



**WATERCOLOUR
NEW ZEALAND** Inc.

JieYi Liang wins a Merit Award at the *50 Year Splash* Exhibition at Marlborough Art Society Gallery



Adrift afloat without a boat by JieYi Liang

Newsletter 200 June - August 2025

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Full bloom by Deb Clarke (detail)

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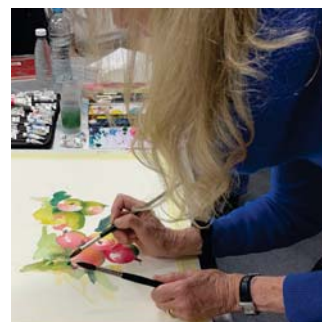
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Hazel Soan demonstrating

Watercolour New Zealand is powered by volunteers and that was so evident at our recent highly successful Blenheim event. Watermark was a huge success. It took a couple of years of planning for the 50th birthday celebration to become a reality. Committee member Pete James was our local on the ground. Committee



members all pitched in and together with an impressive team of local volunteers the job was done. Thanks to all those who made this fabulous event happen. The level of energy and dedication adds up to an impressive number of volunteer hours – a measure of the passion and dedication our members have for watercolour. Over 100 artists gathered to learn, exhibit, socialise and compete. Several people were caught in Wellington by very bad weather but such was the determination to be at the 50th anniversary, most found a way to join the celebrations over the weekend. And of course, the Marlborough weather was worth getting to.

Putting the “New Zealand” into Watercolour New Zealand was part of the reason that some of the 50th anniversary celebrations were held in Blenheim. Getting out into the regions adds vibrancy to our organisation. Let’s do more of this in our second 50 years! To do this we need volunteers from all round the country to help coordinate events so if you are this person wanting to get involved then please be in touch. We will soon send a survey to all members to help us understand what help you need with your watercolour journey.

Soon we will launch the book that records our fascinating history – through story and images. Our next paintaway and exhibition will be in Stratford so plan now to be there!

The committee recorded our thanks and appreciation to Chriss-Ann Menzies who resigned from the president position recently. Chriss-Ann brought enthusiasm, dedication and passion to the role and we wish her well.



WATERCOLOUR NEW ZEALAND Inc.

National society for watercolour artists

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Your newsletter contribution is welcome, this newsletter aims to inform and encourage members by including articles on all facets of the art of watercolour. Your contributions and suggestions are needed. Email Charlotte with ideas for articles.

I have had an interest in painting since childhood. My early interest was stimulated by the Kelliher Art Exhibitions in the 1950s and 60s and the magnificent New Zealand landscape artists of that era. I enjoyed painting, largely in oils, in earlier years. More recently I took up watercolour and learned much about this wonderful medium from evening classes and weekend courses. I have been a



Watercolour New Zealand member since 2010 and participated in the annual *Splash* exhibition. I also belong to the Lower Hutt Urban Sketching Group that meets weekly to sketch the rich variety of street-, building-, and green-scapes. I lived in a number of regions through New Zealand and the USA during my working life. I’m married with two adult children and living in Wellington.

I appreciate the power of art in our lives. The scope to present the diversity of New Zealand through our watercolourists is huge and I look forward to helping to promote this through the work of the Watercolour New Zealand Committee.



From Rabbit Island by Alan Reid

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

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

To join please complete the online form at

www.watercolournewzealand.nz/membership

Alternatively print out the form, complete and post to:

Membership, Watercolour New Zealand, PO Box 33088, Petone, Lower Hutt 5046.

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

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

'splash'



**WATERCOLOUR
NEW ZEALAND Inc.**

Stratford Exhibition



**PERCY
THOMSON
GALLERY**

Exhibition - 10 October until 16 November

To further celebrate 50 Years of Watercolour New Zealand this National Exhibition is hosted by Percy Thompson Gallery in Stratford and will feature paintings by Guest Artist Deb Clarke from Tauranga and members of Watercolour New Zealand.

Splash Stratford Exhibition opens on 10 October and runs until 16 November during the Taranaki Garden Festival with flower lovers from all over the country in town. This is a chance to showcase your work to a large national and international audience, and to celebrate years of painting by our members.

Online Entries open 1 July

Entries close 8 August

Selection announced 15 August

Delivery of works to the Gallery 6 October

\$2,000 worth of PRIZES

Guest Artist - Deb Clarke



Deb Clarke



Café au Lait by Deb Clarke



**WATERCOLOUR
NEW ZEALAND Inc.**

Paintaway Stratford

13/14/15/16 November 2025

Join our group of intrepid outdoor painters from all over the country to paint the fabulous scenery of Taranaki. Meet at 5 pm on Thursday 13th.

Register your interest in attending and receiving further information: bookings@watercolournewzealand.nz

Subject line: **Paintaway Stratford 2025**



Opunake view of Mt Taranaki by Yvonne Geeraedts



50

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President Alyson Howell's humorous speech at the Watermark welcome dinner

Why do people watercolour?

