



# WATERCOLOUR NEW ZEALAND Inc.



WINNER of the  
Gordon Harris Online Watercolour Competition 2019  
*Moody Beauty - Akaroa Inlet*  
by Libby Kemp

## Newsletter 176 June – August 2019

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## From the Committee

At the AGM in March we gave a big thank-you to John Toft who stood down after five years as president. We have been lucky to have a president with wide knowledge of the watercolour scene. John knows the works and bios of all the outstanding watercolourists in past and present New Zealand, and the works of most international watercolour painters. We have valued his wise and strong leadership and are very glad that he is continuing as a member of the committee.

While we do not immediately have anyone stepping into the president role, the committee is a happy and keen group and the society is moving forward strongly.

Our patron Adrienne Pavelka did a great job organising the Paintaway to Akaroa, enjoyed by 30 people. A spring Paintaway is planned for Whanganui and the keen outdoor painters of Ashburton are already planning a 2020 autumn Paintaway in Methven.

The current series of workshops are proving very successful, with more to follow, tutored by Chan Dissanayake and Jacky Pearson. If perspective is a challenge to you, register for the weekend with Charlotte Hird. She will clarify the process and ensure you are able to use it to inform your landscapes. (see page 15)

Please note a change: We are deleting the ".co" from our address.

Our website address is now:

[www.watercolournewzealand.nz](http://www.watercolournewzealand.nz)

Our bookings email is now:

[bookings@watercolournewzealand.nz](mailto:bookings@watercolournewzealand.nz)

Emails regarding payments will continue to go to:

[jillhartstonge@xtra.co.nz](mailto:jillhartstonge@xtra.co.nz)

We have a new email address for all other business:

[info@watercolournewzealand.nz](mailto:info@watercolournewzealand.nz)

*Committee, Watercolour New Zealand Inc.*



**President:** Pending appointment

**Vice President:** Sue Wild [info@watercolournewzealand.nz](mailto:info@watercolournewzealand.nz) 04 5267304

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### We welcome new members

**Annual subscription: Member: \$40 Couple: \$50 Student (enrolled): \$15**

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

To join please go to [www.watercolournewzealand.nz](http://www.watercolournewzealand.nz) - Membership page. Complete the online form. Alternatively, post your cheque with name, address, phone numbers and email on the reverse side to: Membership, Watercolour New Zealand, PO Box 33088, Petone, Lower Hutt 5046.

Watercolour New Zealand Bank Account: 01-0607-0026637-00

To be listed in the Artist Directory on our website: go to [www.watercolournewzealand.nz](http://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 will be welcomed.

Please email the editor – see above.

## My current work in Watercolour

By PETER COATES

*Congratulations to Peter Coates for winning the President's Award, New Zealand Academy of Fine Arts.*

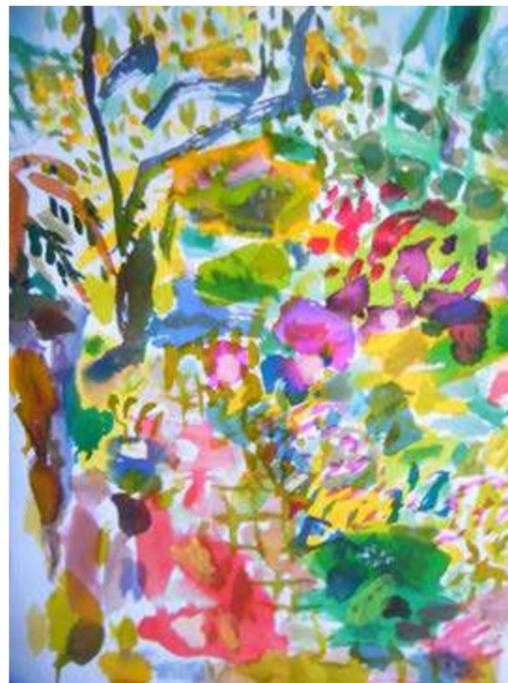


*Sullen dark bush lies over the upper reaches*  
by Peter Coates  
Acrylic on canvas 152cm x 100cm.  
Winner of the President's Award, NZAFA.

These pictures are a series of studies I have made in watercolour of my home garden. This year the colour in my garden has been amazing and I have been inspired to capture the blocks of colour by simplification, using my large Chinese brushes. Observing with eyes half shut helps me forget detail and concentrate on key colour elements only. I have learned this from the work of the masters - Turner, Monet and Matisse.

At the age of 81 I have to use what physical energy I have carefully. I am more energetic at the edges of the day, early morning and late in the day, the time when angled light and shadow give the landscape more dimension. My work is a reaction to the huge paintings I see of detailed flowers which tend to bore me.

Carrying heavy equipment is becoming difficult so I am glad for subjects close to home. It is important for the artist to find material they feel passionately about and my home, where I have lived all my life, is that kind of place for me. When searching for subject matter we tend to forget that home and family are a universal experience and emotionally important to us all.



Watercolour by Peter Coates

## Painting the Big Red Centre

By ANTHEA CROZIER

The Big Red Centre of Australia is a colourist's delight and I was fortunate to visit it with a group of watercolourists and a great tutor - John Lovett - for a 2 week tour of Alice Springs and Uluru.

Starting in Alice Springs we were loaded onto a Bush Bus with its delightful, knowledgeable and all round capable driver, Natalie, who entertained and informed us throughout our trip.

We drove away from Alice, through low scrubby, grey green trees along the base of the West MacDonnell Ranges which looked like the spiny tail of a huge blue lizard. I began to realise that I was going to have to paint textures as well as colour. Our base was at Glen Helen, an old station typically with a big rambling house surrounded by pepper trees, red soil and a random assortment of water tanks, fuel pumps, generators, sheds, lean-tos and the old station hands accommodation - very basic but comfortable. The house is on a high bank overlooking the Finke River and faced by towering red and gold rock walls of the gorge. The house has several gorgeous paintings by Albert Namatjira depicting the area.

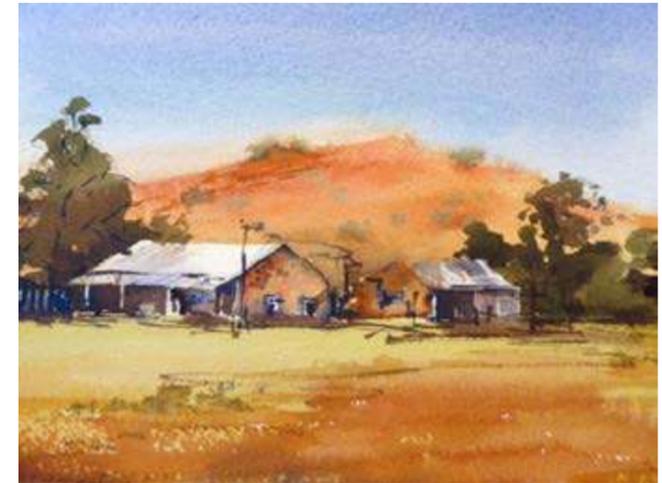
Over four days we visited the many gaps cut through the MacDonnell Range by rivers. As it was not yet the wet season, each was approachable by a dry river bed full of pale sand and white-barked river red gums. The gaps each contained a green pool in the permanent shade of huge, cracked red and orange rock walls. Contrasting with this was the cobalt sky and fresh greens of small trees clinging to crevices in rock faces. Loaded with a folding chair, painting gear, many bottles of water, insect repellent and a hat we walked into each gorge. After a breathtaking demonstration by the tutor we each retreated to our spot under a eucalyptus tree and made our own efforts to do justice to the scene. We painted on small A4 sheets as the paint dried very fast. Luckily, the infamous Aussie flies were not a nuisance while we were still but arrived in clouds when we walked. Neither did we see any snakes or spiders. The gorges were not unpleasantly hot but even so we drank a lot of water. In spite of visiting a gorge a day they each had their own compelling character: sometimes it was hard to concentrate on painting as the rocks were so eye-catching and glorious it was difficult to look away.

