



WATERCOLOUR
NEW ZEALAND Inc.

Gordon Harris
THE ART & GRAPHIC STORE

"Sound of Waters" by Virginia Zhou winner
of Gordon Harris Winter online Competition



Newsletter 193 September to November 2023

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Ross Paterson painting in Venice

From President Chriss-Ann Menzies

Sometimes Winter can seem a little quiet, reflective and somnolent. However, not this year. Our WNZ winter activities have followed each other in quick succession.

The Landforms workshop is very popular. Charlotte Hird is a wonderful tutor. Workshop participants comment on her ability to explain ideas clearly and simply. Jacky Pearson's beginner workshops are always oversubscribed. With our increasing membership, these fulfil a need for beginner tuition. Jacky encourages even the most fearful beginners to immerse themselves and give it a go.

The Online Winter Competition sponsored by Gordon Harris Ltd had a record one hundred and one entries. The quality of the entries was amazing. I would like to express my appreciation to Gordon Harris Ltd for their generosity and support for our members.

Copyright: Please read the article on page 7 carefully. It applies to all artists, beginners and experienced alike. For new artists it is a little bewildering as to what one can copy, publish and sell. Copyright must be understood by all artists. With the internet someone, somewhere will note any infringements that are made. So I urge all artists to be super careful.

Looking ahead, we have Stan Chan taking a one-day workshop in October. In November there is a Paintaway in Feilding, I would advise you to make your booking early as Paintaways are a popular feature on the WNZ calendar. We are excited to announce that Ross Paterson from Australia will be coming to tutor workshops for members in the new year. Our hardworking secretary Sue, has worked through the details of his visit, taking care of accommodation, flights and arrangements. All information is inside this newsletter.

You may be interested in how we operate. When you see images of members' paintings on Instagram and Facebook, it is Charlotte Hird posting behind the scenes each day. Vivian Manthel-French (I am sure she won't mind if I tell you, she is in her eighties) is indefatigable! She never misses a committee meeting and is always full of suggestions and enthusiasm. A beautiful artist to boot.

I can assure you that WNZ is very well served by our committee. As usual, my grateful thanks go to each and every committee member.



National society for watercolour artists

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

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01-0607-0026637-00

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: New Committee Member Clare Hutchins

Hi there! I'm Clare. I've been a nurse for 50 years, a wife for 43 years, a mum for 40 years and a nanny for 4 years - definitely my favourite role! As a young mum I wanted to do something for myself, something that was mine, alone. Never scared of hard work, I started university papers. Over the years I achieved a Masters Degree in Nursing. When I finished I was at a loose end. My husband bought me the most wonderful birthday present - a complete set of acrylic paints and brushes. He said I'd always been arty! So I have dabbled ever since.

On a Sunday morning walk a few years ago we stumbled upon the Watercolour New Zealand crew busily painting the Lagoon. I immediately wanted to be part of this group. So started my watercolour career. With the help of wonderful tuition, I am *slowly* improving. I'm always photographing and painting the buildings around town and the view from my balcony is a favourite. We recently went to England and Ireland, and I have a million photos to paint! But New Zealand, especially Wellington, is my first love.



Clare on her walk

Tribute to Roger Daniell - President and Award-winning Artist

Roger Daniell died on July 10th 2023 aged 91. He was a delightful gentleman and an outstanding contributor to Watercolour New Zealand for over thirty years.

Roger became President of the Wellington Society of Watercolour Artists (as the society was called then) in 1992 and held the post for two years. Last year he recorded his story for us to enjoy:

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

It was after retirement, when Tony Arthur had co-opted me onto the council of the Academy of Fine Arts that I came to know the late Shona McFarlane. Shona took me aside one day with “Roger, would you be interested in taking on the role of President of Wellington Watercolour from George Kernick - he’d very much like to find someone to hand over to?” This appealed, because although I had limited experience in watercolour, I was the son of Constance (Free) Daniell, who had been a regular watercolour exhibitor at the Academy between the two wars. I wasn’t even a member of the Watercolour Society, although my interest in the medium had been renewed by the refreshing, exciting, exhibitions that I’d seen at the Michael Fowler Centre during Vivian Manthel’s presidency. Only a limited number of paintings but, all of a consistently high standard: fresh, appealing ideas and colours.”

Roger was delighted by the band of wise, energetic, multi-skilled people he found in the society. Peter McIntyre was patron and among his committee were Judith Trevelyan, Shona MacFarlane, Tui McLauchlan, Wendy Masters, Bob Bassant, Colin Allen, Liz Hall, Glenda Roberts, Melitta Hogg and Sylvia Meek’s husband Allan was treasurer. At that time membership was granted only to applicants whose work reached a required standard. “Most of these painters were keen to express their varied personalities rather than just a technical ability with conventional landscapes,” wrote Roger. During his presidency a policy of running two exhibitions per year was established and a suitable venue was located. Using the experience gleaned in professional life, Roger took pride in streamlining the operations of the committee. Special events were much appreciated by members and spouses: outdoor painting days around Wellington, wonderful weekends in Martinborough including hours painting the notable villas of the Wairarapa farming dynasties, gatherings at beach houses and, in winter, indoor painting days.

Roger: “All in all, my two years as President was a very rewarding experience and I appreciated the support I received, along with the many lasting friendships made during that time.”

Roger has been greatly respected for his passion and experience in the arts. He worked in a wide range of media and held a special love for watercolour. In 2019 he won the Supreme Award at our annual Splash exhibition for his painting, *Salt Marsh Meadow and Mont Saint Michel*. He exhibited in several countries and his paintings are held in a range of locations. He was made a Life Member of Watercolour New Zealand. We are particularly grateful that he took the time last year to record a detailed account of his time as President, which rings with a buzz of enjoyment.



Roger Daniell



Picardy, Hardecourt-aux-bois by Roger Daniell



The Salt Marsh Meadow and Mont Saint Michel by Roger Daniell
- winner of Supreme award 2019



Azaleas by Roger Daniell



Waiheke by Roger Daniell

Transparent colours by Roger Daniell

As part of our tribute to Roger Daniell, we offer this article which he wrote in 2011. It is as valuable for today's artists as it was then. It is informative and fascinating.

