2 Wet the whole page and paint a light wash of burnt sienna. You will need to let it dry as we need hard edges for the tree trunks

Step 3 Use a light wash of burnt sienna to paint all the background except the three large foreground tree trunks – keep them the light first wash colour.

Dry the painting again before proceeding.



Step 4 Mix a touch of Ultramarine Blue into the Burnt Sienna to get a darker tone to the previous wash and paint the gaps between the trees. Soften the edges of this new colour to blend into the previous colour.

Step 5 Each time go darker by mixing more Ultramarine Blue into the Burnt Sienna. Each time the tree trunks will be darker than the previous trunks and the gaps between will be darker yet.

Step 6 Put some details into the painting. Small branches, twigs and steps. I placed a stag at bay behind a tree and painted it using the negative method. I painted around the animal and then filled in some details.

Stand back from your work regularly to assess the affect as you create. Enjoy this different form of watercolour magic.



Free event for keen outdoor painters 18 - 22 March

Join Wellington painters during the week of Monday 18- Friday 22 March for an exciting program of outdoor painting around greater Wellington.

Each morning we will email everyone registered before 8.30am to confirm the meeting place. If the weather is unkind we will cancel. Each day we will head to a spot in the greater Wellington area and vary the scenery with beaches, boats, boatsheds, city, harbour, bush and rivers.

Monday - **Seatoun / Breaker Bay**

Tuesday - **Anglican Church, Ohariu Valley / Makara**

Wednesday - **Botanic Gardens duck pond / Lady Norwood Rose Garden**

Thursday - **Days Bay**

Friday: **Upper Hutt Railway Station, Upper Hutt**

We will meet around 9.30am to paint together, stop for lunch around midday and visit a cafe or enjoy a BYO picnic. In the afternoons we will paint together until 4 pm.

You can join on any or all days as suits you. Each year members came from afar to join us. If you are interested in this free event email bookings@watercolournewzealand.nz to register and we will send you more details.

Gear: Be prepared to carry your equipment for 200 - 300 metres when required. Bring chair/stool, tripod/tray, hat, long-sleeved shirt, sunscreen, board, paper, brushes, paints, water container, water. Drinks and lunch when BYO.

Co-ordinator: Charlotte Hird **021-373 887** plus other committee hosts.



Kirsty gets great results with a her outdoor kit



Last year Libby painted in her car boot for shelter

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The more the merrier: 5 reasons you should crowd your palette

by Andrew James

More colours means more fun. Go wild in the art supplies shop and get as many pigments as possible. It'll make painting messier, more complicated, more expensive, and more stressful - that's the whole point of the exercise! Here are my top five reasons you should get as many colours as you can carry.

1. Make mud fast: give all your colours that poo-brown shade.

Forget clarity - I'm all about that "preschool brown". You know, the one you get when you mix all the colours of playdough together? With more colours, your mixes will be as dull as possible. Perfect!

2. Decisions are easy: Give yourself as many as possible.

Painting is easy. All you need to do is decide where to paint, what to paint, how to paint, and when to paint. Why not chuck in another decision and give yourself too many colour options to choose from? That way, you're sure to blow your mind up with frustration.

3. Spend more money: You've got too much anyway.

Nothing has ever been as cheap as it is today. With all that spare change leftover from our cheap veges, cheap eggs, cheap petrol and cheap rates, you've got to spend it on something. Throw a few more paint tubes in that shopping basket and do your bit to balance the budget. True artists have an empty wallet and a box full of seldom-used paints.

4. Dilly-dally for longer: Time management is overrated.

Life is easy, there's not much to do, and none of us are particularly busy. Why make it easier for yourself when you can spend 10 minutes debating whether that sky is cerulean, Prussian, phthalo or ultramarine? With more colours in your paintbox, you'll spend more time choosing and less time painting. Great!

5. Make each painting a surprise: everyone loves a chaotic body of work.

Why stick with something consistent and create a cohesive body of work when you can just randomly jump around your colours? That way, when all your paintings are together, they'll appear to be curated by some chaotic demon rather than one painter's collected work.