Our next base in Alice was a sumptuous hotel, for a complete contrast. We painted at the old Telegraph Station - it was a change to paint a horizontal view instead of the vertical gorge walls, and the colours were the more bleached-looking pinks and greys of soil, gums and stone buildings. At the Araluen Arts Centre we were privileged to have a talk on the collection of Aboriginal Paintings. I also visited the Desert Park - a reconstruction of several different desert habitats where you can see many animals and birds that seem invisible when one is out in the wild.

The last adventure was to Uluru-Kata Tjuta National Park. For a day we travelled along 460 flat, straight kilometres of scrubby grasses and red sandy soil, stopping for coffee and snacks at quirky, rustic road stations. In Yulara we checked into comfortable cabins surrounded by pretty flowering shrubs. Next day we went to Uluru, 19 kms away. Like many famous sites around the world it is far more magnificent than it appears in photos. As you get closer it looms high, the foot concealed by shrubs and the folded walls dotted with holes. There is a very moving spirit of place there which is not at all diluted by visitors. We went initially to the cultural centre and were given a fascinating talk by and about the Anangu people who belong to Uluru and their spiritual attachment to the rock. Finding shade to paint was not easy and meant we had to stay close to the base and try to convey the swooping curves, colours and texture of one tiny bit of wall. At mid-afternoon we were driven a few kilometres away to stake a claim on a view of the whole rock and where, after painting the distant, familiar view we sipped wine as we were treated to the rapid, breathtaking and superb changes of colours that the rock takes on as the sun sets. Next day we visited Kata Tjuta and again finding shade was

a prickly business as we had to back ourselves right into sparse bushes as the sun got high. The huge shaded sides of Kata Tjuta were delicious, rich purples and cobalt. On our last day we went from the sublime - Uluru, to the ridiculous - a camel farm where we passed a morning watching and painting the extraordinarily placid and improbable looking camels.

If you ever have a chance to visit there, grab your paints and go!



The old homestead



Uluru



# Millard Sheets (1907-1989)

By JOHN TOFT

*"Millard Sheets is the single most influential individual in art in California in the 20th century." Peter Mullins*

*"Millard Sheets is more than a painter; he is an artist in the Renaissance sense. That his tremendous energies have led him into many fields of art and architecture should not obscure the fact that Sheets is one of the most significant watercolorists of our time." Rex Brandt*

*"Millard Sheets had star quality from the beginning." Phil Paradise*

During the 1930s and 1940s paintings by members of the California Water Color Society took the American art world by storm. The hallmarks of California Style watercolours were large format paintings, broad brushwork and strong vibrant colour. The acknowledged leader of the California School was Millard Sheets whose energy, drive and charisma brought California watercolour painting to national attention.



Sheets was born on June 24, 1907. His mother died 17 days later, from complications arising from his birth. Sheets' grief-stricken father turned his infant son over to his in-laws. In their book *Millard Sheets, One-Man Renaissance*, Janice Lovoos and Edmund F. Penney wrote, "Sheets was able to develop his potential and take his career as far as he did by virtue of incredible self-discipline, developed and internalized during his childhood. The guiding force in his young life was his maternal grandfather, Lewis Owen." After his father remarried, Sheets was asked to choose who he would prefer to live with: his father, or his grandfather. He chose his grandfather.

As a young child, Sheets was often cared for by his teenaged aunt who gave him crayons, pencils and paper to amuse himself while she baby-sat him. Sheets knew from the age of five that he would become an artist.

It's an adage in Eastern philosophy that when the student is ready, a teacher will appear. After his aunt married and moved away a hobby painter neighbour taught Sheets to mix paints and copy calendar pictures. At the age of eleven, he won first prize for copies in the art section of the Los Angeles County Fair. After lecturing Sheets on the evils of copying, Theodore Modra, art director of the show and a well-known painter, offered to tutor him. Once a month, Modra critiqued Sheets' work; he also introduced him to plein air painting.

When Sheets was sixteen he had a painting accepted for an exhibition at the Laguna Beach Art Gallery. His painting caught the attention of Clarence Hinkle, chairman of the selection committee and a distinguished California artist. He invited Sheets to visit him once a month at his home. Hinkle taught Sheets about colour and design; he also introduced him to the important concept of the underlying abstract structure which is a crucial element of every successful painting, irrespective of style.

Upon graduating from high school, Sheets enrolled at the Chouinard Art Institute in Los Angeles. His father, who had promised to pay his college tuition fees, refused when he found Sheets wanted to study art. Fortunately his uncle, who owned a chain of petrol stations, offered to lend Sheets the money he needed. For his first two years at Chouinard, Sheets and his cousin raised rabbits to help pay for travel and art supplies. Sheets got up at 5am each morning, fed 250 rabbits then made the two hour trip to Chouinard, returning home in the evening to once again feed the rabbits then go to bed. Every weekend, the two dressed 40 rabbits for sale.

It was at Chouinard that Sheets took up watercolour. In an interview shortly before his death in 1989, he recalled how one of his tutors, Frank Tolles Chamberlin saw him returning from a painting trip laden down with his oil painting paraphernalia.

"What do you carry all that stuff for?" he asked. "Why don't you paint watercolour? You don't have to carry all that stuff."

"How do you paint watercolour?" asked Sheets.

"You get the watercolour brush and watercolour paints and a piece of paper and you paint," Chamberlin replied.

Sheets took up watercolour and fell in love with it. He was joined by fellow Chouinard students Phil Dike and Phil Paradise. New to watercolour, they developed their own distinctive style. "We began to make watercolours that had the weight and stature of an oil," Paradise recalled.

Sheets had enrolled at Chouinard in 1925. By 1927 he was already winning awards and was asked to teach a watercolour class to his fellow students. In 1928-1929 he had already swept the West Coast art competitions, winning over \$3,000 in prize money. A student asked a Chouinard tutor how Sheets had achieved success so rapidly. "Because he turned in three paintings to your one," the tutor replied.

As well as entering his own paintings in exhibitions throughout the country, Sheets encouraged his fellow artists to do the same. Phil

Paradise recalled, "We just sort of took the place by storm and we began to win the awards and the attention and from then on we were part of the national exhibiting group."

