EVENT SUMMARY

Sun 8 Mar  
Ted Sherwen, one day workshop at Wellington Arts Centre, Abel Smith Street, Wellington

Sun 15 Mar  
Paint the Master’s subjects. Meet at Lady Norwood Rose Garden, 9.45am for outdoor painting.  
(Details below)

Sun 29 Mar  
*MPG Meet at Civic Centre, Wakefield Street, Wellington :  
Café: Lido Café

Fri 17-Sun 19 Apr  
Rangitikei Autumn Painting Safari(See details inserted).

Sun 26 Apr  
*MPG Royal Port Nicholson Yacht Club, Oriental Parade.  
Café: The Vista Café.

Sat 9-Sun 10 May  
Watercolour workshop for absolute beginners.  
Café: Greta Point boat sheds

31st May  
*MPG Monthly Painting Group (Details below)

FROM THE PRESIDENT

What a humdinger great summer we’ve just had. The last event of last year, our Christmas party at Oriental Bay, was a hit, starting with a painting morning and finishing with a Christmas lunch underneath the band rotunda - a good finish to another wonderful year for WNZ. Royalists amongst you may know that late last year was also the 60th birthday of a very famous watercolour artist, Prince Charles. You may be pleased to know that WNZ marked the occasion by sending him a copy of Denis Robinson’s book New Zealand in Watercolour on behalf of all our members. The Prince’s secretary replied and expressed how touched his Royal Highness was by our gift and wishes to pass on his warmest thanks and best wishes to all members.

This year kicked off with the first monthly painting morning at the top of the cable car. It was a great day for all who attended and was topped off by a very beneficial critique session in the botanical gardens led by Judith Trevelyan. Thanks Judith.

We have just had our first committee meeting for the year and it was such a great day and so hot that we had it in the garden - and you can see from the photos how
we had to don some emergency portable sun shelters. It was a vibrant meeting, wheels were greased and we certainly have a great deal planned ahead for you. We hope you are all suitably inspired and rearing to head into another fun and full year of watercolour painting. There’s lots happening and what better way to slip into Autumn than to head off on safari and paint it.

Rangitikei Autumn Painting Safari – For our next painting safari we have selected the Rangitikei, not only because it is a great place to paint, but also because it is smack dab in the middle of the North Island and easier to reach by our growing membership base in the Manawatu, Waikato and Auckland areas. The weekend has also been set to coincide with the best autumn colours the Rangitikei area has to offer (in the hope it won’t be late this year). Be prepared for another fun weekend based at the delightful and friendly new lodge ‘Off the Cliff’ right next to the Rangitikei River. This will be a great opportunity for members to meet new friends and bond with gum arabic. We’ll kick off with a Friday evening get together where you will be handed a sketch map of the area with notes of suggested painting spots. Saturday will be yours to paint wherever/whatever you like while your partners fish, horse trek or head off up the creek white water rafting. Be prepared for a Saturday night of fun and music, (compulsory to bring your voice, instruments and whatever skits or jokes that you have up your sleeve). Sunday morning will see us painting in the quaint old and near deserted main street of Mangaweka concluding at the i5 Gallery & Café for a coffee break and the best home cooking around. Some of you may remember how during the last safari, Maree from i5 Café, made a special Sunday morning service by providing ‘running coffee’ to artists working in the main street, and she has kindly offered to do this again. We hope this weekend will also strengthen our friendship with the locals from our last safari to this area. If you are keen to share the fun and adventure, a separate registration form is enclosed with the newsletter for you to fill out and return with your registration fee.

‘Paint the Master’s subjects’ in the Wellington Botanic Garden in association with the Monet and the Impressionists exhibition at Te Papa. As part of the promotion for this unique and exciting exhibition at Te Papa, 2 plein air painting days have been arranged in the Lady Norwood Rose Garden. Unfortunately due to the planning occurring between newsletters we regret that we were only able to advise members on our email database in time for the first of the two events on 1st March. For the next event on Sunday 15th March, please be encouraged to bring your oils or acrylics if you also dabble with these, (but of course you never heard me say that). AND as a thank you, Te Papa is offering all participating artists a coffee voucher. For more details see the notice in this newsletter and don’t forget to look for the Monet haystack.