Transparent Earths, Reds, Oranges and Yellows

We all strive for transparency with our watercolour paintings but I admit to using some opaques like Yellow Ochre. Before modern synthesis, these ochres were dug from the ground, such as at the Provencal town of Rousillon, where today's tourists walk past and marvel at the old pits of intense reds oranges and yellows. But mostly I leave these rich opaque colours, and also the magnificent Cadmium pigments, for oil painting. Cadmium Red in watercolour looks great while still wet, but loses luminosity as it dries.

Transparent "Earths"

The word earth and its connotation of "mud" can be misleading, as there are transparent natural iron oxides, notably the siennas, which I find essential. Dug up near the Tuscan city of Siena they were an important element in renaissance painting, although nowadays they are synthesized. Raw Sienna is a strong transparent yellow, and when burnt, Sienna becomes a warm transparent brownish-red.

Tip on the Transparent "Earths"

By itself Burnt Sienna can be overpowering, but it's a very "Good Mixer" such as for greys based on Ultramarine.

Transparent Reds

Alizarin has long been popular, being a "Good Mixer". It is a wonderful rich transparent crimson, with a trace of yellow making it slightly brownish. This original Alizarin is still available and is based on a synthesized version of the chemical found in the Madder plant (whence natural Rose Madder). Although a powerful colour, thin watercolour washes of original Alizarin tended to fade, so some years ago Winsor and Newton introduced Quinacridone to give us their Permanent Alizarin. Perhaps not quite as powerful, but powerful enough!

In fact many of the best modern watercolour reds are based on Quinacridone, a chemical developed commercially by Dupont in post-war America. (Remember the Pink Cadillacs?)

Tips on transparent reds

I recommend that you check for a quinacridone base when

buying red, crimson, rose, mauve, carmine and magenta. They are transparent and have an "A" permanence rating. The fluorescent pink Opera Rose is fun to use and although it does contain quinacridone, is not quite as permanent as the other quinacridones.

A range of soft transparent neutrals and darks can be obtained from a blend original of Alizarin with Viridian green.

Transparent Orange

Winsor Orange is a good strong orange but semi-opaque.

Tips on Transparent Orange

I usually make a more transparent orange from a mix of New Gamboge and Quinacridone red/or permanent rose.

Transparent and semi-transparent yellows

I remember the late Tui McLauchlan lamenting "Why can't they make a truly transparent yellow?" Aureolin (made from cobalt and therefore expensive) has been the delicate transparent yellow preferred by many in the past, and in recent years Winsor and Newton have included a Transparent Yellow in their range, but as an Azo dye I don't really think it's a new pigment. Semi-transparent yellows include Bismuth Yellow, the Winsors (lemon, yellow, yellow deep, and orange), and also New Gamboge. (Gamboge is the French name for Cambodia, where the original natural pigment was derived from the sap of a tree.)

Tips on transparent (and semi-transparent) yellows

Aureolin is good but expensive. I do use Transparent yellow, and I recommend New Gamboge as a good, general purpose, powerful warm yellow. If you are doing a series of washes, start with yellow, and don't ever apply yellow over another colour, such as brightening a green by over-painting with yellow. It just doesn't look right. The right green can be difficult to achieve in watercolour, but it can be a help to start with a yellow wash, then introduce your blue, either as wet-on-wet, or as a second wash.

Transparent Greens

Although there a number of transparent soft greens available, such as ultramarine green shade I usually mix my own. Grass can be a challenge. I remember a Watercolour weekend in Martinborough when Shona McFarlane announced "too much green" and took her car-load to Palliser Bay where they revelled in painting the lighthouse! Nevertheless the next day she found a shearing shed closer at hand, and that evening we gathered



around to conclude that she had mastered the Wairarapa greens effortlessly.

Tips on Transparent Greens

Go easy, particularly with Winsor (Phthalo) greens, the result can be harsh. Nevertheless, used with care such as with very pale washes Winsor greens can have remarkable luminosity.

Transparent and semi-transparent Blues

Cobalt Blue is a beautiful true blue, and found its earliest use in glazes for ceramics. I don't use it a lot, as I find that it is quickly dominated in mixing, and is not fully transparent. The transparent Winsor Blues are made from the Copper Phthalocyanine dyes. They were first developed by ICI for dyeing fabrics and are now widely used in the printing and photography. The dye has a greenish hue, which led Winsor and Newton to offer an optional 'red' version in their Winsor Blue range.

Ultramarine is also classed as transparent. You might think that name Ultramarine refers to the deep blue sea. But no, it comes from a Latin word for "overseas" because it was imported from, of all places, Afghanistan. It was made from painstakingly crushed lapis lazuli, a semi-precious stone, and experts viewing paintings from the Italian Masters can tell, from the quality of the blue, the wealth of the painter's patron.

Various versions of this magnificent colour, usually with a hint of red, are now synthesized from sodium and aluminium compounds. The French (hence "French Ultramarine") were at the forefront of developing synthetic ultramarine in the nineteenth century, and you may have heard of Yves Klein. This French artist, active some fifty years ago and whose work now fetches millions, did much of his painting and sculpture in one colour: Ultramarine, for which he'd developed his own formula.

Tips on painting with Transparent and Semi-transparent Blues

Be careful with washes of Winsor Blue, as it often dries with an edge, particularly if it is in contact with another colour.

Wanting a granulated effect with your blue wash? Use Ultramarine because as it dries, the heavy pigment drops into the indentations of rough papers. Cobalt blue and its cousin Cerulean tend to do this too. Phthalo (Winsor) Blue is more of a dye than a pigment so doesn't have this characteristic.

Want to make subtle and luminous grey-browns for your tree trunks or shadows? Try mixing Ultramarine and Burnt Sienna.

Depending on proportions the result can look like Payne's Grey, for good reason as the pigments are the same except that Payne's Grey in a tube includes a small amount of black.

Want a low cost alternative to Cerulean? Try Cotmans' Cerulean Hue. Rather than a cobalt base as with true Cerulean it appears to have a Phthalo base plus some filler, but it does provide a turquoise blue of considerable brilliance. I am unable to comment as to permanence, except to say that Phthalos in the W&N artists range have an "A" permanence rating. Indanthrene Blue, a relative newcomer to the W&N range, is a soft warm grey-blue, washes of which can be used to great effect for those stormy clouds.