Scottish artist George Gibson, who arrived in Los Angeles in 1930 to work in the film industry, recalled the effect of seeing California Style watercolours for the first time: "It was a knockout and it really set me back on my heels because I saw alla prima painting at its very best. It seemed as though these guys poured paint on the thing and it came out a picture. The colour was vibrant and just literally glistening, jumping off the paper, practically."

Through their bold, expressive use of watercolour the group of California artists which included Sheets, Phil Dike, Barse Miller, Hardie Gramatky, Lee and Mary Blair, Rex and Joan Irving Brandt, Milford Zornes, Tom Craig, Emil Kosa Jr, Phil Paradise, George Post, Dong Kingman and Maurice Logan became known throughout the country.

Sheets stated repeatedly that only a few artists could "inhabit the ivory tower." He preached that art was important in everyone's life: in the past artists were trained to produce useful things, involving themselves in furniture and industrial design, town planning and architecture. And Sheets practised what he preached. In 1939-40 he designed seventeen air training schools for the United States Air Force. In the 1930s and 1940s he painted a number of murals in public buildings. In 1953, after two decades of design commissions, he founded Millard Sheets Design Inc., a company which employed up to 30 artisans and architects. From the 1950s to the 1970s he designed and supervised the construction of scores of commercial buildings. In all of them murals, mosaics and sculpture were an integral part of the design.

In addition to this design work, Sheets was actively involved in teaching. He was Head of Art Department at Scripps College and then Director from 1932 to 1955. From 1953 to 1959 he was Director of the Los Angeles County Art Institute. He taught art and conducted workshops over six decades. From 1940 to 1956 he was Director of the Art Exhibition at the Los Angeles County Fair where he organised exhibitions featuring both American and international art which attracted around a million visitors each year.

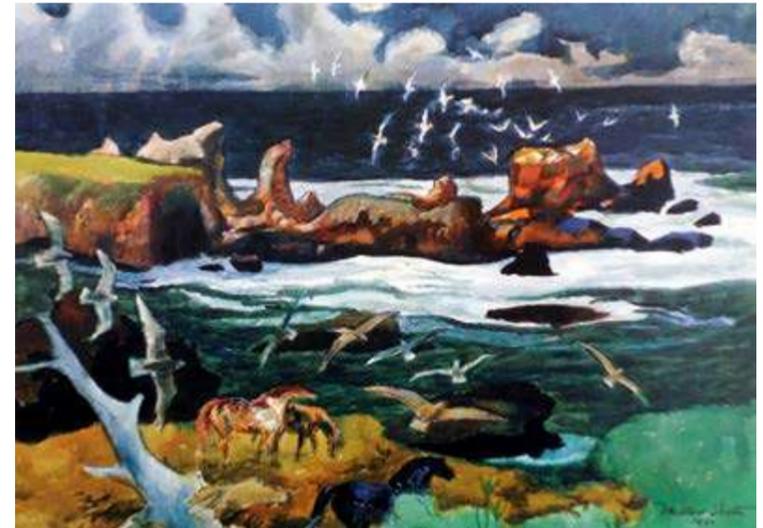
Sheets' daughter observed, "His wide-ranging passions and pursuits weren't understood or approved of by several critics who, insisting that his talent lay in painting, couldn't countenance what they considered his frittering away of his gifts in other genres.... It should not be forgotten that his paintings alone numbered over 6,000."

Throughout his life, Sheets suffered from severe headaches. His daughter recalled, "He was down for the count at least once a week, but, to everyone's astonishment, he'd literally bounce right off the bed and back to work the minute he felt better." Perhaps the headaches were his body's way of telling him to take a break.

Sheets was the driving force behind the success California watercolour enjoyed in the 1930s and 1940s. In the words of his good friend Phil Dike, "He ejected us into a whole new outlook about how a painter would succeed." Whether Sheets was the best artist of the group is open to debate. Andrew Wyeth included two California painters in his list of America's 20 greatest watercolour artists: Millard Sheets and Hardie Gramatky. However, E. Gene Crain, who amassed a collection of over 900 works by the California School, believed Phil Dike was the best artist. But Crain acknowledged that Sheets was "clearly the most commanding presence of any of the artists of this group. You couldn't help but be drawn to Millard." Indeed, in Crain's estimation, "Without Millard Sheets' energy and direction it is questionable whether there would ever have been a California School."



Cameroon Market, Africa



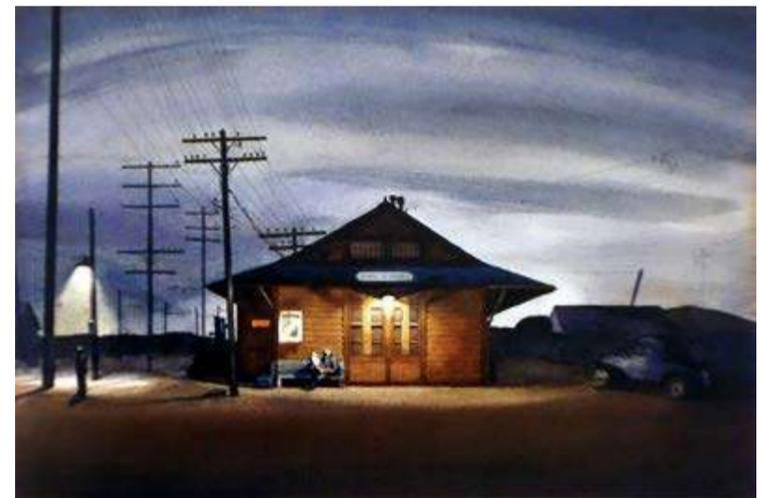
Birds and Rocks Below Stewart's Point, California



Mystic Night



Near Riverside



San Dimas Train Station

# Painting Dramatic Skies



*Environmental Needs by Jacky Pearson*

## JACKY PEARSON

Drama in a painting depends upon energy produced by a sense of rhythm, and contrasts in line, colour, tone and hue must all work together as one. Plan carefully and paint rapidly, choreographing your brain, eye and hand.

### Equipment

You will need: rough paper, a soft, full pointy mop brush, a flat synthetic brush, a spray bottle, tissues, cobalt, phthalo blue and cerulean blue, pyrrol orange, raw sienna, alizarin crimson, clean water.

