



WATERCOLOUR NEW ZEALAND Inc.

Newsletter 147

March - May 2012

Focal Point

Greetings!

Have you checked your progress lately? Have you flipped through your paintings of 2010? Is there improvement? "But it's a hobby," I hear you say. However, progress is always satisfying. If something is worth doing, it's worth doing well, my father used to tell us. Aim to be the best you can. Why not give yourself an injection of lateral and vertical learning?

Watercolour New Zealand offers you a smorgasbord of quality tutors from south, north, Australia and beyond. (Page 7) Read their CV's, look at their work, book a workshop. Yes, workshops are held in Wellington, rated by Lonely Planet as "the coolest little Capital in the world". You'll make new artist friends (watercolourists are a very pleasant race) and you'll have an opportunity to explore the city. If you would like to billet with a Wellington member, email us and we'll find one.

A workshop gives you the opportunity to plunge in deep and soak yourself in someone else's painting style. Then you go away, assimilate the learning and emerge with a surge of personal development. Your style will always be uniquely your own.

And there's more we have a target for you to work towards: [an Online Watercolour Competition](#). The plan is simple. You paint, photograph your best work and email it to us (one entry per member). We gather all the images, forward them to a team of judges and then publish the three best in the next newsletter and on our website. There's even prize money. Read the rules on page 6. The competition is designed to draw out personal best paintings from you, our members, then celebrate your success. Have a go! Working with Mistress Watercolour, even a beginner can paint a gem.

**See you at the AGM,
Sue Wild, President**

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Storm in the Southern Ocean by Alfred Memelink

"Voyage of the Tangaroa, the research vessel for the National Institute of Water and Atmospheric Research (NIWA) to the driest, coldest, stormiest place on earth, Antarctica. We encountered a string of the most intense storms I have ever come across at sea. It was an adventure of wildlife, icebergs, light and colour and another 'sea' (Ross Sea) crossed off my bucket list."

Dates for the Diary (details on page 7 and 8)

- Sun 4 March **Kapiti MPG** painting at Paremata Estuary
- 10-11 March **Workshop** with Ted Sherwen
- Sun 25 March **Wgtn MPG** painting at Top of Cable Car
- Sun 25 March **Watercolour NZ Annual General Meeting**
- Sun 1 April **Kapiti MPG** painting at Queen Elizabeth Park
- Sun 29 April **Wgtn MPG** painting at Worsler Bay
- Sun 6 May **Kapiti MPG** painting at Pukerua Bay
- 10-13 May **Workshop** with Greg Allen, Australian artist
- 18 - 20 May **Autumn Safari** at Pukeora Estate (Page 6)
- Sun 27 May **Wgtn MPG** painting at Central Park, Brooklyn
- Sun 3 June **Kapiti MPG** painting at Lindale Complex
- 30 June-1 July **Workshop** with Brian Millard
- 11-12 August **Workshop** with Stan Chan

Watercolour New Zealand AGM

Sunday 25 March 2012 at 2pm at the Karori Arts Centre, after a shared lunch. 9 Beauchamp Street, Karori, Wellington

Artist Profile

Alfred Memelink

Immediate Past President of Watercolour New Zealand, professional watercolour artist, mover and shaker in the arts community, marine engineer Alfred tells his watery story.

I guess beer had a lot to do with me getting into watercolours. When I first went to sea as a Marine Engineer, I was twenty-two and was quickly indoctrinated into the ethic 'work hard, play hard'. We worked hard in the engine room during the day, often sweating in 42 degree heat, after which we retreated to the officers' bar in order to replenish the liquids we had lost.



Autumn in Aro Street by Alfred Memelink

Towards the end of the first round-trip to Japan, while mulling over a beer, I watched a Pacific sunset and wondered if this work ethic was such a good idea after all. As I watched the sun go down, I had one of those enlightening moments – 'why not learn to capture some of the amazing sights I was treated to as a marine engineer in watercolours'. It should be a perfect hobby for cabin life, I thought. I would also have something fruitful at the end of each voyage rather than a trail of empty bottles.

So at the very next port of call, Auckland, I was granted shore leave and dashed into the city. My first stop was Whitcoulls, where I packed my rucksack with a full students watercolour kit. I then hurried off to find a backstreet second hand bookshop, where I rummaged through the stacks of books, shaking off the dust until I found the art section and filled my arms with whatever books I could find on watercolours. I trundled back to the ship filled with colourful new ambitions. We set sail next morning and I couldn't wait to come up out of the engine room each day, so that I could experiment with my wonderful new-found hobby.