Andrew James is a sketchbook artist and watercolourist from Wellington. He's a big advocate of simplicity. His palette usually consists of four colours: French ultramarine, transparent yellow, magenta and raw sienna. Such a limited palette lets you get on with painting quickly and doesn't break the bank. It makes your colours cleaner, makes the process more straightforward, and creates unity between your paintings.

Obituary for Mary-Annette Hay 1918 - 2024

Mary-Annette was a founding artist of Watercolour New Zealand, then The Wellington Society of Watercolour artists, and a long standing exhibitor. She showed an early talent for painting, and in 1944 to 1947 she attended the art school in the Wellington Technical College, and was fortunate to be taught by Fredrick Ellis and the renowned watercolourist Nugent Welch. His influence made watercolour her favourite medium.

Working directly from the subject, mostly outdoors and land scapes, her delightful paintings were confident and her colours were fresh. When interviewed by John Toft and asked for advice for other painters, she said "fall in love with your subject. You've got to pass on what you feel."

She was a woman of many

parts. As well as painting she was a successful actress, joining Wellington Repertory when still at school.

With her design skills as a painter, and her skills as an actress to help her she became the Promotions Officer of the New Zealand Wool Board, in 1948, taking her staged presentations throughout New Zealand.

Her last effort was to help write a book to tell the story about her beloved Grandfather, Byron Brown, whose life-time work for Otaki had never been acknowledged. Named *Aiming High*, it has just been published and launched.



Snow at St Arnaud by Mary-Annette Hay





An Artist's Residency in Scotland for Pam Lines



Have you ever wondered about doing an artist residency? A time when you can immerse yourself in your art, with nothing else to worry about? To become one with your surroundings?

I love that idea and will often surf the internet to see what residencies are out there. At the beginning of 2023 I was doing just that when up popped a trust who were calling for applications for their summer programme - The Cromarty Arts Trust. Cromarty is a little fishing village of 900 people on the Black Isle north of Inverness. Doesn't that look gorgeous? I thought so too, so I applied!

Three weeks later I got an email to say my application was successful and they offered me two weeks in August. We tagged on other weeks, as you do when you go to the northern hemisphere and had a total of two months away.

The trust provided accommodation (we paid a stipend) of bedroom, ensuite and living area, with shared kitchen and laundry facilities, in a beautiful Georgian house.

They also provided studio space at the restored historic Stables building, also owned by the trust.

The studio spaces were the horse boxes.

There were no expectations from the trust. I was able to come and go as I liked and enjoy Scotland, which we did. They did suggest that if you wished you could leave a painting with them for their collection.

I really enjoyed my time at Cromarty in Scotland and encourage anyone interested in an art residency to give it a go. They are available anywhere in the world.



Ardyne by Pam Lines



Hostess Nikki with Pam's painting, *The Hills of Heather*.

As part of this residency I wrote a daily blog on my website, which gives an account of my experiences. pamlines.com

Experience outdoor painting tours to Hokkaido, Japan 2024

7 nights / 6 days painting with a small group limited to 5 artists
with watercolourist Charlotte Hird

Japan is the place to travel in 2024 with cheap fares and 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. Spring brings glorious cherry blossoms to Hokkaido – the famed Sakura, and Autumn a riot of colour. We offer a 6-day programme, transporting you in a comfortable seven-seater van to visit and paint temples, shrines, torii gates, blossoms, 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 are welcome.

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Upcoming Workshops

Weekend Workshop: Flights of Fancy with tutor Jan Thomson

Class 2024/3

Dates: 10am – 4:00pm **Saturday 27 and Sunday 28 April**
Venue: Karori Arts Centre, Beauchamp Street, Karori, Wellington
Class level: Intermediate - advanced
Student fee: \$200

Jan is an experienced artist and tutor. She lives on the edge of a beautiful national park where she walks daily and the feathered locals take her eye. Her aim when teaching is to enable people to paint what and how they choose. On the first day she will cover techniques and materials, composition, colour mixing and more, illustrating the learning with demonstrations. On day two students will work from their own reference material in whatever style they choose, with Jan's support. This way of teaching is very effective in giving you the tools to paint as you wish, and means that you can continue painting after the workshop with confidence and enjoyment. Jan will provide a printed summary of her teaching and encourages students to keep this in a clear-file for easy reference.