Transparent Mauves Violets and Purples

There are transparent colours in this range, such as Winsor Violet and permanent Magenta but they can be overpowering. Proceed with caution!

Tips on Transparent Mauves Violets and Purples

If you don't want to blend your own, such as from Permanent Rose and Winsor Blue (red shade), I recommend Ultramarine Violet. It's less "punchy" than the others but I find the results softer.



Digitally published every second month, Aotearoa Artist is a magazine focused on fine and visual artists all over New Zealand.



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A Jacky Pearson Quick Lesson

watercolour edges

HOW AND WHEN TO USE SOFT AND HARD EDGES

Also known as Lost and Found Edges



SOFT EDGE
BLURRY PUSHES EYE AWAY, DISTANT OBJECTS OR FAR EDGE ON CURVED OBJECT.



HARD EDGE
TO DRAW THE EYE TO AN AREA. CREATES TENSION AND CONTRAST.



VARIEGATED EDGE
OFTEN USED TO CREATE A PROGRESSION FROM SOFT TO HARD EDGE.

WHAT DO EDGES DO FOR A PAINTING?

THEY CREATE FORM, SPACE AND INTEREST

Soft Edges, wet on wet, create distance

Hard Edges draw your eye to the **focal point** due to increased contrast.



Variegated Edges draw the eye in to the middle distance.

Blurring the painting perimeter with Soft Edges keeps the focus in the focal area. Glazing (thin washes) softens edges.

Edges are dependent upon:

1. the degree of wetness of your paper,
2. how much water in the mix of pigment on your palette and
3. the amount of water on your brush.

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The law of Copyright

The New Zealand Crimes Act 1961. Section 25.

The fact that an offender is ignorant of the law is not an excuse for any offence committed by him or her.

Read this article and learn how copyright law affects your art work.

If you paint an original painting the copyright is yours. If you sell that painting the copyright remains yours. You may create cards or prints from the image of that painting and it would be courteous to tell the purchaser and perhaps give them some cards - good promotion for you!

You may decide to sell the copyright with the painting. You would make that arrangement clear with the buyer.

Watercolour New Zealand offers a smorgasbord of classes where the tutors decide what they will paint in class. They use their own reference photos and may give you a copy. You'll follow the tutor's guidance to create your own painting. In this case, the copyright/intellectual property belongs to the tutor. When we run an exhibition or competition, we endeavour to ensure that copyright law is not broken. In fact, we put the onus on you – our members – by including this condition in the entry form: *"Work must be original and not infringe copyright. Reproductions, art class work including online tutorials, will not be accepted."* The artist, signs this: *"I declare my painting(s) to be my own original and unaided work."*

If you wish to sell (in a non-WNZ exhibition) or give away a

painting that follows a tutor's work or another artist's work, you will need to properly acknowledge this on the front of the painting near your signature. To do that write, *"after Joseph Zbukvic"* in legible writing. This applies to modified versions of the original composition. If you wanted to do that, it would be polite to consult the tutor or artist.

If you are commissioned to make a painting for a payment or materials, the copyright is owned by the commissioning person.


Under the law, you do not own the copyright. If you do want to retain the copyright, you need to negotiate this with the commissioner and you need to make a written contract to that effect.

Photographers are artists too. Many painters think that a photo in a magazine, book or on the internet is fair game as a reference. Not so. Photographers also own IP for their work and they command all the respect outlined above. If you are inspired to use a photograph, you must contact the photographer for permission,

acknowledge and thank them. Best practice is to watch for subjects, take photos and develop a photo library of your own.

Watercolour New Zealand takes care to respect the IP of tutors and artists. We ask our members to do the same. Over almost 50 years of operation, we have spelt this out regularly with articles in the newsletter. If all this sounds stern that's because we hate to see our people offended.





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First place to Virginia Zhou for Sound of Waters (pictured on cover)

This painting is a scene of a rainy day at Waiuku River. When rain from the sky falls into the estuary, the water drops expand into defined ripples, spread out, merge with the waves, and new patterns form synchronously. It looks like a composed melody in its visual form. It is amazing!

Wet on wet to lay the background, wet on dry to define the details. I painted in a way to let the main subject be observed at

the first glance, and yet more to be revealed when the audience pays close attention. Therefore, the art unfolds itself gradually.

I thank Watercolour New Zealand for the encouragement and the opportunity to submit my painting.

- Virginia

Second place and People's Choice to Svetlana Orinko for Sally Holmes



When I stayed overnight to babysit my five little grandchildren, in my daughter's garden something magical happened. After a night of rain, the morning light made the Sally Holmes Roses look extra beautiful. These roses are among my favorites, and I've painted them many times. This time, I wanted to show their beauty in a special way. I used different shapes and colors to make them look both real and abstract. Through this painting I wanted to capture not just the pretty flowers, but also the happiness and love we shared that day. It's a reminder that even short and sweet moments can be really special. - Svetlana

People's Choice

126 votes, 6 comments on Instagram

95 likes, 9 comments and 5 shares on FaceBook

Comments from social media: *Such creative and technical skills displayed here, Good luck Svetlana, Excellent use of tone., That's stunning and looks so real! So delicately beautiful, Gorgeous, Beautiful, well done, Delightful.*



Third Place to Libby Kemp for Lindis Pass

The power and majesty of the Lindis Pass mountains has challenged the artist in me since I first travelled the scenic highway down to Central Otago over 15 years ago. The lighting is ever-changing as the sun rises and casts its beams across the landscape. The winding road cutting through the pass leads the eye into the hills towards the snow-capped mountains beyond.

I left Queenstown at 5.30 before daybreak to set up my easel in time to capture the long shadows cast by the morning light. By 9 am the brilliance was fading but I had captured the essential values and was proud to exclaim "Think I nailed it this time!"