My first attempts were pretty rough but I persevered. I soon learned that painting with watercolours is a spiritual partnership between you and the medium. As the artist you share the paper with the watercolour, allowing it enough space to do what it wants, and you utilise the rest. This way you learn to appreciate the happy accidents that the medium makes and to leave well enough alone.

Each painting was blue-tacked onto my cabin bulkhead and at the end of each voyage, my cabin walls were completely plastered with watercolour paintings.

These early attempts are all in a box in the attic now and I take pride in bringing them out occasionally to show beginners who tell me they "can't". When they see my first attempts, they soon change their minds and are encouraged to carry on.



Alfred Memelink

I gradually improved and around the time of my first solo exhibition, (1994 at the Aro Street Café), discovered an exhibition of Watercolour New Zealand, at that time called the Wellington Watercolour Society. I was impressed and it seemed like a fun group to belong to, so I joined on the spot. I entered two paintings in the next exhibition and Roger Daniels, president of the society at the time, invited me to join the committee. I felt it was a real privilege to be asked and as I had never been on a committee before, I agreed. I remained on the committee for seventeen years until the end of 2010.

In my early watercolour days I was earning my living at sea as a marine engineer. The tables have since turned: I now earn my living from watercolour painting and go to sea as a hobby. Yet, I faced a dilemma. The sea is in my blood, I need to breathe fresh sea air, hear the seagulls cry and see a kaleidoscope of sunsets. How could I paint in a studio and still be near the sea?

Then, last year, an opportunity arose to convert an old dairy into a studio and gallery. And it is located right on the Petone foreshore beside the sea. So, I'm now focused on this challenging project which will allow my two passions to come together. From there I shall be able to watch the ships sail out of the harbour entrance and yearn to be aboard as they head for some exotic port. And at the end of the day, I'll grab an ice cream from the ice cream parlour - part of the new complex - and sit watching an incredible Petone sun set.



Petone Wharf at Sunset by Alfred Memelink

Welcome to new members

We extend a warm welcome to these new members: Jimmy Chen (North Auckland), Pam Davis (Lower Hutt), Susan Worthington (Waikanae), Jennifer Walker (Nelson), Steve Cochran (Island Bay), Alexandra Etienne (Wellington) and Suzan Whale (Wellington), Devon Huston (Cheviot), Alison Tanner (Paraparaumu); also Jan Kaywood, Kay Paget and Caroline Gernham who joined in 2011. Thanks for joining us.

Edges in Watercolour Painting

Svetlana Orinko



Svetlana Orinko

Svetlana chose watercolour as her medium for its transparency and luminosity. Her rigorous ten year classical art education began at the age of twelve in Russia's Ukraine. She completed an Art and Design Degree before arriving in New Zealand in 1992. Her works cover a diverse range of subjects reflecting a mastery of form and light. Her astonishing realism comes from skilful washes of colour, control of edges and understanding of the properties of the water and pigment. "While I paint and draw

from a Western perspective – a classical interest in the human body and the trapping of the human experience – I also endeavour to imbue my work with a certain Eastern spirituality." Today, Svetlana is settled in Christchurch.

"I am obsessed with edges when I paint and the more variety and complexity of edge I can achieve, the more beautiful and pleasing to the viewer my artwork will be. My aim is to create edges that appear and disappear, from hard to soft, light against dark and dark against light, also warm against cold and cold against warm.

3. My recent challenge has been to develop a method to achieve even more softness, translucence and freshness, by producing the painting in a single layer. "Sibelius Finlandia" is a good example of that method. The challenge is to create an image coming out of darkness virtually without line, just pure softness, like old masters oil paintings.



Poppies by Svetlana Orinko

I have been working on a technique which allows me to achieve the whole painting in one watercolour layer. It's almost the reverse to the above method, as instead of applying pigment to the paper it's all about taking it off. I virtually drown my saturated wet paper (the heavier paper the better) with pigments that are so thick and dark leaving no white, and then begin taking pigment out before the paint sets and dries. This method allows me to finish with a soft edge and freshness, which comes from having a single layer of paint. There is no pencil drawing that I can see under the thick paint, so the skill is completely in the brushwork and everything has to be done extremely quickly.