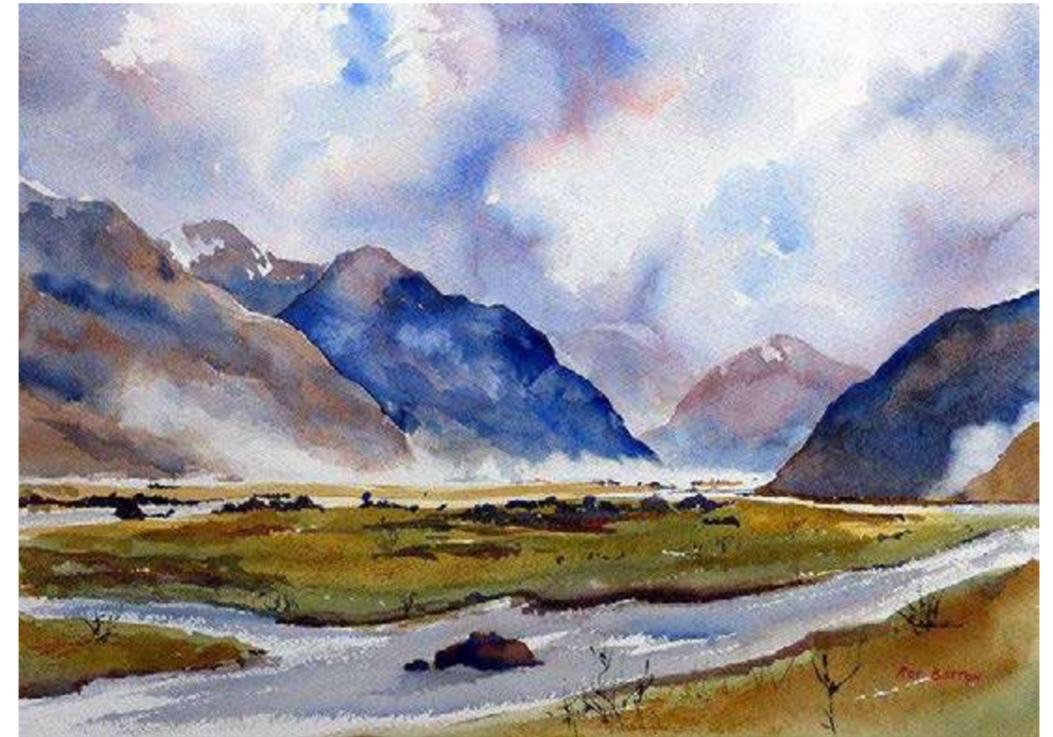
**Tip:** In your palette double the amount of pigment and water that you think you need. Watercolour depends on four aspects: water, pigment, timing and gravity.

### Process

1. Cumulus clouds are water vapour spheres. Aim to produce a collection of spheres with fluffy blurry edges that give the impression of volume and stacking. Practise spheres on watercolour paper. Think of clouds being stacked and the lower ones getting tonally pale and duller.
2. BLUE SKY AND ORANGE ARE COMPLEMENTARY; UNEQUAL MIXES OF THESE COLOURS WILL PRODUCE A LOVELY GREY within the cloud.
3. The sky will have different hues and tonal range vertically and horizontally depending on time of day and closeness to the sun. In general for a New Zealand sky go for cobalt at the top and cerulean at the bottom. For a brighter more dramatic blue I often add a touch of phthalo blue to cobalt.
4. Lightly draw your clouds with a 4B. Aim for a dominant area with Golden Ratio in mind. Paint the clouds first. Wet the area you want to paint inside the cloud leaving dry paper for the highlights. Paint the grey mix just below the edge of the water line and thicken the mix for stronger tones under the clouds. Use a spray bottle or flick water and blur some edges. The whole process is done in one go, wet into wet; thickening up the pigment as you go to form darker tones and therefore form. Clouds are always paler than the land.

5. For the blue sky, load up with a large quantity of cobalt blue and hold your brush horizontally pushing into the rough tooth of the paper around the cloud; this is called "scumbling".
6. Paint the whole sky rapidly; don't panic, if it doesn't turn out quickly wash it off while the shine is still there. I use the shower hose; dry and start again.
7. Sunsets: thin washes of cerulean, then clear water to yellows, bright oranges and reds. Dark silhouetted clouds are thick, buttery consistency; try cadmium red and cerulean. Wet into wet. Remember - it is the contrasting hue, tone and chroma that are creating the drama.

**Tip:** Paint thin to thicker (pigment to water ratio) during the painting process until finished.



*Dart Valley, Otago by Roy Boston*

## ROY BOSTON

Much of the feeling of a landscape painting is governed by the sky, and to be able to paint one is a necessary tool of the landscape painter.

Dramatic skies imply contrast - contrast in shapes, edges, tones and colours, characteristics that are the tools of trade of the landscape artist. Such skies can involve almost all of the colours of your palette, particularly in the range of greys that occur in cloud formations.

Dramatic skies almost always involve clouds, so cloud formations are important - to paint the sky, it is best to be outdoors - if not, don't rely on a single photograph - have a number to look at to let you appreciate cloud shapes rather than copy a single photograph. After all, the cloudscape is never still and your painting will change as you work on the sky.

Lost and found, soft and hard edges are typical and add interest to the cloud formations. To paint them, a good idea is to randomly brush or spray the sky area of the paper with clear water. When applying colour, break in and out of the wet areas resulting in a mixture of hard and soft edges. A dramatic sky often has clouds that vary through 4 to 5 tonal values, so using your 10 scale tonal value strip is important.

Many of the greys of the clouds are biased towards purples, reds, browns and yellows - much of the sky, particularly at the horizon, is more yellow in colour rather than white, so a wash of raw sienna is an effective tool.

The blue of the sky, of which there is normally little in a dramatic sky, is deeper at the top, gradating through ultramarine blue, cobalt blue, cerulean blue, to raw sienna. Clouds become bluer, and smaller and lower on the horizon as they get further away.

If you want a cloudscape that has few hard edges, wet the whole area and randomly drip brush-fulls of greys (e.g. ultramarine blue and burnt sienna, ultramarine blue and brown madder or rose madder, and alizarin crimson and viridian) together with brushes of blues, leaving 40 to 50% of white. Rock the paper as the paint dries and some dramatic skies will result. This was a favourite method of my first tutor, Brian Millard.

Finally remember that the clouds cast shadows, both on other clouds, the landscape and the sea below and you will have a dramatic sky that enhances your landscape.



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## The Gordon Harris Online Watercolour Competition 2019

This is our annual online competition. Members email a digital image of a painting done during the last year. 48 works were submitted in all manner of subjects and styles. The judges made these overall comments:

*"We began by being very impressed with the technical skills that were evident. Having enjoyed viewing all the entries, we then looked for those works which inspired us, the ones that touched us creatively. Overall we felt the standard was very high and it was hard selecting just three! Judging this collection was a pleasure."*

### 1st place: *Moody Beauty - Akaroa Inlet* by Libby Kemp

The winning painting is featured on the front page.

**Libby:** Landscape and seascapes painted en plein air are created with feeling. I paint in overlaying washes what I feel and enjoy looking at. Out in the open air environment is where I am happy - at home in the outdoors. I'm learning and growing as a watercolour artist. I discover this art of watercolour painting requires single-minded focus. Practise, practise, practise!