- Libby

Runner-up in People's Choice Lambton Quay by Kit Ong

89 votes, 4 comments on Instagram

126 likes, 14 comments and 5 shares on FaceBook

Some comments from social media: *Beautiful colours, Would be happy to have that on my wall!!, Love this, Brings back memories of my Wellington days., Vibrant!, So detailed-beautiful!, Fab. Lovely use of colour.*



Thomas 'Darby' Ryan (1864-1927)

All Black, Artist, Entrepreneur

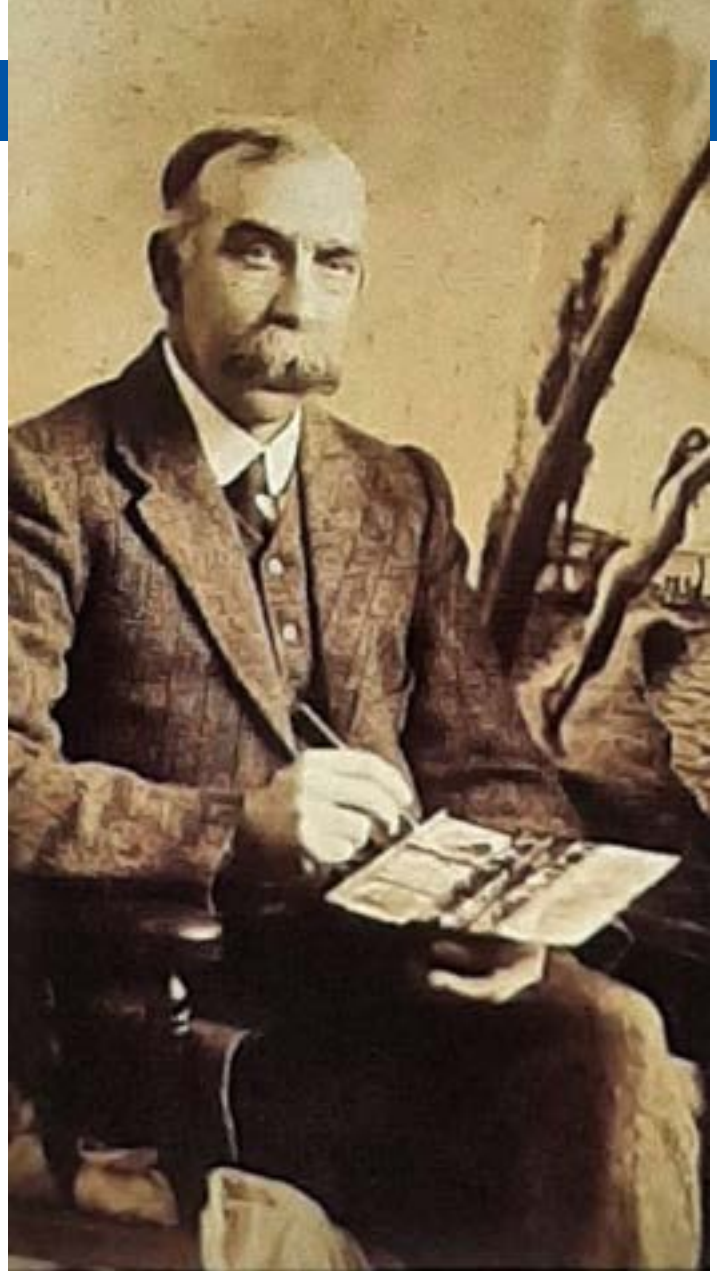
Thomas Ryan's remarkable life story would resonate with devotees of *Downton Abbey*. He was the illegitimate son of an Anglo-Irish aristocrat, Charles Aldworth, whose family owned most of the land in their district of Cork, and Mary Ryan, the daughter of a Roman Catholic family of small farmers. Charles Aldworth was in his early thirties, Mary Ryan about nineteen.

Over the centuries the Aldworth family had intermarried with other powerful Anglo-Irish families, including the St Legers, after whom the famous horse race is named. When it was discovered that Mary was pregnant, St Leger Aldworth, a magistrate and retired Royal Navy captain, met with the Ryan family and negotiated a contract with Mary's brother Jack whereby money would be provided for Mary's resettlement in New Zealand and for her child's education.

In January 1864, Mary Ryan and her newborn son sailed for New Zealand, accompanied by her parents, her sister Julia, and two brothers, Jack and Thomas. Another brother, Michael, was to follow later with his wife. Her father and two brothers travelled as assisted immigrants which meant that they were each entitled to 40 acres of land when they arrived in the colony.

They landed in Auckland at the end of a 127-day voyage and bought a house in Parnell, a prestigious area even in the 1860s. Thomas and Jack, Mary's brothers, moved to Great Barrier Island, where they took up their 40-acre land grants on the island's sheltered side. By 1868, Mary and her father were running a grocery store near the top of Parnell.

In 1872 Mary wrote to St Leger Aldworth. He replied that he was pleased to hear the family was doing well which he expected given her 'previous good conduct'. He reminded Mary of the agreement in which both parties 'solemnly declared all communication should cease for the future; an agreement much for the mutual benefit of both parties.' He wrote that Charles Aldworth had been married for about two years and had a one-year-old child. He ended his letter, 'I have consulted with him about your kind intention of sending home the photograph you mention in the letter, but for reasons you may imagine we both think it would not be desirable and would possibly stir up feelings you would regret afterwards. I trust you as a sensible woman will come to share in that view, and I am sure your kind feelings will induce you to turn away from doing anything likely to create trouble. You are comfortably settled in a new country and are likely to benefit largely through his generosity... I am very glad to hear your little boy is doing so well and sincerely hope you may be able to give him a very good education and fit to fill the position of a good citizen of New Zealand'. St Leger Aldworth was making it clear, in the politest possible way, that as far as the Aldworth family was concerned, they wanted Mary and her son to remain both out of sight and out of mind at the other end of the world.



Thomas 'Darby' Ryan artist

In 1873, Thomas Ryan, aged nine, was enrolled at the Church of England Grammar School, later to become Kings College. He was a good student, winning awards for diligence and progress, in addition to being an all-round sportsman and athlete, and a talented artist.

In 1879, while still at school, Tom went to watch a rugby match between Grafton and Ponsonby. Grafton was short so Tom was asked to play at fullback. He kicked and tackled so well he was asked to join the team. By the following season he was representing Auckland. Two years later, though only eighteen, he was selected for Auckland to play in the most important match yet in the colony, against a touring New South Wales side. It was during this game that he acquired the nickname Darby. After Ryan had kicked a drop goal, an excitable Irishman ran down the side-line yelling 'God bless you Darby Ryan for that kick!' The phrase appealed to the crowd who adopted it as a catchcry and the nickname stuck. The original Darby Ryan was a well-known Irish poet and patriot.