Sibelius Finlandia by Svetlana Orinko

Of course you need both soft and hard edges in your painting as they complement each other. Each has its purpose: a hard edge pulls and comes forward; a soft edge pushes away and is a tool for creating distance and perspective. I am a big softy when it comes to watercolour edges. A soft edge is the most beautiful and pleasing to the eye, but the most difficult to achieve. There is nothing difficult about painting a hard edge. So I will concentrate here on how to create a soft edge.

There are many times when I want to paint a soft edge: when rendering the gentle folds of fabric, transition on skin

tones, a fluffy fur, background behind my poppies, or a sky There are few ways to achieve that:

1. Scrubbing the hard edge with a hard oil brush. I have two of my favorite brushes that I can't live without: nu 1 Nett 95 Bright stiff synthetic and nu 8 Galleria Filbert Winsor & Newton.
2. Wet on wet technique, when I wet my paper first. In fact I always wet my paper before I drop colour on to it. I wet a much bigger area than I plan to paint. If I want a hard edge somewhere then of course it will happen between wet and dry areas on the paper. Until recently my work, including flowers, landscapes and portraits, has been done using above wet on wet multi layered method. This style of painting gives the artist a great deal of control. You can almost guarantee success because of the controls available through each layer.

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A Watercolourist in Otago

By Brian Millard

My partner the watercolourist Marilyn Palmer and I live and work from our studios and gallery near Arrowtown in Otago. We have been painting there for ten years or so. We built our home with its gallery and studio wing on two acres of farm paddock, after a little research and a great deal of luck, on an existing 'art trail'. It was our intention from the outset to custom design our home as a gallery and teaching facility where we could produce and sell our fine art. Since 2002 the gallery has provided us with an income and a way of life more or less as we intended but not entirely - we have had to make a few compromises and to learn from our mistakes.

Marketing and positioning became of prime importance at the outset. The luxury of painting anything and everything on a whim was not an option. We soon learnt that if we were to sell on a regular basis, a degree of pandering to the market was required. Our customers on the whole are tourists, a great many them from overseas who are looking to take home something that reminds them of the beauty of the area. As a result, the decision to concentrate on local landscape subject matter came early. The majority of our work now goes overseas to America, UK, Australia, Singapore, Holland, France and South America. We have couriered paintings to some fairly remote spots around the globe.

Coming to terms with being a retailer and a merchant with a zip zap machine has been a steep learning curve. Running a commercial gallery comes with its own set of responsibilities and they cannot be ignored. We are in the business of creating and selling fine art. The creation is one thing and the selling another. It may not be in fact possible to 'sell' someone a painting. If a client falls in love with a painting, it actually sells itself. Paintings are not in that sense a commodity. They are not bought purely on price. I do not believe reducing the value of your work is a good idea and not a sustainable strategy indefinitely. What is needed is to create an image the client finds irresistible, something they must have at any cost. What



Pomp and Circumstance by Brian Millard



Mount Earnslaw by Brian Millard

that something is, is always the problem. Not everyone who visits our gallery is a potential client, the great majority have little spending power but it is always gratifying to hear positive

comments and to realise that what you have produced gives them pleasure, better still when they call again or email to say they have been thinking about a particular painting and they can now afford to buy it.

We are fortunate in us both being watercolourists and it is unusual to have a double act like ours on the art trail. Our fellow artists in the area are in the main oil painters and there are some great ones amongst them. It is a healthy, competitive environment. We artists do not socialise a great deal but are generally helpful and supportive of each other. Marilyn and I would welcome more artists to the area, some might disagree but we would like the Queenstown area to be famous as a centre for the arts as much as it is for adventure sports.

The teaching side of the business is something of a balancing act. We have catered for several groups of painters from overseas and around New Zealand. As well as workshops I have discovered I enjoy teaching 'one on one' a great deal. I think learning to paint in the watercolour medium for some people requires more than the occasional workshop. I have several American ladies with holiday homes in the area who have been coming to me for six month periods for a few years. They, plus local students and a group of painters who attend my workshops on a regular basis and others who enjoy painting on location, keep me busy and out of trouble.

My painting style has not changed dramatically over the years. You cannot create a style out of the blue, a style just seems to creep up on you. You try a few things and if they work then you might use what happened a few times again. I have found a way to paint snow for instance, something I never thought of painting when we lived in the North. I have found ways of creating accidents 'on purpose' and possibly my work seems more bravura. I can't be sure, I sometimes think I have little say in what happens and my job is really to agree with what the medium is telling me it wants to do and not to get in the way too much. It is sometimes best to hang on to the end of the brush and just 'hold your mouth right'.