'Moody Beauty' is a reflection on early morning at Akaroa inlet. The sunrise filters through the low-lying cloud casting beautiful shadow over the hills to the calm water below. There are dispersed small patches of light to highlight distant contrasting objects. The effect of the cool colour conveys the chill of a still damp April morning which

I was feeling. Unconventionally, I first wet and paint in a strong horizon line, in warm hue. Wet-in-wet I allow the colour to drop, applying water steadily to get the transparent effect of the calm sea. Patience needed then, time to dry off upstairs, gently flapping the paper and using the hair dryer. Back outside for the detail. Just a suggestion to convey the message, more thought into the tree on the other side and then match it in the foreground where a small stream runs out over the pebbled water's edge to the harbour. A 'tad' of colour to convey the shoreline. The boat masts are reflected as well. Now leave it!



### 2nd place:

#### *Andantino con moto* by Ally Choi

**Ally:** This painting started with a simplified sketch of a boy and a piano. I then painted several coats of different colours from light to dark so that I could scrub out flying bird shapes from the dark background. This was a serious study that went on for 3 months.

My favourite painting subjects are people living the special moments of their lives and this painting is reflective of that. The subject is my son playing Debussy's Arabesque at a concert. It was special because during the performance a gust of wind turned the pages of his music score. He was startled for a second but kept his cool and completed his performance beautifully. The audience witnessed this with concerned eyes, and when he finished they gave him a standing ovation.

*"Your hardest times often lead to the greatest moments of your life. Keep the faith. It will all be worth it in the end."* This quote is for my son and it resonated with me because I only started painting in my mid-forties. I sometimes struggled with the uncertainty of my career as an artist and doubted my artistic talent, but now I know that every step of the way has meaning and 'it will all be worth it in the end'. The title of this artwork - *"Andantino con moto"* is Italian for *"rather slowly but with motion"* and is the music direction of Arabesque. I chose this title because this is the way I would like to move on with my career - rather slowly, but with motion.

Thank you Watercolour New Zealand and Gordon Harris Ltd.



### 3rd place:

#### *Darci - the star dress* by Enid Dodds

**Enid:** This was not my first attempt at drawing and then painting Darci. I had several photos which had just caught her absorption in her book and her youth that I wanted to try and capture. Watercolour seemed ideal for the delicate portrait I had in mind. I did a light sketch that I was happy with. I then used a very limited palette of mainly transparent colours and modelled her face and form, using light washes. Her hair I was especially pleased with and I'd read that one should paint it "like smoke" - so that was the image I had in my mind. The background became totally abstract; just the suggestion of light and dark, warm and cool to emphasize Darci. The stars on her dress I scrubbed out using small templates. I was happy with the result.

## The Gordon Harris Online Competition People's Choice Award

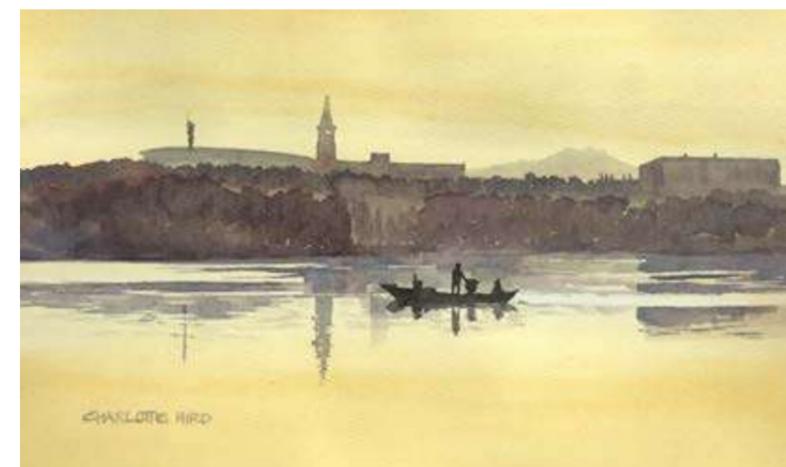
Voting was open to members, friends and family and anyone interested in watercolour paintings. 345 people took the opportunity to study the entries, discuss them and cast their vote. Rebecca Ngapo won the People's Choice in 2018, its inaugural year and again this year. Congratulations, Rebecca!

The sponsors, Gordon Harris Ltd are delighted with the response for this award.

### 1st place:

#### *Golden Slumbers* by Rebecca Dowman-Ngapo

**Rebecca:** You wouldn't know to look at this painting, but my daughter fought her nap all day and finally succumbed at 5pm. Not ideal! I really enjoy portraiture and figurative art; I love the translucent glow I can achieve through layers of watercolour and the unique watercolour effects. Thank you for your votes.



### 2nd place:

#### *Wuhan Workers* by Charlotte Hird



### 3rd place:

#### *Apple Blossom* by Annette Straugheir

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# The Watercolour World

By SUE WILD

On 31 January 2019, an ambitious project was launched, a project that makes available to the public three centuries of documentary watercolours from around the world – available free, online. The Museum of New Zealand Te Papa Tongarewa has contributed 1000 paintings. Te Papa also has its own Online Collections site – more about that in a following newsletter.

Most of us carry a camera and video camera with us everywhere we go, as part of a mobile phone. Our images are stored digitally to flick through on a device at any time or share via 'cyberspace'. We are surrounded by photography and film in the form of internet, print media and cameras. Cameras are so common, they're now just "cams" - webcams, security cams, dashcams, action cams. Images can be manipulated, right there on your mobile phone or even projected on to a large building. We have recently learned that laser surveying technology has been used to scan Notre Dame Cathedral and the record will give the rebuild design team accurate knowledge of its burnt structure.

The earliest surviving photograph made in a camera, was taken by Joseph Nicéphore Niépce in 1826 in France. In 1839 Daguerre invented the daguerreotype, photographs made on a silver-coated plate and photography was born. That was just six months before the signing of the Treaty of Waitangi. Photography arrived in New Zealand soon after the colonists and by the 1870s and 80s, photographers such as William Meluish, Daniel Mundy, James Bragge, Alfred Barker and the Burton and Tyree brothers were documenting the colony's progress. At about 1900 the Kodak Brownie appeared, making photography much more accessible to the general public, but, one hundred years ago, in 1919, a family was privileged if it owned a camera.

Photography recorded New Zealand life and scenery, but only in monotone – black and white or sepia. Colour was a necessity for sharing and advertising the full beauty of the New Zealand landscape. Colour was the preserve of artists and their paintings. Watercolour was the medium for artists and surveyors documenting the countryside, chosen for its portability by Charles Heaphy, C.D. Barraud, John Gully, J.C. Hoyte and others. Their paintings were shipped to England and made into lithographic prints for media distribution, advertising the "land of perpetual summer" to prospective immigrants.

The recording of the Pink and White terraces illustrates the comparative value of photography and watercolour as media for capturing the landscape in pre-1900 New Zealand. Several photographers documented the terraces, but it is the paintings that portray the beautiful delicate colours.



*Pink Terrace*, circa 1885, Rotorua, by Burton Brothers studio. Purchased 1981 with New Zealand Lottery Board funds. Te Papa (O.000807/O1)



*The Pink Terraces*, 1882 J.C.Hoyte. Museum of New Zealand Te Papa Tongarewa



The oldest surviving camera photograph by Nicéphore Niépce 1826

The large body of historical watercolours is extremely valuable as documentation of the history of New Zealand and, indeed, of the world. These works on paper are vulnerable. Many were, and still are, framed with non-archival quality materials. Many were, and still are, stored where light and temperature slowly damages them. We have all seen old watercolours with foxing and fading. Digitizing technology allows them to be copied with no damage to the original, stored for posterity and shared internationally.