I frequently ask myself this question – why do people watercolour? Our friend Pete describes it as an affliction, one that is hard to shake off. So look at this gathering here in Blenheim as a type of therapy group, a place where you can be with fellow sufferers, a place of no judgment and plenty of support. And you don't even need to talk to people if that is your thing!

But why do we do it – well it has to be good for our mental health. We are all keen on mental health. It takes our mind off other things, it gets us socializing. It gets us doing something!

Think about it – it's excellent for coming out – lots of people are coming out, it's the in thing, and so can we. We can come out and paint together, just like we are doing here.

And it is certainly good for the environment. We like to look after the environment. After all we need clean water. We love clean water, and we need very little of it. We are not being greedy with the water. And we can tip the dregs on the garden and things keep growing – well mine do! And we can even drink the dregs. Painters regularly wash out their brush in their cup of tea and then consume it. I've never heard of anyone being hospitalized for that. So it's not fatal.

It's good for recycling. It's rubbish reduction in action. When we are not happy with our paintings we can shred them and put them in the compost. My worms love the shredded paintings and then they grow excellent vegetables. From painting to table! It's a real thing.

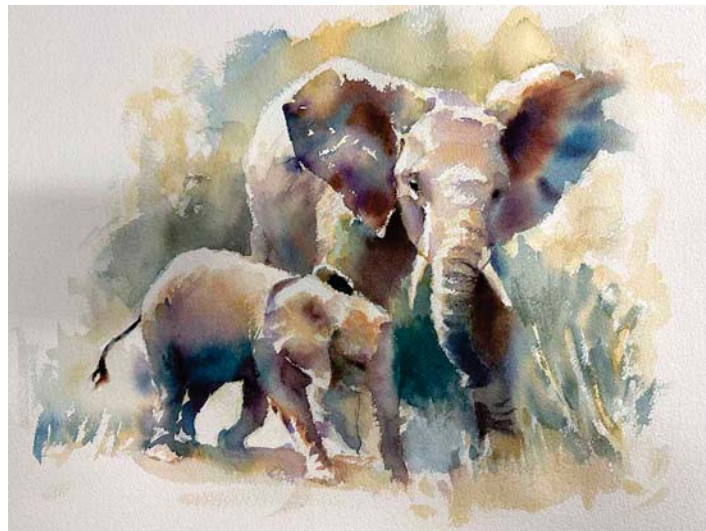
Think of our interior decorating costs. You need never purchase wall paper again – just line your walls with paintings, imagine if all your interiors were completely covered with your masterpieces – and they are safe for us to breathe. No arsenic in this wall paper like there used to be.

It's definitely a way to become famous! You may not be famous yet but there is still time. And you will increase your chances of fame by being a member of Watercolour New Zealand so get out there and paint, have fun. It's definitely good for us.

Alyson Howell

PS. After hearing this speech, the esteemed Hazel Soan commented that watercolour painting is perfect for making the earths move.

Hazel Soan's demonstration



The elephants by Hazel Soan was painted in a 90 minute live demonstration to an attentive audience.

Hazel sat on the stage and painted and chatted about watercolour and her adventures in Africa. Over 60 people came to watch these "Ele's" evolving. The pastor of the Connect Baptist Church, Shannon, ran the technology. He recorded the 90 minute session and we will make it available to view through our website.



Hazel Soan painting and talking on stage to a rapt audience.



Svetlana Orinko painting at the Wairau Bar.

Rust, Wrecks, Forest and Ferns

Drawing and painting retreat with Pete and Andrew James



27 November – 1 December, Blackfern Lodge, North Island
andrewjamesdraws.com/retreat2025

ART & YOGA EXCURSIONS

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SPECIAL WORKSHOPS

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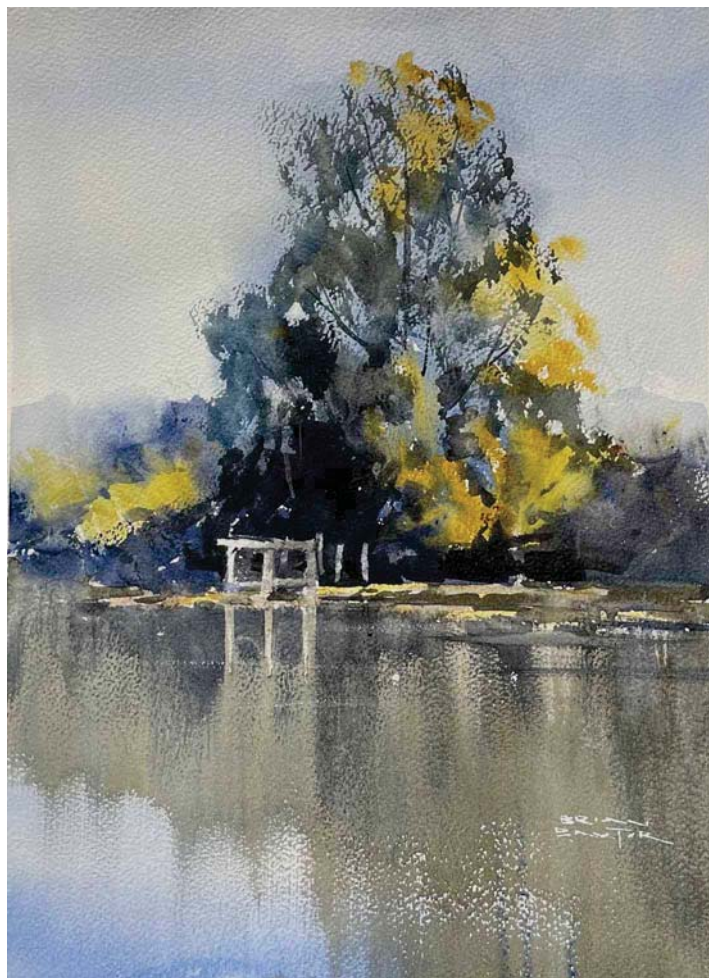
watercolour, drawing, life drawing