Brian Millard

National Art Competitions

These are annual or bi-annual competitions. Please check the websites for information.

The Wallace Art Award	www.wallaceartstrust.org.nz
Auckland Easter Show	www.royaleastershow.co.nz
Peters Doig Marlborough	www.marlboroughartsociety.com
Adams Portrait Award	www.portraitgallery.nzl.org

Your driving force

Watercolour New Zealand has a strong committee of 11. All are practising artists, except the Treasurer, who is leader of a Jazz Band. Occasionally members wonder who drives the "WNZ" bus, so I asked everyone to introduce themselves.

Sue Wild - I am currently President and the Editor of the newsletter. My delight is in quick lively pen-and-wash sketches of places I go, people I see, home and away. So watercolour is favourite for me, being portable and quick-drying. The Watercolour New Zealand folk are a vibrant group, keen and friendly, a pleasure to be amongst, both in committee and out painting.



Helen Wilson - As vice president I find our membership of 381 as at the end of January, very encouraging. One wonders just what our true potential could be I can recall when I first joined the committee, membership was small and it took our exhibitions in Shed 11 to encounter Wellington's support for our work. Looking back I have always held a brush in my hand and always felt excited about colour and to a certain extent, the magic of colours running into colours. Visual things surround me, it is the fabric of my life whether it be painting or on my Wairarapa farm where I grow lavender and have 100 olive trees.



Martin S. Jenkins is an Honorary Life Member and Secretary of WNZ. He established the MPGs in April 2000 and manages the term courses and workshops. Martin is the grandson of the late Sydney Higgs and nephew of Avis Higgs. His passions are landscape watercolour painting and portrait art. Three years ago he established the Oriental Bay Portrait Group which meets every Monday night to draw and paint portrait models.



Michael Bain is our Treasurer. His passion is music and he leads City Jazz, the band that has the crowd dancing at our exhibition openings. He is an experienced accountant and we value his wise guidance along the financial pathway of running a national society.



Dianne Taylor I started painting 11 years ago and now exhibit at the Kiwi Art House in the city. I joined Watercolour New Zealand in 2002 and have watched it grow at a tremendous rate due to strong leadership and outstanding committee. I believe 'Splash®' to be one of the top annual exhibitions held in Wellington and undoubtedly the best watercolour exhibition in New Zealand. As a newcomer to the committee I am awed by the stream-lined and dedicated work that makes the society operate. It is a privilege to be part of it.



John McDonnell As a child I attended Saturday morning art classes at The University of Canterbury. In the "seventies", after completing an economics degree, I was able to attend a wide variety of art classes. It was only on retirement in 1999, however, that I was able to paint in earnest choosing watercolour because I love the paper and its versatility. Being a committee member has been a fascinating and enjoyable experience.



James Lunny Originally from Scotland, I immigrated to New Zealand in 2006. My first venture into watercolour was a course taught by Brian Millard in Arrowtown. I joined Watercolour New Zealand in 2008 when I moved to Wellington. My background in meteorology and love of the outdoors means I favour landscape art, but I'm keen to explore other avenues.



John Toft My father was a keen oil painter, so when I showed some talent for art, I soon received a Winsor & Newton half pan watercolour set for Christmas. I taught myself to paint by copying watercolours from *The Artist* magazine. I stopped painting in my late teens and took it up again in 2005. I joined WNZ in 2006 and have been a committee member since 2011.



Claire Clark I have always loved working with ink pens in a sketch book. I have sketched Veterans on Anzac Days, rugby supporters, gothic cathedrals in France, lions in Botswana and ordinary people doing ordinary tasks. A few years ago I started attending WNZ watercolour classes to introduce colour and contrast to my sketches. Through WNZ Workshops and MPGs I have met a great group of painters and enjoy being a member of the Committee.



Glenda Leete As a youngster I had a fascination with stationery and loved doodling and drawing. Watercolour painting, though, really captured my heart while reading a book illustrated by Robert Ingpen. Unfortunately I spent my time admiring others people's work and many years passed before brush was put to paper. I am finding my time on the committee very rewarding. It is great to see such a wonderful combination of talent and personality in Watercolour NZ.