## The Watercolour World organisation

A group in England has recognized the value of watercolour paintings as a record of landscape and life in the pre-photographic era. Here is their statement:

*"Before the invention of the camera, people used watercolours to document the world. Over the centuries, painters – both professional and amateur – created hundreds of thousands of images recording life as they witnessed it. Every one of these paintings has a story to tell, but many are hidden away in archives, albums and store rooms, too fragile to display. The Watercolour World exists to bring them back into view.*

*We are creating a free online database of documentary watercolours painted before 1900. For the first time, you can explore these fascinating visual records on a world map, search for topics that are important to you, and compare watercolours from multiple collections in one place. We hope that this project will not simply preserve the watercolour record but revive it, sparking new conversations and revelations. By making history visible to more people, we can deepen our understanding of the world.*

*We are a UK-based charity, but the project is truly global. We work with private and public collections from around the world to locate and publish their images, many of which have never been photographed before. There are thousands of watercolours still to add. If you think you can contribute, let us know."*

The Founder and Chairman of the project is Fred Hohler; the Prince of Wales and The Duchess of Cornwall are patrons.

## Sources of paintings

The watercolours on the website come from a wide variety of sources, generally grouped into the following categories:

- Public collections held by libraries, archives and museums across the globe
- Private owners with paintings that may never have been displayed in public, who are happy to share the works safely and even anonymously
- Open source collections: increasingly public collections are making their images open access, free of charge and without copyright restrictions

## Selection of images

The Watercolour World team are developing expertise in selecting images. There is a challenge in understanding whether an image is "documentary" – a true-life painting of a scene, building, person – or whether it is recalled, invented or imaginary. *"We try to select images that have a clear connection to a real person, place or event, that the artist could plausibly have known first-hand. A painting of a battle that happened years before the artist was born would not be included, but an artist's satirical painting of Londoners in a pub would stay."*

Decisions have to be made about the inclusion of copies and prints. Some watercolours were made specifically to be turned into prints and the original has been lost. No black and white prints are included. Volunteers assist the professional team, currently working in a London office.

## The digitising process

TWW offers a free digitisation service. PFU, a Fujitsu company, has provided a portable scanner. The team visit owners of watercolours to scan works. The scanners are simple to set up and use. They do not come into direct contact with the watercolour, using LED technology to create a detailed digital image, even through glass, but without emitting harmful heat or ultra-violet light. All available information on each work is catalogued along with the image.

## The website search facility

An incoming selected image is "tagged" with descriptive words such as "boat, coast, fishing, people" and a location (pin-point, approximate or unknown). Viewers and users are asked to help improve information. Each page has a "Report" button which allows you to offer advice or comments.

Searching the website can be done by key words or by location. The location facility is impressive. A map allows you to see what paintings are available from what location, popping up a useful thumbnail image to assist your search. Type in the name of a rural New Zealand town, Patea and a few clicks will take you to an 1887 watercolour by a little-known artist.



*Oiha pah, Whenuakura 9th May 1887 T. Frere.* National Library of Australia

A "Features" page has fascinating stories about how 19th century watercolours are informing the world of 2019. Scientists studying coastal erosion in Britain are using paintings to help chart the long term effects of climate change.

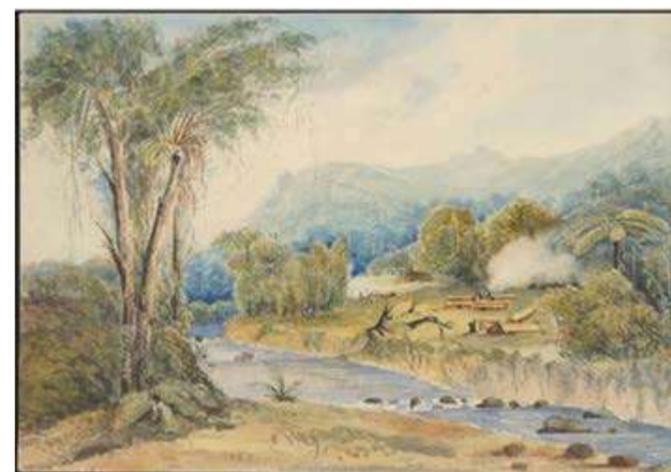
The Watercolour World was launched on 31 January 2019. It is immensely ambitious. Public collections are vast and the intention is also to collate private collections including those of descendants of 18th- and 19th-century amateurs. This could take the total number of images into the millions.

A peek at this website will lead you to hours of absorbed watercolour wanderings. Thanks to member Sally Banks for alerting us to this treasure trove.

Website: [www.watercolourworld.org](http://www.watercolourworld.org)



*Maoris in a pa, Waipapa, c. 1840.* National Library of Australia



*Leigh's Stockade near Kuripuni River, Porirua Road, 1847 by William Anson McCleverty.* National Library of Australia



*Notre-Dame, Paris 1835 by William Callow.* Yale Center for British Art, Paul Mellon Collection



*Near Paekakariki, Cook Strait 1868 by Nicholas Chevalier* Museum of New Zealand Te Papa Tongarewa

# PAINTAWAY to AKAROA – April 2019

## SUE SIMPSON reports

This was the first time I had been on a Watercolour NZ Paintaway, so I wasn't too sure how many were going or if I would really enjoy it, BUT! ... so glad I went, and what a great time it was!! There were 32 of us in all, and for me, coming from Ashburton, it was a real treat to meet, and put faces to, other painters.

After settling into our accommodation we met for drinks and nibbles at the Croquet Club, a real buzz meeting everyone. It was good to hear the plans for the weekend and that even if you didn't know anybody, it would be easy to join in with others or just have some time on your own to paint. After, a casual dinner at The Grand Hotel went down very well.

Saturday dawned very misty and damp but all found sheltered or indoor places to paint. The stunning moody skies and the boats sparkling on the water when the sun peeped through were amazing, great for wet-in-wet washes. That night we had a wonderful meal at the Ma Maison Restaurant, one long table for us all, which was quite special.

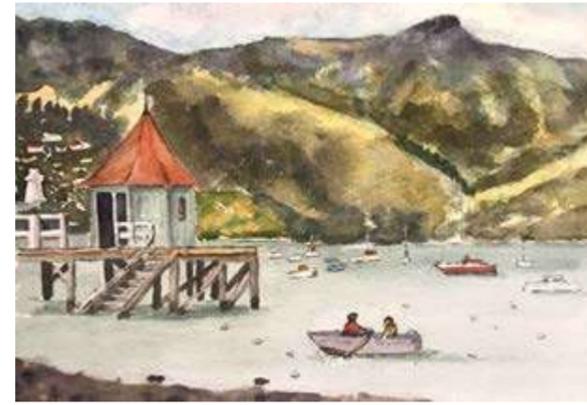
Sunday, and the Pumphouse Gallery opened their doors for us to paint inside if necessary, and also hosted our 'show and tell' at night. It was great fun to see what everyone had painted in two days, to hear their experiences and their ups and downs of watercolours.