In 1884, Ryan was selected for a tour of New South Wales by the first ever New Zealand national rugby team. In a practice match against a Wellington XV, he scored the first points for the All Blacks, a dropped goal.

The Australian tour was a great success. The team won all their

games, scoring 176 points to 17 against. Ryan was joint top scorer with 35 points. *The New Zealand Rugby Football Annual* for 1885 described him as 'A splendid three-quarter back. His grand dropkicking fairly astonished the spectators. He could take his kick with either foot, in any place or position no matter how pressed by foes. Was supposed to be slow on his pins but the way he careered along the Australian turf gave one a decidedly contrary opinion.'

On the art front, in 1883, aged 19, Ryan was listed as a working member of the Auckland Society of Arts and sold a painting at their annual exhibition. He travelled widely throughout New Zealand, exhibiting the paintings he produced in his travels at the Society's exhibitions. In 1885, he won the silver medal in the landscape category of the New Zealand Art Students' Association exhibition. The following year, he travelled to Rotorua to paint and sketch, hoping to see the results of the Tarawera eruption but was unable to organise travel to the devastated area.

From 1886, painting began to take precedence over rugby, although Ryan still played occasionally. In 1890, he exhibited at the inaugural exhibition of the Auckland Academy of Art, winning first place in both the landscape and marine sections.

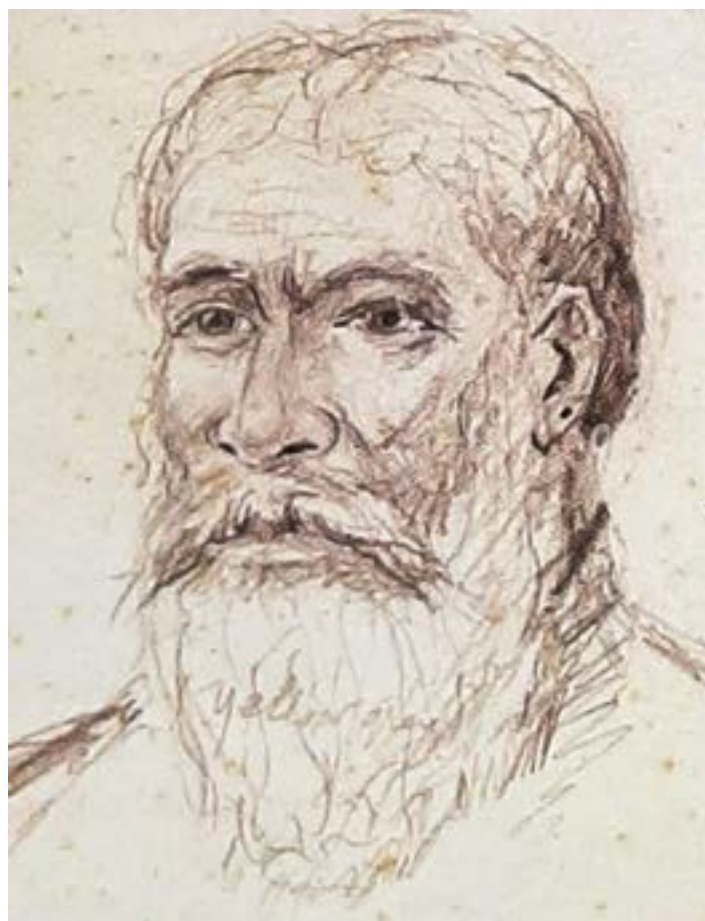
At this time, he worked as a special correspondent for the *New Zealand Graphic*, a weekly illustrated newspaper, satisfying his love of adventure by travelling throughout the country and writing articles illustrated with his paintings and drawings.

A favourite location was the Rotorua area, where his friend Alf Warbrick was Chief Government Guide for the thermal region. Warbrick was one of five Maori footballing brothers who all played for New Zealand. At Tama-te-Kapua meeting house at Ohinemutu Ryan managed to do three surreptitious sketches of Te Kooti, who had at all times refused to be photographed or to sit for a portrait. As a result of his many extended visits to the area, Ryan became a well-known figure. When he left Rotorua in 1891 a dance was held to mark the occasion. Ryan was praised for contributing to the success of concerts and other functions where he played the piano and sang.

After leaving Rotorua, Ryan accompanied Lord Onslow's vice-regal party on a grand tour of the South Island, writing articles and producing sketches for the *New Zealand Graphic*. By this time, according to the *Auckland Star*, Ryan had established himself artistically as a popular favourite.

Ryan departed for Europe in March 1892, intending to see the New Zealand athletics team compete in London and then go on to study art in Italy. He met up with the New Zealand athletes in London in early June. Ryan had declared that he was going to study art in Italy, but before the end of June 1892 he was enrolled at the Académie Julian in Paris. The academy was a conservative institution – the professors, who included Bougereau, probably the most famous French artist of his time, and the Queen's portrait painter Jean-Joseph Benjamin Constant, were exponents of the academic style of French painting that the impressionists rebelled against. Ryan was a traditionalist, so he was in his element at Julian.

In Paris, Ryan once again got involved in rugby. By September 1892, he was coaching and captaining the academy's rugby team and was said to be by far the best player in Paris. According to one French writer, his kicking was the best ever seen in France - perhaps the excellence of the French kicking game of today owes something to Ryan's early influence. His team made it to the semi-finals of the French championship where they lost to the eventual



One of Thomas Ryan's three surreptitious sketches of Te Kooti

winners, Stade Français. Ryan refereed the final. The referee the previous year had been Baron Pierre de Coubertin, founder of the modern Olympic Games.

Ryan left Paris in April 1893. Three months later, another Auckland painter, Charles Frederick Goldie, was also to enrol at the Académie Julian.

Back in New Zealand, Ryan resumed his work as special correspondent for the *New Zealand Graphic* where, among other assignments, he covered the tangi of the Maori King, Tawhiao. He was commissioned by the Department of Tourist and Health Resorts and the Railways Department to paint a series of watercolours to promote the scenic wonders of New Zealand. In November 1894, a few days after the Union Steam Ship Company's luxury vessel *Wairarapa* was wrecked after it smashed onto rocks at the northern tip of Great Barrier Island on a voyage from Sydney to Auckland, Ryan was on the scene. He assisted with the burial of the dead and produced pictures of the wreck for the *New Zealand Graphic*. A reproduction of one painting, *Just after the Vessel Struck*, sold nearly 30,000 copies in 12 days.