Beginner’s Workshop. – There have been several requests for an absolute beginner’s workshop and Jacky Pearson has kindly agreed to lead this. In order to assist and encourage beginners, WNZ will be subsidizing the course by supplying materials to those who don’t have their own. As Jackie’s classes are very popular, be in quick to secure a slot but before you rush to your cheque books, please bear in mind that priority will be given to pure beginners for this particular class. If you know someone who is keen and may benefit from this course, please feel free to pass this onto them. For more details see the notice in this newsletter. In order to assist new people discover their hidden talents, if you have any spare gear, brushes, palettes,
paints etc that you think will be useful to a beginners, Martin Jenkins is the course coordinator and would love to hear from you.

**Splash 6** – This season is scheduled for October 2009 and we are pleased to announce that Adrienne Pavelka, will be our Guest Artist for this exhibition. Many will be familiar with and inspired by her wonderful, moody, watercolours of the South Island and we are very much looking forward to seeing her portfolio of paintings.

**Weekly Tuesday Evening Painting Classes** – In 2009 WNZ is continuing its programme of watercolour tuition classes as a means of encouraging people to take up watercolour painting and to extend their knowledge and skills. Martin Jenkins has organized Tuesday evening painting classes with the first term currently under way with Jacky Pearson and the second term to be taught by Wendy Masters. Both are very accomplished watercolour artists and wonderful tutors.

**Articles in this Newsletter** - We have some interesting articles lined up for you in this issue including another helpful article from South Canterbury artist, Richard Bolton on techniques for scratching out colour from your painting. Another article follows on from Denis Robinson’s comment’s (author of *New Zealand in Watercolour*), recommending artists to keep a good photographic record of their work. John Rundle has kindly written an article especially for you on photographing your paintings. Thank you to John and Richard for these great articles.

As there are lots of events, don’t forget to insert the dates into your diaries.

Happy painting

**Alfred Memelink**

**MONTHLY PAINTING GROUP**

Monthly Painting Group with Phil Dickson and Jacky Pearson.
Come out each month and enjoy outdoor painting and good company.
Meet at 9.45am and after a painting session have a coffee in a nearby café.

Dates and venues are as follows:

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<tr>
<th>Date</th>
<th>Meeting place/painting location</th>
<th>Cafe</th>
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| 29 March   | Painting with Phil Dickson  
Civic Centre (Town Hall square),  
Wakefield Street, Wellington.   | Lido Café    |
| 26 April   | Painting with Jacky Pearson  
Royal Port Nicholson Yacht Club,  
Oriental Parade.              | Vista Café   |
| 31st May   | Painting with Jacky Pearson  
Greta Point boat sheds          | Greta Point Café |
| 28th June  | Painting with Jacky Pearson  
Rocks outside The Bach Cafe,  
Island Bay                    | The Bach Café |
'PAINT THE MASTER'S SUBJECTS' in the Wellington Botanic Garden in association with the Monet and the Impressionists exhibition at Te Papa

In March WNZ in association with Te Papa, welcomes painters in all mediums to experience Monet's love of painting garden landscapes plein air (in the open air).

When Monet painted plein air for the first time as a young man he felt that 'At that moment my way opened and my fate was sealed. I would be a painter come what may'. As the Master of Impressionism, Monet has left a legacy of paintings of gardens filled with light and colour.

Following in Monet's tradition there will be an art session in the Lady Norwood Rose Garden of the Wellington Botanic Garden as part of the arts programme around the Monet and the Impressionists exhibition at Te Papa. Artists are encouraged to work in all media - watercolours, oils, acrylics, pastels or pencils and paint the Master's subjects of gardens and lily ponds. Visitors are encouraged to come and watch the artists in action and to view a display of works at the conclusion of the day's session.

Date: Sunday 15th March
Venue: Artists meet in the Lady Norwood Rose Garden 9.45 am
First session: Painting between 10.00 and 12pm
Coffee break: 12 – 12.20pm at the Botanic Garden Cafe. A complimentary tea/coffee voucher will be given to each participating artist.
Second session: Painting between 12.20pm – 2pm
Display of paintings: Paintings are to be displayed at 2.00pm in the atrium of the Begonia House opposite the shop. Artists are encouraged to display and talk to visitors about their art work from the day's session.

What to bring: Please come prepared with all your own equipment, paper and artist supplies. Artists with easels are encouraged to bring them to display their works.