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

Weekend Workshop: Step by Step Watercolour with Jacky Pearson

Class 2024/4

Dates: 9:30 am – 5 pm **Saturday 25 and Sunday 26 May**
Venue: Wellington Art Club, 27 Chelsea Street Miramar
Class level: Beginners and early learners
Student fee: \$200 includes materials

Jacky Pearson tutors at venues across New Zealand and overseas. She has an excellent reputation as a teacher. This workshop provides step by step demonstrations with plenty of individual attention. Handouts and reference material are provided as well as 3-D teaching models. A range of topics will be covered, including colour mixing, composition, tonal effects, brush handling, drawing, and perspective.

Materials: All materials are provided. Come and have fun getting started or improving.



Blue dinghy by Jacky Pearson

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

Weekend Workshop: Watercolour Landforms with Charlotte Hird

Class 2024/7

Dates: 10am – 5:00pm **Saturday 28 and Sunday 29 September**
Venue: Wellington Art Club, 27 Chelsea Street, Miramar
Class level: Early learners to experienced painters
Student fee: \$200

Landforms catch my eye and intrigue me. Learn how to capture the light on the ridges and the dark valleys filled with shade. I want to share my approach with my students. What colours to use and where to start.

In this two day workshop you will use the core techniques of watercolour to paint four different landforms using various processes. We will refresh our knowledge of washes and edges, and then use them to create beautiful landscape paintings. This course is suitable for experienced students looking to further develop their watercolour skills.



Landform 3 by Charlotte Hird

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

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 9 March, 13th April and 11th May. 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: l.y.houwers@actrix.co.nz

HAWKES BAY Plein Air Painting group meets on the first Sunday of the month 10am - 12pm with cafe afterwards.

3 March - Monument, Havelock North Center

7 April - Red Barn, Maraekakaho Road, Hastings, the Red Barn on right before the roundabout intersection with Longlands Road

5 May - Hastings Clock Tower

All welcome. Contact Kristina Boese, kboese097@gmail.com, 0221220704

WELLINGTON Group Sunday 10 am – 12 noon

17 Mar – Lyall Parade, Maranui Cafe - Surf Life Saving Club

21st April - Aro Street park, Aro Street - next to Garage Project

19th May - The Esplanade car park, Island Bay

16th June – Scorching Bay, Karaka Bay Road, Seatoun

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 janeforart@xtra.co.nz, nicole@nicolerussellart.com

CANTERBURY Watercolour Plein Air Group meets monthly (usually 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.



Riwaka by Jan Thomson painted on 20 February

Important Dates for your Diary

3 March	Watercolour New Zealand AGM
8-10 March	Ross Paterson 3 day workshop FULL
12-14 March	Ross Paterson 3 day workshop FULL
18-22 March	Wellington Outdoor Painting Week
27/28 April	Jan Thomson Birds Workshop
10-14 May	Paintaway Lake Brunner
25/26 May	Jacky Pearson Beginners workshop
7 July	Winter Fun Day

NOTICE OF ANNUAL GENERAL MEETING



**WATERCOLOUR
NEW ZEALAND** Inc.

Notice is hereby given that the Forty Ninth Annual General Meeting of Watercolour New Zealand Incorporated will be held at 3.30 pm Sunday 3rd March 2024 at Karori Art Centre 9 Beauchamp Street, Karori, Wellington. **Join us on Zoom:** <https://us02web.zoom.us/j/88278204993>

Welcome to our new members:

Christina Di Mattina - Wellington

Catherine De Klerk - Gore

Dennis Chippindale - Lyttleton

Colleen Moody - Eureka

David Ruck - Wellington

David Carruthers - Hokitika

Jan Thomson - Nelson Lakes

Glen Philbrick - Lower Hutt

Nita Yukseloglu - Auckland

Larry Field - Kaikoura

Tom (Matthew) Fox - Dunedin

Chloe Yu - Rolleston

Mary McLean - Lower Hutt

Jackie Young - Albany

Jacque Morris - Auckland

Valerie Waite - Wellington

Louise Fraider - Tauranga

**FEARLESS
DRAWING**

Learn a fun and
freeing approach
with Andrew James

Sun 24 March - Square Edge, Palmerston North
Tickets on eventfinda.co.nz