Painting away, out of your comfort zone, is a great adventure and as an extra bonus we were very privileged to have renowned watercolourist Nancy Tichborne in Akaroa. Nancy and Bryan moved to the village four years ago and have established a charming cottage and working Art Gallery for Nancy to paint and Bryan to manage the business of signed prints and books etc for sale. It was wonderful to hear of their travels and having Nancy passing on technical gems of her expertise.

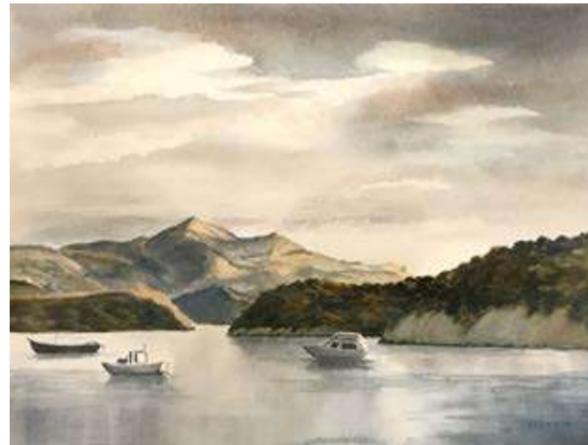
Thank you members of Watercolour NZ for all the work in planning the four days away, I can't wait for the next one!



by Lynda Scott



by Ann Berry



by Ngaio McKee



by Claire Forbes



by Therese Boustead



by Sue Simpson



Akaroa - artist at work



Another artist at work in the village



## The Kelliher Art Trust Touring Exhibition comes to Akaroa

An exhibition of prize-winning New Zealand landscape paintings from the Kelliher Art competition 1956 - 1977 will be shown at the Akaroa Powerhouse Gallery from 26 October to 24 November 2019.

This is only the second time in 63 years that a selection of Kelliher paintings has been shown in the South Island. The paintings to be displayed are iconic New Zealand landscapes, either Kelliher competition prize winners or paintings acquired or commissioned by the Kelliher Art Trust.

Among the artists to be exhibited are Peter McIntyre, Cedric Savage, David Barker, Austen Deans, Colin Wheeler, Robert McDowell, Richard McWhannell, Michael Smither, Rita Angus, Stanley Palmer, Dick Frizzell, Toss Woollaston, Douglas Badcock.

Make a special trip of it. This is a unique chance to view paintings not often seen in one place. At the same time you can enjoy all the pleasures of Akaroa including dolphin and penguin watching, walks, great food, legendary fish and chips and exploring the outer bays.

**Exhibition dates:** 26 October to 24 November 2019.

**Venue:** The Powerhouse Gallery, Akaroa

**Entry fee:** \$5. Extra donations will be appreciated. All proceeds go to the rebuild of the Akaroa Hospital, a victim of the 2010/2011 earthquakes.

Group guided tours may be available on request.

Contact the President of the Akaroa Powerhouse Gallery for further details:

Bryan Tichborne: tichborne@watercolours.co.nz or (03) 3047878.



## The Orion Powerhouse Gallery, Akaroa

1 Rue Pompallier, Akaroa

The Gallery is a Charitable Trust established in 1987 for the purpose of promoting the arts in Akaroa and the Banks Peninsula.

The Gallery generously allowed Watercolour New Zealand members to paint indoors and share their work during the weekend.

The historic building began life in 1911, housing Akaroa's hydro-electric power equipment. Several years later it was extended to house a gas engine and workshop both of which remained in use until the mid-1950s when the equipment was sold to the Maruia Springs Hotel.

In 1970, then local resident, Patricia Bosshard, established a gallery and concert venue in the empty building. She organised concerts and a film society. In 1977 an incorporated society took over the running of the Powerhouse venue. Financial support for the project was provided by the local power company Orion.

Today, the Akaroa Art Gallery is an iconic and much-loved Akaroa institution with a membership of 150 people from all over Canterbury.

In about 2000 the hydro-electric plant at Maruia Springs became redundant. With help from local volunteers and support from the Akaroa Civic Trust the equipment was then returned to the Orion Powerhouse Gallery where it remains to this day.

A strong committee and trained volunteers hold exhibitions through the summer months and forums throughout the year.

## New Zealand Academy of Fine Arts

As part of our continued partnership with Watercolour New Zealand a kindly request has gone out for a few words about the Academy to be included in your illustrious newsletter.

### Our Story

The New Zealand Academy of Fine Arts was established in 1882 is a charitable organisation. Arguably the oldest and largest art society in New Zealand. Members come from all over New Zealand and have historically included many of our country's most celebrated artists as well as established and new artists. We are a national body with an award winning purpose-built waterfront gallery in Wellington. Many watercolourists have joined the Academy over the years and they continue to hang on our walls.

The Academy has one paid full time Gallery Manager with two part time employees covering IT, Graphics Exhibitions and Accounts. We have a band of volunteers who look after everything from hanging of exhibitions, preparing walls, looking after the shop and receiving, dismantling and packaging of artwork. We have an arts exhibition programme in place that goes out to 2020. Every year we hold a wide range of exhibitions for members and other artists to show and sell their works. The Academy plans four members' shows a year based seasonally (Summer, Autumn, Winter and Spring). Opening events are held to celebrate the exhibitions that include refreshments. When opportunities present themselves, such as the peak retail pre-Christmas period, we also hold cash & carry style exhibitions. There are opportunities, either by invitation or private hire of part of the gallery space, to hold Solo or group exhibitions.

I can talk personally regarding Solo Exhibitions, of which there are two per year with the intention of inviting artists that cover all genres and experience. I really enjoy encouraging artists who have previously not exhibited or have not had many of their works hung together. I believe this helps them develop their oeuvre and also encourages interaction with other artists.

The Academy has three galleries that hold exhibitions, with the Light-space gallery offered out for individual hire in two week increments. In addition the Academy Shop offers display space supported by a dedicated on-site sales person seven days a week. This includes times when the main galleries are privately hired or closed for exhibition changeover. Works are displayed for up to three months which can be extended at the Academy's discretion. The decision to select works for the shop is based on customer feedback or availability of display space. There may be occasions when works are temporarily stored and displayed again later. There is a commission rate of 37.5% with no entry fee.

Generous discounts for members are available at the leading art supply store Gordon Harris Ltd.

### Membership

Artists and friends under 65 years: \$95 per year  
Artists and seniors over 65 years: \$75 per year  
Elected artists: \$75 per year  
Students: \$50 per year

I would like to personally thank Watercolour New Zealand for the opportunity to include this brief article.