Lucky draw: All artists participating will be in the draw for 5 complimentary passes to the Monet and the Impressionists exhibition.

Postponement: In case of bad weather please contact WNZ organizer Martin Jenkins phone 027 6047 329. Postponement day is Sunday 22 March.

Art Quotes

I try to apply colours like words that shape poems, like notes that shape music. :: Joan Miro ::

Paint what you really see, not what you think you ought to see; not the object isolated as in a test tube, but the object enveloped in sunlight and atmosphere, with the blue dome of Heaven reflected in the shadows. :: Claude Monet ::
PHOTOGRAPHING PAINTINGS FOR REPRODUCTION

John Rundle spent 23 years as professional photographer, mainly in the commercial and industrial field. In recent decades he has been a professional painter.

1. Photographing paintings without glass

Digital photography of paintings is easier than with film and watercolours are easier than oils. It is best to learn to use the camera you have rather than buy something that may be rather expensive, and that you don’t really need. A top end point and shoot or a low end SLR would be adequate but anything other than a telephone should do. The better the camera, the better the results. Somewhere between 5 and 10 megapixels would be fine; the bigger the sensor the camera has, the better the result. SLRs have bigger sensors and in theory give better tonal quality. The camera should be able to be attached to a tripod and be able to produce TIFF or RAW files and photograph in an aperture priority or a manual mode. If your camera doesn’t do these things you can still probably make it work for you. Experiment and get to know your camera as well as you can.

Set the ISO rating to its lowest; that gives better tonal quality, and have other settings at standard or high, and noise reduction to low, the quality at either TIFF or RAW if your camera doesn’t have these settings, set it to its highest quality JPEG. Set the exposure mode to either aperture priority or manual; do not use automatic as it changes the ISO rating.

Preferably light it with daylight; a bright overcast day is best. Organize plenty of light, especially if you have a small camera with a small sensor as you are less likely to get noise or grain. Avoid using flash, as it can be a bit harsh. Attach the camera to the tripod or secure it so it cannot move; avoid hand holding it. Frame the painting on the screen or viewfinder taking pains to get it as square as possible and crop it as close as you can; if you have a zoom lens, it can do that easily. Do not use the wide angle end of the lens, as that can cause barrel distortion, but rather use a medium to long tele setting. If your camera can take a lens hood, use it, if not, shade the lens with a bit of card. With the camera on aperture priority or manual choose an aperture about halfway in its range. Take pains to get the exposure as accurate as you can, as you want to avoid too much adjustment on the computer as that can degrade the quality. Use the delayed action to take the photograph.

2 Photographing a painting behind glass

If the painting is behind glass there are no problems. Using the zoom, get as far away from the painting as is practical thus creating a narrow angle of view. Organize a plain background behind the camera, preferably dark, it could be an area of shadow outside (it doesn’t have to be very big and I occasionally use a black cloth). Reflections usually come from the tripod and sometimes the camera; drape a dark cloth over the bright bits of the tripod and, if necessary, the camera, leaving a gap for the lens. Take the photograph as before, but, once the delay has started, step well away, as you don’t want your reflection in it. If it is a very big painting the organization has to be greater but I have never been unable to photograph a painting behind glass. When the photograph has been taken check it carefully for reflections and, if there are any, identify their source, eliminate them, and retake the shot.
3. Using the Computer to Assist the Photography

If you have Photoshop or a similar programme on your computer you may have some more options. You can photograph the painting behind glass obliquely, choosing the angle that shows the least reflections or you can use flash, which won’t reflect, as it is at an angle to the glass. You will get a picture that is not square; it will have a long and a short dimension, bottom or side, depending on the angle of the camera. On the computer go to image – transform (Photoshop), and you can make the picture square. To get it to the right proportions you may have to do a bit of fiddling between the transform options. On some versions of Photoshop there is a filter that makes everything very easy; Elements 5 and 6 have it. Go to the filter gallery and look for a “camera distortion filter”; if you have it you will find it has a number of functions, it acts in much the same way as the movements on a “professional” camera do. The vertical and horizontal perspective sliders are the ones you use to restore your oblique painting to its proper proportions. If using these options, you should photograph the painting with a bit more space around it to allow for the movement. Do these corrections before you crop. Experiment so you learn how to use the programmes you have.