In addition to his rugby prowess, Ryan was a top-class competitive sailor. In 1898 he skippered the yacht *Meteor* to victory in a trans-Tasman sailing contest held in Sydney. Ryan's ideas were ahead of his time - interviewed after the race, he said he could see no reason why in the near future an Australasian boat should not take on the world in the America's Cup. It was to take Australia more than 60, and New Zealand 90 years, to mount their first cup challenge.

Boats were to figure prominently in the rest of Ryan's working life. In 1898, he had a steamer, *Hinemoa*, built for use as tourist boat on Lake Rotorua. The competition was a service run by Thomas Cook and Son. Ryan's boat was superior in both comfort and speed, and he undercut his rival's prices by 50%.



Sunset, Ngauruhoe Volcano by Thomas Ryan Auckland Art Gallery Toi o Tamaki

A reliable steamer service was also needed on Lake Taupo. There was no road around the eastern side of the lake and the road around the western bays was rough and sometimes dangerous. Existing steamer services were unsatisfactory. The government, conscious of the need for a larger and more reliable ship to provide a central North Island link for mail, rail passengers and freight between Auckland and Wellington, offered to subsidise a suitable vessel. Ryan had proved that he could run a successful operation of this kind and placed an order with an Auckland shipbuilding firm for a steamer suitable for the tourist and mail traffic across Lake Taupo.

The Royal Mail Steamship *Tongariro* was built in 3 months at the end of 1899 on the foreshore inside Taupo harbour. The steamer sailed three times a week between Taupo and Tokaanu. The voyage took 2 ½ - 3 hours, compared to a full day by road. Ryan used carrier pigeons to let the Tokaanu hotels and the driver of the coach to Waiouru know how many guests and passengers to expect. As well as the *Tongariro*, Ryan ran a number of smaller launches, catering to sightseeing and fishing parties and servicing the various fishing camps he had set up around the lake.

In 1903, Ryan married Mary Faith Wharepapa, the daughter of Ngapuhi chief, Kamariera Te Hau Takiri Wharepapa. Mary Faith and her father were instrumental in persuading many Maori to sit for portraits by Ryan's fellow artist and friend, C F Goldie. Goldie's friendship with Ryan was crucial to his career as a painter of Maori subjects.

Ryan himself continued to sketch and paint whenever he could. Favourite subjects included Lake Taupo and the three volcanoes,

Ruapehu, Ngauruhoe and Tongariro. He collaborated with the historian James Cowan on *Lake Taupo and the Volcanoes*, which he illustrated.

With the completion of the Main Trunk railway and the road down the eastern side of the lake a ferry service from Taupo to Tokaanu was no longer needed. In late May 1918, a large crowd gathered in the Taupo Public Hall to pay tribute to Ryan, who was leaving the area. During his time at Taupo Captain Darby Ryan, as he was known, played a major part in establishing the area as a centre for tourism and trout fishing. He was one of Taupo's best-known and most well-regarded citizens.

After he left Taupo, Ryan divided his time between Great Barrier Island, where he was chairman of the County Council, and Auckland, where he died in 1927, aged 63.

A familiar figure in New Zealand at the time was the remittance man, the son of a wealthy family who was sent to the colonies and paid an allowance to stay away because his continued presence would have been an embarrassment for his family. Thomas Ryan was a different sort of remittance man: he was sent to New Zealand not because of any failing on his part but because the presence of his mother and her illegitimate son would have been a source of embarrassment to the aristocratic Aldworth family. Unlike the typical remittance man who was generally a ne'er-do-well – a significant number of them committed suicide – Thomas Ryan, supported by his mother and her extended family, rose to prominence in New Zealand as a rugby player, an artist, a yachtsman and an entrepreneur. He has been aptly described as the most famous New Zealander you have never heard of.

Review by Rob James: Sunday is Watercolour FUNDAY

Just when we thought the Fun Day couldn't get any better, Charlotte and Sue brought together a brand new range of incredible activities to stimulate our senses and engage our creative juices! Sue started us off with a winter visualization exercise to warm our mind's eye, seeing and appreciating the colour, sounds and feel of an open fire and moved into painting wild, crackling flames, smokey hearths and spattering sparks of white paint. Charlotte moved us further into the sensory experience of feeling the wind, the waves and the open skies of a day of sailing and we tried using wax crayons to resist the watercolour paint on white sails, crests of foamy waves boat hulls, amidst the dramatic blues and greens of the sea and sky. A slower pace ensued after a grand shared lunch, laying down rich underpaintings, followed by negative and positive washes to form the shapes and veins of a range of leaves and plants, complete with reflective water droplets and a wet-in-wet cat! We all left with a new set of ideas, skills and techniques to warm our souls and brighten the darker days! Thank you!