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Outdoor painting competition winners and exploits



Brian Baxter - winner of the competition



Brian painting the winning picture



The five winning paintings were displayed in the gallery.

This is the first time Watercolour New Zealand has run an outdoor painting competition. After much discussion at committee level the terms were set. It was decided a 24 hour window to paint would enable painters to take advantage of the evening or early morning light.

Over 60 people took part in this free event by registering and collecting their certified (with a little stamp on the back) 300gsm 100% cotton quarter sheet.

People dispersed far and wide in the sunny Marlborough day to paint their masterpiece. No pressure! The cold but sunny day lifted the spirits.

By 3pm the entries were returned and pinned up in the studio for judging. What a display! Later that evening at the Wither Hills dinner the winners were announced. Hazel Soan presented the wonderful prizes to the winners and the paintings were displayed for all to see.



Mitsuyo Field - second place



and all the other paintings from the competition.

Thanks to our sponsors for the
Outdoor Painting Competition:

Winsor & Newton - Prizes for 1st and
2nd place.

Gordon Harris - five Kolinsky brushes.

Jasco - Saunders Waterford 300gsm
paper

South Coast Studio - Langton 300gsm
paper

Seymour Art Supplies Blenheim for
Art folders



by Alison Hehir

It was Competition Day morning in Blenheim and we were on the hunt... hurtling west on Route 63 in search of the perfect plein air spot.

As we veered off the road, down a winding metal drive, it was not the idyllic vineyard that drew us in but rather the dramatic shadow shapes, diagonal lines, and punchy complementary colours. But as we jumped out of the car, we set off an alarm. The land owner spied us on his phone camera while in faraway Anakiwa, alerted his wife in nearby Renwick who hopped in her 4WD in hot pursuit, while still in her sheepskin slippers. We had been snapped! With red faces, our apologies were made and thankfully no harm had been done. And then, with pure gold Marlborough hospitality, Mel warmly invited us to stay for a look through the historic shearing shed, followed by a guided tour of the vines and stunning views of iridescent blue mountains beyond. Thank you, Mel. We will never forget your kindness towards a couple of suspicious looking watercolour painters on the loose....

by Alison Hehir



Nicole set the bar high at Clos Henri with her fabulous celebration apron and impressive plein air set up.