Judy Langham I worked for TVNZ as a graphic artist before starting my own business. I have been self employed for over 25 years, specialising in brochures, posters and calligraphy (the latter which I taught at Hutt Polytech). My husband Malcolm and I set up Ventura Publications, specialising in WWII aviation, before our daughter Averil was born. I started painting in watercolour fairly recently and joined Watercolour NZ.



Online Watercolour Competition

A Watercolour New Zealand First

We are moving with the times! Here is a chance to have your painting published in our newsletter and on our website. Photos of paintings are to be emailed to us, then the entries will be forwarded to a team of judges (non committee).

Competition Closes on 15 April 2012 at 5pm

Topic: 'Old and New'

Prizes: 1st - \$100 2nd - \$75 3rd - \$50

- One entry per member
- Entries must be the original work of the member; must not be copied; must have been completed within the last 12 months.
- Photos must be of publishable quality; maximum size 500Kb.
- Photo file name must be in this format:
"Rusty Shed by Kim Jones"
- Email the digital photo of the painting to The Editor sue.wildnz@gmail.com
Subject line: "WNZ Online Competition"
- The decision of the judges is final and no correspondence will be entered into.
- Entries may be used for promotion of Watercolour New Zealand.

Congratulations to Members

Phil Dickson has been made an elected member of the New Zealand Academy of Fine Arts.

Ted Sherwen is one of twenty-five contemporary New Zealand artists exhibiting at the Agora Gallery in New York in April-June 2012.

May Iremonger won the Best Representation of the Kapiti Coast and Best Watercolour award at the Kapiti Rotary Art Show.

Susan Worthington, a new member, is the only New Zealander to have paintings in the two-volume book of botanical illustrations recording plants in the garden of Prince Charles at Highgrove House in Gloucestershire.

Autumn Safari

Watercolour New Zealand safaris offer you an opportunity to spend a weekend with fellow-artists, painting at a variety of locations and socialising over a drink and meal. You will make new friends as you enjoy exploring a new location together. Our safari plan goes like this:

Members arrive at the venue at any time during Friday and share a casual evening meal.

On Saturday we head off in groups to paint, often choosing a different location for morning and afternoon. We enjoy a more formal dinner on Saturday evening. Sunday comprises another painting session, lunch and a 'show & tell' of our watercolours, before heading home.

Of course, members often visit friends or arrange their own longer holiday in the locality. Pukeora Estate will provide a beautiful venue for an autumn safari, with superb views.

Date

Friday 18 to Sunday
20th May

Venue

Pukeora Estate, just south of Waipukurau. The venue is a family-run vineyard, in a beautiful hilltop setting.

Have a look online:
www.pukeora.com

If you would like further information on the Safari weekend please email Sue on sue.wildnz@gmail.com



Wolf by Stan Chan



Courses and Workshops coming up

2 DAY WORKSHOP

PAINTING IN TRANSPARENT WATERCOLOUR

Tutor: Ted Sherwen

An overview of painting in transparent watercolour. This will be a user-friendly workshop in plain speak, designed to interest and stimulate. Students will advance in both technical ability and creative thinking. Ted will focus on palette selection – low-key and colourist, emphasising the relationship of line, tone, colour and shape, with attention to contrast and edge hierarchy. There is no one way to paint. Come along and move out of your comfort zone.

Date & time: Saturday 10 & Sun. 11 March 2012, 9am -5 pm
Location: Wellington Art Club, 27 Chelsea Street, Miramar
Cost: \$140. Please bring your own materials. List provided.
Maximum class size: 15
Level: All levels

4 DAY WORKSHOP

AUSTRALIAN ARTIST

Tutor: Greg Allen

Greg Allen has a reputation as one of Australia's most accomplished watercolourists and frequently wins awards. His paintings are strong, colourful and diverse, showing his enjoyment of light and colour, yet always have sound design, draftsmanship and a crisp, direct technique. He will include subjects from Australia and Europe.

Website: www.jennypihanfineart.com.au
Date & time: Thursday 10th to Sunday 13th May, 9am-5 pm
Location: Wellington Art Club, 27 Chelsea Street, Miramar
Cost: \$360. Please bring your own materials. List provided.
Maximum class size: 17
Level: Intermediate



Dusky Sound by Greg Allen

2 DAY WORKSHOP

PAINT THE MAGIC OF THE OTAGO LANDSCAPE

Tutor: Brian Millard

Paint stroke for stroke with a master of the watercolour medium. Learn the tricks and secrets of the professionals. Brian is generous with demonstrations and guidance. You will produce at least one full sheet painting by the end of the weekend. Be prepared to open your shoulders and use the biggest brushes you have.