Greg Chaston  
President, New Zealand Academy of Fine Arts



Visit us at the Academy Galleries, 1 Queens Wharf, Wellington

Call us on (04) 499 8807

Email [info@nzafa.com](mailto:info@nzafa.com)

Check us out online at [www.nzafa.com](http://www.nzafa.com)

Like us on Facebook

## WORKSHOPS

### Class 2019/3 FOUR DAY WORKSHOP Watercolour Impressions

Tutor: Australian artist Chan Dissanayake

Dates: 22–25 June 2019, 9:30am–5pm

**This workshop is full**



*Clouds Over Brindabella*  
by Chan Dissanayake

### Class 2019/4 WEEKEND WORKSHOP Step by Step Watercolour

Tutor: Jacky Pearson

Dates: 20–21 July 2019, 9.30am–5 pm

**This workshop is full**



*Somes Island*  
by Jacky Pearson

### WEEKEND WORKSHOP in association with KARORI ARTS AND CRAFTS CENTRE

#### PERSPECTIVE to improve spatial depth in your landscape painting

Tutor: Charlotte Hird

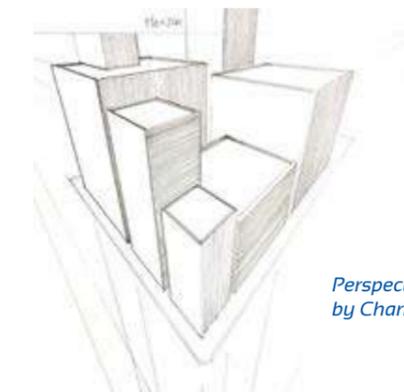
In this two day workshop Charlotte will gently guide you through one point, two point and three point perspective. We will demystify the process and strengthen your landscape paintings by adding spatial depth. The workshop will appeal to artists of any medium who are keen to improve their understanding of perspective. Recently Charlotte has been teaching architectural drawing to students at Wuhan University, China. Handouts will be provided.

Dates: 31 August & 1 September 2019, 9.30am–5pm

Venue: Karori Arts Centre, 7 Beauchamp Street, Karori, Wellington

Class Level: All

Fee: \$175



*Perspective demonstration*  
by Charlotte Hird

**To book THIS workshop please email [karoriarts.crafts@xtra.co.nz](mailto:karoriarts.crafts@xtra.co.nz) or phone (04) 4766817**

### REVIEW: Painting Flowers in Watercolour with Svetlana Orinko

Skill with watercolour techniques and patience were shown in plenty by Svetlana at her workshop 16-17 March 2019 at Karori. The wet on wet technique that was demonstrated was challenging but exciting and the large group of keen watercolourists were certainly given a challenge. Detailed demonstrations by Svetlana enabled one to experience the steps taken to produce her beautifully orchestrated works. I struggled to duplicate the detail and perfection of the subject but obtained valuable lessons in that to achieve from the exercise one needed to have done a careful and accurate drawing and then have

courage and confidence to use plenty of wet, strong pigment to gain a depth of colour.

We were all grateful to Svetlana for her time and fortunate that she was able to arrive from Christchurch after the devastating drama of Friday 15th March in her home city.

Judy Pricor

### REVIEW: Recording your travels in watercolour with Sue Wild

I was fortunate to be at Sue Wild's workshop. We had a happy time as she took us sketching to the Mackenzie Basin, France and Italy. Sue was generous with her expertise and was very encouraging as we tried to paint our own rendering of her demonstrations. The weekend was very well organised with lots of helpful tips along the way. We were challenged on Sunday morning to paint a storyboard. There were many varied stories told in small paintings. This was enjoyable

and something quite different to what I have tried before. Sue brought her sketch books with her and if you have not already seen them you have missed a treat. I'm sure that many of us will be wanting to pack our bags and all our equipment and head off to fill our sketch books. Thank you Sue.

Margaret Ellen

## Luxury Watercolour/Sketching Weekend

22-25th November 2019 with tutor Jacky Pearson.

You are invited to come and paint at a fabulous location in South Hawkes Bay, residential at Wallingford Homestead and Station. Any level of experience, come on your own and non-painting partners/friends welcome, 11 rooms available. Requirements: you must enjoy amazing views, excellent company, historical woolsheds and barns, love very very good food and want to play croquet with wine and canapés before dinner. Tough, but someone has to do it. Full brochure available. email: [jacky@jackypearson.co.nz](mailto:jacky@jackypearson.co.nz) or website: [jackypearson.co.nz](http://jackypearson.co.nz)

# Outdoor Painting Groups

**WELLINGTON GROUP** 10:00am - followed by coffee/brunch at a nearby café

- 16 June Lady Norwood Rose Garden, Botanical Gardens, Glenmore Street
- 21 July Khandallah Shops, Ganges Road, Khandallah
- 18 Aug Days Bay Beach, Marine Drive, Days Bay
- 15 Sep Queen's Wharf Outer-T, Wellington waterfront, CBD

**KAPITI GROUP** 10:00am Coordinator: Audrey Moore (04) 904 6382

- 9 June Pharazyn Reserve, Waikanae Beach. Rutherford Drive/Paetawa Road. Parking in east entrance but best views are beach side with path up to a high dune view in all directions. Lunch at local Beach Cafe.
- 14 July Jenny Jordan's garden, 16 Speranza Avenue, Otaki Plateau area. Te Manuao Road, Freemans Road, 2nd on left. Bring your own lunch.
- 11 Aug Paekakariki. Corner of Beach Road and The Parade. Choose sea views or town centre. Green Parrot Cafe.



## OTHER DATES for your Diary

- 22–25 June Workshop with Australian tutor Chan Dissanayake - workshop is full
- 20–21 July Beginners workshop with tutor Jacky Pearson - workshop is full
- 3–7 August Five Day Painting Challenge - see below for details
- 31 August–1 September Workshop on Perspective with Charlotte Hird
- 29 November–3 December Paintaway: Whanganui

### *Watercolour New Zealand*

## **FIVE DAY Painting Challenge 2019**

**Saturday 3 August to Wednesday 7 August 2019**

Here's an easy way to keep your brushes wet and colour flowing during a winter week.

#### **The rules are simple:**

- Do a watercolour painting per day for five days
- Time yourself: 30 minutes max for each painting
- Photograph or scan and share your painting with others

#### **Tips:**

- The 30 minutes is for paint application. Draw before starting the timer.
- You may share online or simply with a friend.
- Paint fast and loose! Find inspiration for *Splash* paintings.

If you are keen to play, email us and we'll send you details of how to share your work:

bookings@watercolournewzealand.nz  
Subject line: Five day watercolour challenge

### *Our next Safari...*

## **SPRING PAINTAWAY TO WHANGANUI**

**29 November to 3 December 2019**

You are invited to join a Watercolour New Zealand Paintaway to Whanganui. We'll have a long weekend to paint, enjoy the scenery and each other's company. Paintaways are for everyone. New painters will be supported by experienced painters. Non-painters are welcome. Come and make new friends.

Whanganui is set on a grand river with a steamboat! There are river and mountain views, historic buildings, a black sand beach and pretty parks to paint. This will be a time to relax after *Splash 2019* is all completed and before the Christmas action hits!

For further information email:

bookings@watercolournewzealand.nz  
Subject line: Paintaway