Merit Award to Adrienne Pavelka

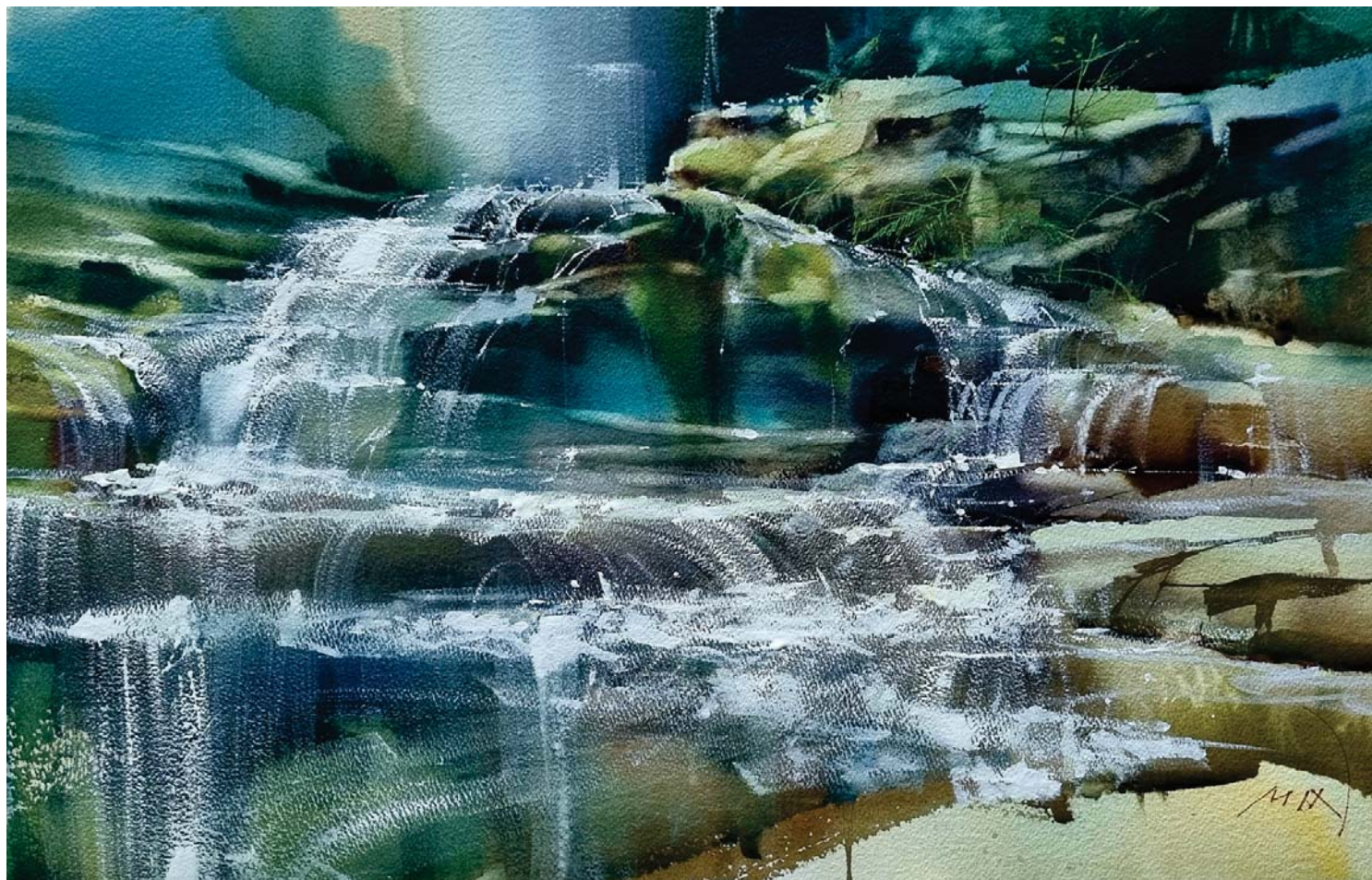


Merit Award to Greg Barrow



Merit Award to Nicole Russell

50 Year Splash Supreme Award goes to Min Kim



Patron's Award

McLean Waterfall, Catlins by Min Kim



Family business by Kira Aleksandrova

Dog owners will relate to Kira's delightful portrait of a trio of energetic enthusiastic 'Fur People'. This is also a very competent watercolour.



Merit Award:
A Blousy Bunch by Alison Hehir



Merit Award: *Market Street, Blenheim* by Kit Ong



Merit Award: *Scribble* by Amanda Brett



Merit Award: *Low tide, Collingwood* by Colin MacLaren

From the Judges:

It was a privilege to see so many high quality watercolours from all corners of New Zealand. Painters are coming to grips with the magic of watercolour. With such an array of good paintings to choose from it was difficult to reach a consensus, but we feel the selected winners represent a range of styles and subjects, skillfully handled.

Min Kim, *McLean Falls, Catlins*

An impressive piece of work. While some may take exception to the use of white paint for the falling water, we are not a pure watercolour society and this is perfectly acceptable under our rules. Min's clever use of opaque white creates the sparkle of moving water. A challenging subject, beautifully executed with confident layering with beautiful passages of glowing

transparent watercolour and vibrant darks. A worthy winner of the Supreme Award.

Kit Ong, *Market Street, Blenheim*

An almost whimsical depiction by Kit of a busy street scene. Competent use of colour with simple brush strokes. A different take on a familiar Blenheim street scene, a well-composed painting: the road leads the eye towards the pedestrians and the cars, the centre of activity and interest. A high-key palette where pastel colours predominate and gives the painting an attractive decorative quality.

Alison Hehir, *A Blousy Bunch*

Alison must have been in a happy place when she composed this joyous colourful floral composition. A nice simple style combined with clean clear colours. A picture which will appeal even to those who are not flower painting aficionados thanks to its strong design, confident brushwork and effective use of complementary colours and wet-in-wet passages.

Jie Yi Liang, *Adrift, Afloat without a Boat* (cover)

JieYi's entertaining and skilful illustration of colourful, inquisitive Gold Fish invites the viewer to speculate on the narrative. An appealing magical realist painting which makes effective use of a

limited palette of complementary colours.

Amanda Brett, *Scribble*

It's wonderful to see Amanda back at her imaginative stylish best. *Scribble* is an innovative work using a simple colour palette. Simplicity and design are the keys to the success of this quirky, minimalist painting which makes good use of interesting, rhythmical shapes.

Colin MacLaren's *Low Tide, Collingwood* is a traditional watercolour of an interesting scene, incorporating effective composition and good colour harmony. Tidal scenes are always a popular painting subject. Colin's masterly composition and sensitive colours capture the ebb and flow of a low tide.