Read Brian's story on page 4.
Date & time: Saturday 30 June & Sunday 1st July, 9am-5 pm
Location: Wellington Art Club, 27 Chelsea Street, Miramar
Cost: \$140.
 Please bring your own materials. A list is provided.
Maximum class size: 15
Level: Intermediate



Golden Arrow by Brian Millard

2 DAY WORKSHOP

CHINESE BRUSH PAINTING

Tutor: Stan Chan

We featured Stan's Chinese brush painting in newsletter # 145. He is an entertaining and informative tutor. You will learn the art of simple, bold brush strokes and how incorporating them into your style will add drama to your paintings.

Date & time: Sat. 11 & Sun. 12 August 2012, 9am- 5 pm
Location: To be announced.
Cost: \$140.
 Please bring your own materials. A list is provided.
Maximum class size: 15
Level: All levels



Course bookings

Please contact Martin Jenkins:
 email to apdc@paradise.net.nz or phone 04 384 4881.
Please note: Interest in WNZ watercolour courses is high. Last minute cancellation can result in fellow members missing out and a loss to WNZ. In the event of cancellation, a refund will be given less a \$25 administration fee.



New Members welcome!

We are the national society for watercolour artists and welcome new members from home and abroad. Membership includes our quarterly newsletter, workshops, social activities, exhibitions and discounts at art stores. Annual subscription: Member - \$30 Couple - \$40 Student (enrolled) - \$15

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Please circle: I am a practising artist / a keen learner / an art appreciator / partner of member

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What's Ahead?

Monthly Painting Groups - 'MPG'

Come out on a Sunday in each month and enjoy outdoor painting in the good company of our members. At Wellington sessions a tutor provides a demonstration.

Meet at 9.45am (Wellington) or 10am (Kapiti), paint, then lunch together at a nearby café. For queries, phone the coordinator on the number below. Take that number with you on the day to phone or text if you can't find us. Check the weather forecast before leaving to decide whether you need a woolly scarf or a sunhat! If in doubt check with the coordinator before setting out as the weather can vary from district to district. Occasionally the painting morning may have to be cancelled or postponed if the weather is moody.



Painting in central Wellington in February

Please note: Wellington MPG: Lunch will be at 12.30 from now on to allow more time for completing your painting.

Wellington Group 9.45 am Coordinator: Martin Jenkins 04 384 4881 / 027 604 7329 Last Sunday in each month			
Date	Tutor	Painting location and meeting place	Café
25 March	Shirley Sutton	Top of Cable Car in Kelburn	Lunch & AGM at Karori Arts Centre
29 April	Phil Dickson	Worser Bay Beach, adjacent to Life Saving Club	Seatoun Café & Bar, 27 Dundas St.
27 May	Phil Dickson	Brooklyn Road, main entrance to Central Park	The Penthouse Cinema, Brooklyn
Kapiti Group 10 am Coordinator: Grahame Harris 04 905 1668 or 027 7568545 First Sunday in each month			
Date	Leader	Painting location and meeting place	Café
4 March	Grahame Harris	Paremata Estuary, north side of bridge, east location	Ruby's Café, Mana
1 April	Grahame Harris	Queen Elizabeth Park, Paekakariki (at Memorial Gates)	Lembas, Raumati South
6 May	Grahame Harris	Pukerua Bay (meet at south end car park)	T.B.A.
3 June	Grahame Harris	Lindale Complex, State Highway 1 (meet in car park)	Farm Kitchen, Lindale

Exhibitions and Events

Bush, City & Sea, exhibition by Grant Waugh

16 February to 11 March at Titirangi Community Arts Council, Level 1, Lopdell House, 418 Titirangi Road, Titirangi, Auckland

Watercolour Tales, exhibition by Ted Sherwen

10 - 24 March at the Millwood Gallery, 291b Tinakori Road, Thorndon, Wellington.

Watercolour New Zealand's major exhibition

Season: Saturday 13 – Sunday 21 October, 2012
Venue: New Zealand Academy of Fine Arts, Wellington.



A Canal in Venice by Greg Allen, Australian tutor

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