With the photograph on your computer you can adjust it with one of the programmes designed for working with pictures; one possibly came with your camera or you can download a free one such as Google’s Picasa, or you can buy Photoshop in one of its forms. You may have a filter that improves or eliminates barrel distortion. Crop it to the painted area taking care not to crop out your signature. Adjustments to the picture should be approached with caution as they can affect the tonal quality. Unless you have been very clever in taking the picture you will probably need minor adjustments to the brightness and/or contrast. Be very cautious in making adjustments to the sharpness and colour saturation; it’s usually counter-productive.

Save the files. You may be able to save JPEGs as TIFFs; this will ensure they are not compressed any further, but they will be a lot bigger and will take more space. Write them to CDs or DVDs. If you are not able to work your photographs find someone who has the facilities and sit with them and tell them how you want the pictures to look.

The more care you take with the photography the better your paintings will look when published.

John Rundle

TUESDAY EVENING CLASSES 2009

Term 2: Teacher: Wendy Masters. Course duration: 8 weeks, Tuesday evenings, 5th May–30th June, (excluding 9th June), 6.00–8.30pm.
Location: Band Rotunda, 245B Oriental Parade

Please bring your biggest brushes, requests and problems and be prepared to experiment. Wendy will also have materials you can use. She intends the group to paint figures, interiors and still life.

Maximum class size: 14. Cost: $130
For enrolment or details contact Martin Jenkins phone home (04)384 4881 or work (04)473 2235.
SCRATCHING OUT

Richard Bolton is an international author of books on watercolour techniques. His website is www.richardbolton.com

A painting needs to be almost dry for scratching out to be effective. If it is tried when the painting is wet the colours will creep back into the marks and dark lines will result. Wait until the paper has stopped being shiny and wet, and has dried out a bit and become dull though still damp, then start to scratch out. My favorite tool is a razor blade but a sharp craft knife will work. A fine line can be incised with the corner of the blade or broad strips taken away with the edge of the blade.
With care this technique can also be used in a painting that has dried. Apply a brush stroke of clear water and follow by scratching out. Great care is needed to avoid colours lifting when doing this so apply the water in a single stroke. In my example I show a variety of lines scratched out demonstrating how effective this technique is. These lines could easily be some detail of grass in a painting.

Best wishes, Richard Bolton

WEEKEND WORKSHOP FOR ‘ABSOLUTE’ BEGINNERS
Two days with Jacky Pearson

This two day workshop will assume that those attending have never painted before or have only just got started and have no or little drawing experience. You will be shown, through a series of step by step stages how to construct a painting from the drawing stage to the finished stage. The class size will be small to allow for plenty of individual help and critiques of your work. Jacky’s easy 1,2,3 formula to paint mixing will give you the confidence to tackle any subject you may wish to paint. Lessons will cover drawing, colour mixing, tone, composition and more. WNZ will be supplying some paper and paint and will loan brushes to those who don’t have their own. So all you need to bring is yourself! And have some fun getting to know the joys of watercolours.

Date: Saturday 9th May & Sunday 10th May, 9am - 4pm each day (with breaks)
Course Fee: $140
Registration deadline: 25th April 2009
Class size limit: 12
Materials: Materials provided for those without.

Location of classes: Wellington Art Club premises, 27 Chelsea Street Miramar.

Payment is required to complete registration. Please make payment to Watercolour New Zealand - P.O.Box 33088, Petone 5046)
NOTICES

Ted Sherwen Exhibition: *Recent Watercolours*, Millwood Gallery   291B Tinakori Road, Thorndon 7th-14th March. Paintings include works reflecting recent travels, together with local subjects and still lifes. Several paintings have images allocating a few people through to busy nocturnal cafe scenes - being of special interest to those attending the workshop on Sunday 8th March especially the way the figures are woven into the work and overlapped in dark/light colourful patterns, or conversely used quite sparingly.


Portrait Art Thursdays 7.30pm - 9.30pm, Band Rotunda 245B Oriental Parade
Your opportunity to paint or draw portraits. Two hour model pose untutored. Cost: $7. Enquiries: Ph: (04) 473-2235

WNZ NEW MEMBERS
We extend a warm welcome to the following new members: Cheryl Scott, Debbie Emsile, Dale Percy, Anthea Crozier, Sheryl Hulena, Julie Kilpatrick, Hannah Webster, Jocelyn Fraser, Margaret Ellen.