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JoElle Gragilla asks “What is a Paintaway?”

I had never been on a Paintaway before, and not knowing what to expect, I was nervous, but open-minded and excited for the experience.

In a nutshell, all those involved meet briefly in the morning at a designated spot before heading out to paint. Thanks to a fabulous local artist and committee member, we were given a great digital map of recommended painting spots, both in and out of town.

As a participant, you can work independently or carpool with others to make a more social occasion. Most of the group work *en plein air*, but the choice is yours. A Paintaway is a brilliant combination of freedom and support — paint where and what you like, how you like, at your own pace. I’ve always worked outside on location. I prefer it because you become part of the picture — you’re literally in it, just slightly cropped out of frame. Being out in the elements and feeling them first-hand brings an energy that seeps into your work, adding a lively and fresh quality to your painting.

It’s not without its challenges: the wind picks up, the sun glares off your white paper, your composition doesn’t work once you sit down, the light shifts, the weather turns and you start changing your mind. But it’s full of charms: the birdsong, breeze or waves become all you hear, the sun is just right, the clouds are wonderfully dramatic and you begin to feel connected to the subject on a deeper, emotional level having spent concentrated time with it. You are in your element.

If you are a painter, you will know that not every painting works. You have to persevere. Often it feels like there’s more perseverance than achievement. But the Paintaway has this wonderful underlying dogma of support. You’re surrounded by artists who share similar feelings of anxiety, excitement, acceptance, and drive. The shared passion - to paint, to improve, to challenge ourselves - is palpable. I didn’t feel any judgment or pressure. It felt like everyone was on level ground, regardless of experience and offered one another a great deal of mutual respect. It was like being on that solitary journey each artist travels, but all together. As if everyone there was, in some way, a mirror for how I feel on good hair days and bad.

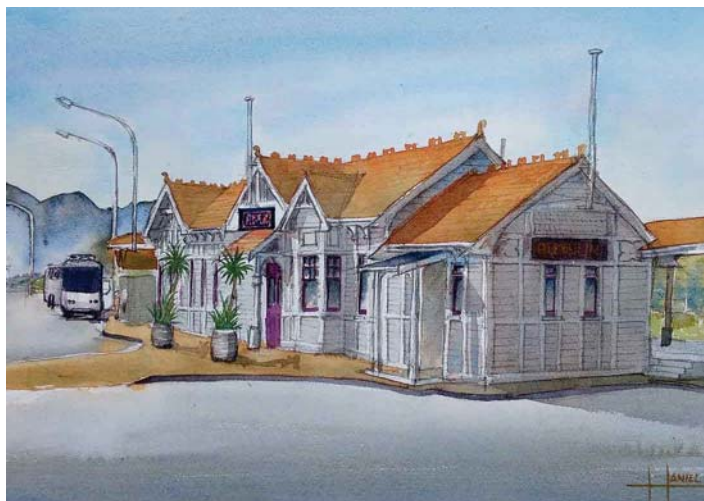
It was a quiet reassurance and understanding of what we all experience as artists—and why we love it so. I highly recommend a Paintaway. And if you’re keen, we’ll see you in Stratford in November.



Artists at Pilots Cottage, Wairau Bar.



The old Bank, Blenheim by Sankar Ramasamy



Blenheim Railway Station by Bruce Haniel



Cobb Cottage by Jan Thomson



Surprise Marlborough by Sue Currie



by Annette Michna-Konigstorfer



by Annette Straugheir



by Gary Hopkinson

Tutorial from Charlotte Hird

Step by Step to Stay Calm & Carry on Painting Bamboo

Develop your brushstroke technique

- There is no drawing to do in this painting - just let it flow.
- We are using the wet into wet technique so firstly wet the paper thoroughly for the background.
- Drop **transparent yellow and ultramarine blue** and by tilting the board around you can get the colours to merge together in a soft dreamy flow of colour to making green from yellow and blue.
- While the background dries, practice the techniques for painting the stems and leaves of the bamboo.
- For the stem use two colours, **a mix of burnt sienna and ultramarine** for the dark side and sap green for the light side, or you can mix a green using **transparent yellow and ultramarine**.
- Using a **15 - 20 mm flat brush** load one corner with the **dark mix**, then load the other corner with the **lighter green**.
- Paint a vertical section of the stem and at the bottom make a horizontal movement just before lifting your brush to make it darker just above and below the joins.
- With practice you can achieve a rounded form for the stem with this colour loading method.



The flow of bamboo by Charlotte Hird

- Leave a 1mm gap before starting the next section. The leaves grow out of these gaps or joins, usually a thin stalk and then a bunch of leaves.
- Use a slightly different angle for each stem to look natural
- To paint the leaves use a **round brush** and take your time to paint each leaf - taking care to get the shape right with a point at each end.
- Start the stroke with just the tip of the brush on the surface of the paper, push the brush down to fatten out the leaf shape, then taper off again to end with a thin point. Enjoy the practice and when you are ready and the background is dry you can work on the painting.
- Start with light stems in the background and dark in the foreground.
- Paint bunches of light leaves on the light stems, hanging down or pointing up.
- When they are dry, paint darker leaves over the top, so there is a variety of tones and colours in the painting to give a feeling of spatial depth - looking into the forest.
- Join everything together with some very thin stalks.