A selection of fiery paintings

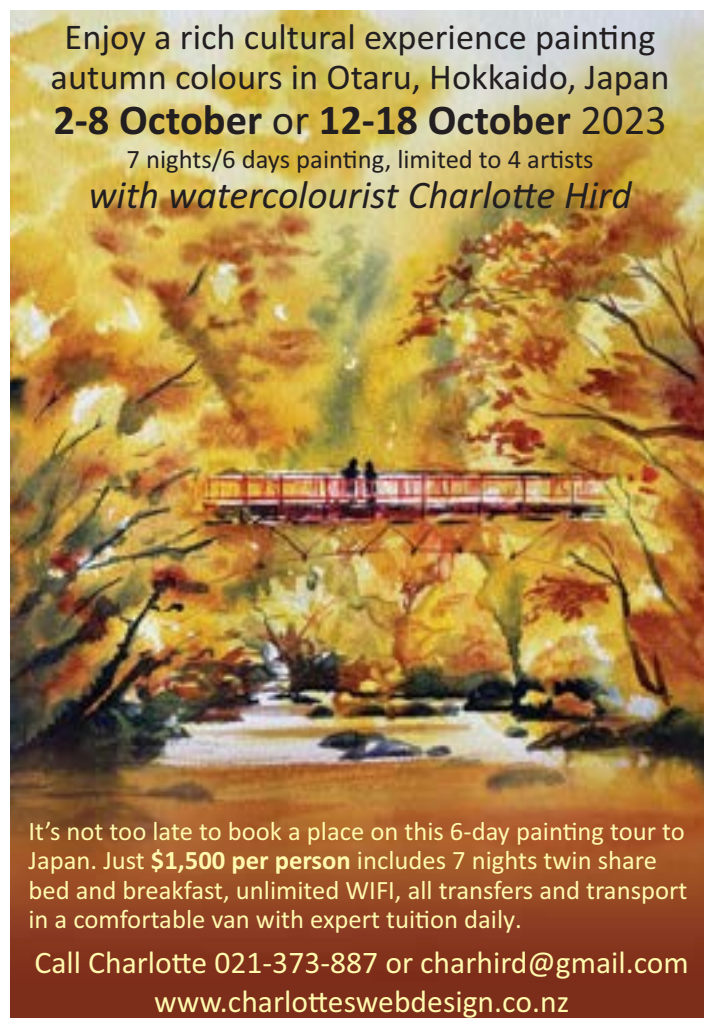


Cosy atmosphere in the room



Enjoy a rich cultural experience painting autumn colours in Otaru, Hokkaido, Japan
2-8 October or 12-18 October 2023

7 nights/6 days painting, limited to 4 artists
with watercolourist Charlotte Hird



It's not too late to book a place on this 6-day painting tour to Japan. Just **\$1,500 per person** includes 7 nights twin share bed and breakfast, unlimited WIFI, all transfers and transport in a comfortable van with expert tuition daily.

Call Charlotte 021-373-887 or charhird@gmail.com
www.charlotteswebdesign.co.nz

Introducing Ross Paterson

In March 2024 artist Ross Paterson will tutor two workshops for Watercolour New Zealand.

We are delighted that Ross is returning to New Zealand to teach our members. He has an excellent reputation as a watercolourist at international level and as a teacher.

Ross is an invited member of the prestigious Twenty Melbourne Painters and the Australian Watercolour Institute. He has represented Australia in World Watermedia Expositions and Biennials, winning awards in China as well as Australia. He has been published in The Art of Watercolour book and magazine and UK art magazines. He held a solo exhibition in China and has participated in group exhibitions in Europe. He released an instructional DVD, "Summer Light in Watercolour".

Ross is a trained teacher with extensive experience in art education. He tutors in logical steps, covering design, drawing, tone and colour. He places particular emphasis on expressing mood in a painting and attends to the subtleties of his subject. He has accumulated this knowledge over years of regular 'en plein air' painting. He teaches in a methodical, positive manner, supporting and encouraging individual painters. He helps students learn to see the shapes and relationships that contribute to design. Students will receive teaching notes to reinforce an enjoyable workshop.

The dates for the workshops are on page 15. The content is the same for both workshops, so choose the dates that suit you.



Old petroleum truck - Tailern by Ross Paterson

Review: Step by step watercolours with Jacky Pearson

Weekend workshop: 19/20 August 2023

Promoted as a workshop for beginners and early learners, the weekend led by Jacky Pearson started with a fanfare of sirens as the fire brigade arrived to what was a false alarm. The class of 14 with a range of painting experience found the back-to-basics demonstrations were a useful refresher and an opportunity to experiment with different techniques and effects on paper.

Jacky is a very experienced painter and tutor. Large posters showing colour association, perspective, painting techniques as well as handouts on pigments and colour mixing were a useful teaching resource we could refer to.

Her painting style uses washes involving copious amounts of water. A regular call heard during painting exercises was - more water, more water - to a point that paint beads liberally flowed down the paper to towels to the bench.

At the end, our finished landscapes were lined up and Jacky gave a constructive critique on what looked good or needed further work; then the challenge was given out – to do a painting every week. Thanks for the guidance, Jacky. Challenge accepted.

by Steve Dunn



Many useful exercises with Jacky



Individual attention and help



Upcoming Workshops

One day Workshop: Watercolour painting, relax, enjoy with Stan Chan

Class 2023/6

Tutor: **Stan Chan**
Dates: 9.30 am – 4.30 pm Saturday 28 October 2023
Venue: Wellington Art Club, 27 Chelsea Street, Miramar
Class level: Early learners to experienced painters
Student fee: \$95

Stan Chan practises and teaches traditional Chinese brush painting and calligraphy, as well as western watercolour techniques. He came to New Zealand from Hong Kong in 1972 and has worked as art director for many corporations. In 1979 he set up his studio as a full-time artist. He is an experienced tutor. Come and enjoy improving your watercolour skills while learning to relax during the painting process. The class is for painters of any level. You'll paint a subject you are keen on, such as your pet, a bird, a flower or a portrait.



Paintings by Stan Chan

To book a place in this workshop please email

bookings@watercolournewzealand.nz Subject: Class 2023/6

3 Day Workshop: Dynamic Watercolour with tutor Ross Paterson 2024

Class 2024/1
Class 2024/2

In these workshops Ross will teach you how to observe and interpret, how to simplify and plan prior to painting. He will share the process he has developed from years of working on location, using degrees of wet-in-wet, tone and colour to attain a simplified illusion.

You have a choice of dates.

The workshops will have the same programme.

Venue: Karori Art Centre, Beauchamp Street, Karori, Wellington

Student fee: \$360

Class level: Intermediate to experienced

2024/1 Dates: 8 – 10 March, 9.30 am – 4.30 pm

2024/2 Dates: 12 - 14 March, 9.30 am – 4.30 pm

To book these workshops, please email

bookings@watercolournewzealand.nz

Subject: **Class 2024/1 or Class 2024/2**



Tumut River by Ross Paterson

Review: Watercolour Landforms workshop with Charlotte Hird

In June I was fortunate to join a workshop under the tutelage of Charlotte Hird, studying how to depict landforms in a meaningful way. We started with a monotone in burnt sienna of the Grand Canyon to clarify spatial depth in tone, moving from a light background with misty valleys through to a strongly contrasting ridge in the foreground. Our next exercise required us to darken the valleys and soften the ridges – an enjoyable 'mental reversal' challenge. Keeping to a limited palette, we attempted snowy mountains by leaving white paper for snow, using masking tape, fluid or trusting our hand eye co-ordination. Our last painting used quinacridone gold for the under painting, followed by indigo or blue to make a range of greens. We painted rounded hills with a cliff separating background and foreground, using soft to hard edges. We all used the same reference photos and similar colours, but everyone produced very different and individual paintings. The weekend was inspiring and informative, thanks to Charlotte's instruction and encouragement.

by Fiona Pocock



Monthly Outdoor Painting Groups

Sketch group in WHANGAREI

Meeting 2nd Saturday of each month to sketch at different locations in and around Whangarei. The next dates for our Sketch-Meets are 9th September, 14th October and 11th November, locations will be published a week before the meeting on Facebook: Sketching Whangarei
<https://www.facebook.com/groups/5783292938441592>
or contact Tina Seifarth for info: tina4kiwi@gmail.com.