Wither Hills dinner and Hazel's after dinner speech



On Saturday evening, about 60 members gathered at the Wither Hills winery restaurant for a gala dinner, celebrating Watercolour New Zealand's 50th anniversary. The venue proved to be a perfect setting for the occasion. The evening featured a unique "walk and fork" dinner — an ideal format that encouraged mingling and conversation. Staff circulated with trays of delicious morsels, including Korean chicken, beef cheeks, lamb balls, Thai vegetable wraps and a particularly delightful salted caramel dessert. All of this was complemented by excellent Wither Hills wines. President Alyson Howell gave an enjoyable and witty summation of recent events and reminded us to purchase the anniversary book, which is now in its final stages of publication.

Many attendees had painted earlier in the day as part of the 24-hour painting competition, and a highlight of the evening was the presentation of awards to five artists. Their winning entries were displayed for all to enjoy and admire. We were also privileged to hear from our esteemed UK tutor, Hazel Soan, who gave an engaging address, sharing memories of her experiences painting wildlife in Africa. It was a thoroughly pleasant evening, filled with good company, fine food and wine, and inspiring art — enjoyed by all.

by Fiona Carruthers



International Tutor Hazel Soan's Workshop Reviews

Like many of us, before I knew that Hazel Soan was to be our international guest artist, I already owned several of her books. At first glance one might ask how relevant giraffes, elephants, and lions are to New Zealand painters; as Pete James said there aren't many left in Aotearoa. It took about thirty seconds in her class to realise that *what* is being painted is almost irrelevant. We don't paint a lion, she says; we paint a painting, that may or may not be inspired by the subject.



Hazel and Jan

I was privileged to be on her three day workshop in Cambridge, and others have reviewed her classes. My special privilege was to be her guide and helper. Over the days I spent with her I came to know an extraordinary

woman. I described her as 'singular' when I introduced her for her demonstration in Blenheim. We discussed that word later and I stand by it (with her approval!) One definition is this: 'If something is extraordinary, remarkable, or one of a kind, you can say it is singular.' She is certainly these things. She is a consummate artist, utterly committed to her art. She is also remarkable; she is intensely fascinated by the world and has seemingly endless energy to explore it. We spent at least an hour on the top of Mt Victoria in Wellington studying lenticular clouds. We spent over two hours on the south coast of Wellington as she exclaimed about the light and the beauty.

Hazel's version of singular is of her being single minded about her art. She is passionate about painting, her enthusiasm is highly contagious. She helped me to see the world in a different way, not just as an artist but as a human being delighting in light and beauty. Reviewer: Jan Pryor

The first 2 day Marlborough workshop

On 30 April, 18 students gathered at the Marlborough Art Society for a workshop with renowned artist Hazel Soan, many of us grasping well-read copies of her books.

Over the next 2 days, Hazel shared her extensive knowledge of the properties of the colours in her palette, explaining how each one might capture light or move across the page. She taught us that limiting the colours can create harmonious, yet impactful images. Hazel's focus was on capturing movement and light rather than replicating the detail and colour of an image.

Using this knowledge and a limited palette of 3 or 4 colours per painting, she guided us through 6 works, demonstrating the techniques of wet-on-wet painting. She strongly encouraged us to



Everyone's horses came to life and galloped across the page.

'trust the watercolours.' The result was that each student learned to capture the spirit of the subject. Of note was an image of a horse race. Despite the complex source photo, each of us was able to create a painting displaying the vibrancy, excitement and movement of the race.

Thank you, Hazel, for generously sharing your techniques and knowledge. I have been energised and inspired by this workshop. The lessons I learned will certainly influence my own creations, particularly the focus on limiting my palette and capturing movement.

Thank you also to the members of the committee for organising and hosting this workshop. Reviewer: Bridie Atkins

Inspired by the Light and Hazel!

Combine world famous artist and teacher Hazel Soan with Kiwi watercolourists eager to improve their skills, and voilà... 2 days of immersive learning and fun! Renowned for her African animal paintings, it was fitting that our first exercise was to

capture a moving elephant with a palette of just 2 colours – transparent violet and transparent yellow – colours rarely used in my

The group thanking Hazel at the final workshop.

normal palette! It was mesmerizing to watch Hazel's skilful brushwork followed by the magic of the colours subtly merging, creating beautiful mixes and tones by themselves.

The other subjects covered were a backlit streetscape, people walking from a bird's eye view, a beach scene and oranges then grapes handled quite differently.

Some of Hazel's key points which resonated with me: Trust the watercolour! Let the colours do the work! Choose limited colours, get to know them: translucent/opaque. Minimal palette. Make sure your brush and water are clean. Tone is exceptionally important- get that right and you're away! The importance of light and shade. Remember ... you're making a watercolour NOT an elephant

Throughout the workshop Hazel enthused us with her knowledge, teaching us to learn the specific qualities of different

paints, how to construct a balanced composition, techniques to create the feeling of movement and varied ways to use brush strokes. It was an extremely well-organised and varied workshop. Hazel brims with enthusiasm and unlimited energy and shares this and her mastery with great charm. Reviewer: Dana Jackson

Workshop Reviews

Jacky Pearson's Marlborough Magic

This two day workshop was enjoyed by 15 people from all over New Zealand. Jacky is a generous painter giving us tips, techniques and knowledge of the medium we love. The first morning we had useful exercises of techniques that would be used, particularly: pigment to water ratios; timing of the drying stages; warm and cold colours; pigments; and the reminder that watercolours are a half to whole tone lighter when dry. We mixed greys, a 'homemade black' and used the scary viridian colour some of us normally avoid. Jacky does not stretch her paper, but instead embraces the cockled paper. We thoroughly wet the back of our paper to give more time to move paint around. The first painting concentrated on the shape of boats and reflections in a quiet 'Boats at anchor' scene. The second, and main painting included elements of distance, boats, bush, a wharf, tidal flats and grass foreground. Good instruction was given on the colours of New Zealand bush, techniques of lifting to give tree shapes, and scratching out for tree ferns, rock faces and grass blades. Lastly she emphasized the use of later glazes, giving impressive numbers of layers she uses to get the truly magical effects of her paintings of the Marlborough Sounds. A finishing message from Jacky was "remember, the last coat is the most important"

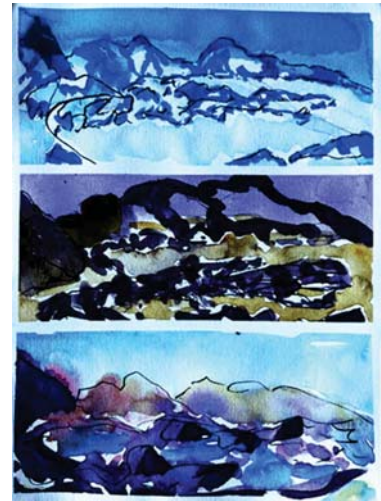
Reviewer: Chris Aston



Jacky Pearson demonstrating and teaching

Andrew James' inspired tutoring

The outdoor painting workshop in March was held in mixed weather with sun and wind. Enthusiastic painters gathered at the Wellington Art Club rooms in Miramar equipped with painting gear, fold down seats and lunches. Andrew restricted us to the primary colours including French Ultramarine, Magenta and Transparent yellow. We did some exercises in colour-mixing in the club rooms prior to working on location at Moa Point on Wellington's South Coast. After leading us to a semi-sheltered location, Andrew commenced the session with a



Class exercise by Deryn Hardie Boys

demonstration. The initial target was to complete a sketch using one colour, developing intensity to provide a sense of depth and location. This was followed by introduction of a secondary colour. The final component of the exercise was to introduce a third colour to the composition.

See Deryn Hardie Boys' painting to the right, using the three stages that Andrew outlined.

Reviewer: Muriel Christianson

Relevant Landforms Workshop

Charlotte Hird's one day workshop on Marlborough Landforms was an inspiration, and so relevant with views of the Wither Hills in fine late autumn weather. Her interest in and understanding of light and shadow on the New Zealand landscape made her an ideal tutor at the 50th anniversary in Blenheim.

Charlotte's teaching system using an overhead camera enabled everyone to clearly see her colour mixing and every brush stroke displayed on the large wall mounted TV monitor. This avoids the disruption of everyone leaving their seats to watch in a tightly filled room.

We commenced with exercises in mixing a range of tones of increasing intensity, followed by a small sample landscape to develop a technique of hard-edged valleys to soft washes on the lighter ridge lines. Using these techniques, a quarter sheet painting of the layered mountains of the Wairau Valley with vineyard buildings and vines in the foreground was completed in the morning, followed by a quarter sheet of the ridges and valleys of the Wither Hills in the afternoon session.

Charlotte's clearly conveyed knowledge, methods and infectious enthusiasm resulted in a consistently high standard of work and gave the group a positive energy enjoyed by all.

by Wayne Kelsall



The class paintings on the wall at Charlotte's Landforms workshop.



Upcoming Workshops

2-Day Beginners Workshop Washes & Edges with Charlotte Hird

Class 2025/9

Dates: Saturday 12 & Sunday 13 July 10 am – 5 pm
Venue: Wellington Art Club, 27 Chelsea Street, Miramar
Level: Suitable for beginners and intermediate painters
Fee: \$200

Learn the core techniques of watercolour paintings and develop skills to paint your world of landscapes and still life. Watercolour is all about control of the water on the brush, the pigment in your palette and dampness of the paper. To make that practice fun we will use vibrant colours and make beautiful edges and washes to build up the colours. Learn many techniques including wet into wet, colour mixing, tonal range, one point perspective and figures in a landscape. This course is suitable for watercolour beginners and those developing their skills. **All materials are provided.**



Tomatoes is an exercise in building form by Charlotte Hird

To book this workshop email: bookings@watercolournewzealand.nz Subject: Class 2025/9

Obituary for Joyce Heal

We honour a very gracious lady and a competent watercolour artist, Joyce Heal, who died in April.