AUCKLAND Outdoor Watercolourists

Email **Elise De Silva** to find out more about this painting group
elisedesilva@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 September Clive Square by the statue, Napier

1 October Hastings, New World, Heretaunga Street, Hastings

5 November Masonic Hotel, Tennyson Street, Napier

Bring your gear, weather permitting. Please contact me, **Kristina Boese** email: kboese097@gmail.com or Phone 0221220704

WELLINGTON Group Sunday 10 am – 12 noon

24 September at Breaker Bay Car Park, Breaker Bay Road

15 October at Lady Norwood Rose Garden, Botanical Gardens

19 November at Roxy Cinema, 5 Park Road, Miramar

17 December at Royal Port Nicholson Yacht Club, 103 Oriental Parade, Oriental Bay

There will be tutor to help welcome newcomers, demonstrate with tips and techniques. Followed by coffee and lunch in a nearby cafe. If you would like to be on the **Wellington MPG mailing list** please email info@watercolournewzealand.nz
Subject: Wgtn MPG mailing list

CANTERBURY Watercolour Plein Air Group

Friday 22 September 10.30am Plein Air in the Port Hills

Sign of the Bellbird, park at the new John Jameson Lookout. 88 years ago Rita Angus and Alfred Cook formed a plein air group of local painters and often painted at and around the Port Hills. We celebrate that tradition by going to the same places and record the landscapes in our own unique ways. BYO lunch and finish with a coffee at The Sign of the Kiwi when we feel done for the day. This is a causal relaxed gathering.

Friday 27 October 10.30am Plein Air at Hagley Park

Hagley Park north carpark (access from Park Tce) next to Botanic Gardens. Paint the delights of spring! BYO lunch and finish with a coffee at Ilex Cafe. This is a causal relaxed gathering.

Phone **Janey 021 102 5959** or email jethomasnz@gmail.com

Updates on the FaceBook page and by email to those who have registered with the group. **Canterbury Watercolour Plein Air Group** [facebook.com/groups/258405936508559](https://www.facebook.com/groups/258405936508559)

Important Dates for your Diary

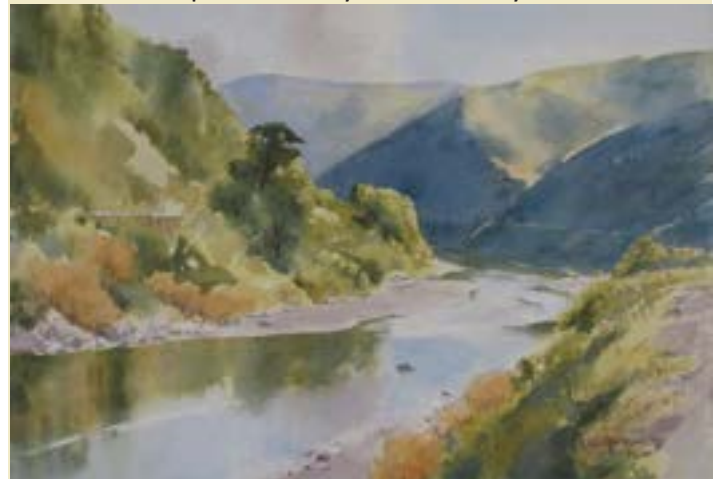
28 October Stan Chan Workshop
16-20 Nov Feilding Paintaway
8 – 10 March Ross Paterson 3 day workshop
12 - 14 March Ross Paterson 3 day workshop

Welcome to our new members:

Judith Eyton - Auckland, **Margaret Marshall** - Wellington, **Heather McLean** - Te Kuiti, **Jenny Cooper** - Tasman, **Helen Fitzgerald** - Wellington, **Amery Carriere** - Whangaparaoa, **Bianca Hooper** - Onehunga, **Shann Craig** - Auckland, **Hong Cumming** - Hamilton, **Michelle Sampson** - Rotorua, **Zeinab Chegini** - Auckland, **Gillian McQuarrie** - Napier, **Debbie Hilson** - Palmerston North, **Linda McKelvie** - Auckland, **Jennifer Duval-Smith** - Auckland, **Christine Hatcher** - Wanaka, **Megan Jolly** - Palmerston North, **Matt Coates** - Auckland, **Peggy Molyneux** - Christchurch, **Christine Hatcher** - Wanaka, **Julie Hong** - Auckland, **Crystal Olin** - Petone, **Iris Abaecherli** - Wanaka, **Agata Skoneczna** - Christchurch, **Shayne Gray** - Hastings, **Philippa Drayton** - Banks Peninsula, **Sandra Ainslie** - Christchurch.



Members and partners are invited to join a
**Watercolour New Zealand
Paintaway to Feilding, Manawatu**
6pm Thursday 16 - Monday 20 November



Barney's Point, Manawatu Gorge by Judy Johnstone

We will gather on Thursday evening at 6 pm for a welcome dinner. On Friday there is a special painting day at the market and stock yards. During the weekend we can enjoy and paint the scenery in Feilding and the surrounding area. Paintaways are for everyone. New painters will be supported by experienced painters. Non-painters are welcome. Come and make new friends. Feilding is a rural town in the Manawatu, recently winning the most beautiful town award. Paint the old buildings, Rangitikei River terraces, rolling farmland. Paintaway artists must be subscribed members of Watercolour New Zealand. Please register by 1 November 2023 and pay \$25. Find your own transport and accommodation.

Register now: bookings@watercolournewzealand.nz
Subject line: Paintaway Feilding