Joyce was a much-loved member of Watercolour New Zealand and for over 20 years, she and her gentle friend and neighbour, Margaret Rogers, entered paintings into every exhibition. They contributed greatly to the group, attending each opening and volunteering before being asked to take their turn together on the minder roster. Joyce loved to paint landscapes, especially New Zealand mountains and scenes of her Wellington region. RIP Joyce, your presence and smile will be missed.



Joyce Heal



Mount Cook by Joyce Heal 2018



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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: **14 June, 12 July, 9 August, 13 September**. Locations will be published a week before. **Sketching Whangarei** www.facebook.com/groups/5783292938441592 or contact **Tina Seifarth** - tina4kiwi@gmail.com

NEW PLYMOUTH Outdoor Painting group

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

WELLINGTON Group Sunday 10 am – 12 noon

15 June St Gerards Monastery, 73 Hawker Street Mt Victoria.

Sun 20 July - Karori Park (near Karori Park Cafe, 400 Karori Road)

Sun 17 Aug Beach next to the Tug Boat (139 Oriental Parade)

Sun 21 Sept - Bolton St Cemetery (top end next to the Lady Norwood Rose Garden, Wellington Botanical Gardens)

We welcome newcomers to 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). Follow us on **FaceBook** at **Plein Air Painting Nelson Tasman** for announcements about group meetings.

Contact: janthomsonart@gmail.com, Jane Smith janeforart@xtra.co.nz, nicole@nicolerussellart.com

CANTERBURY Watercolour Plein Air Group meet monthly (last Friday of the month, but subject to change) at locations around Christchurch and Banks Peninsula as the weather allows. Notification of events will be sent around a week in advance. Updates on **FaceBook** group and by email to those who have registered with the group. "Canterbury Watercolour Plein Air Group" www.facebook.com/groups/258405936508559

Important Dates for your Diary

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|------------|---|
| 1 July | Entries open for Splash Stratford Exhibition |
| 12/13 July | 2 Day Beginners Workshop with Charlotte Hird |
| 20 July | Fun Day at Wellington Art Club |
| 31 July | Winter Competition closes |
| 8 August | Entries close Splash Stratford Exhibition |
| 15 August | Selections announced for Splash Stratford |
| 6 October | Receiving Day for Splash Stratford |
| 10 October | Splash Stratford Exhibition opens |
| 13-16 Nov | Stratford Paintaway |
| 16 Nov | Splash Stratford Exhibition closes |

Welcome to our new members:

Dave Attwell - Wanaka

Cathy Miller - Marlborough

Debra Giles - Picton

Glenys Hiscoke - Oamaru

Rick Christie - Wellington

Bele Malik - Christchurch

Lorraine Want - Porirua

Clayton Brown - Mount Eden

Maryanne Roberts - Upper Hutt

Yvonne Mestrom - Taranaki

Teena Morgan - Reefton

Teresa Wilson - Blenheim

C Marguerite Dubois - Seddon

Catherine Day - Rangiora

Jo Crompton - Nelson

Fay Mitchell - Motueka

Margaret Ankcom - Kaikoura

Get ready for the Gordon Harris Winter Online Watercolour Competition

This is our annual competition of digital images of watercolour paintings. Paintings will be exhibited online at www.watercolournewzealand.nz Entries submitted up to midnight **31 July 2025**

A panel of selectors will award **four prizes**:

Gift Cards for Gordon Harris Stores

1st - \$200; 2nd - \$100; 3rd - \$50

People's Choice - \$50 determined by likes on social media.

To enter the competition:

Make a digital image of your painting, showing only the painting, with no mat or frame.

Name the digital file: **The Title – Your name.JPG**

Email the digital image to:

info@watercolournewzealand.nz

Subject line **"Winter Competition"**



Replenish by Ruth Killoran won the 2024 Winter Competition.

We wish to thank Gordon Harris Ltd. for their sponsorship.



THE RULES OF THE COMPETITION

- Entry is open to current members of Watercolour New Zealand Inc. residing in New Zealand
- One entry per member
- Open theme
- The entry must be the original work of the member; must conform to NZ copyright rules.
- Entries must have been completed within the last 12 months
- Entries exhibited in any other public or online exhibition are eligible
- Digital images must be of publishable quality; approx. size 1 - 2 MB.
- Entries may be used for promotion of Watercolour New Zealand and Gordon Harris Ltd.
- Entries close midnight **31 July 2025**
- The decision of the judges is final and no correspondence will be entered into.