



WATERCOLOUR NEW ZEALAND Inc.



Winsor & Newton Summer Competition Winner Chris Greenslade, *December Evening at Waitarere Beach*



Newsletter 191 March - May 2023

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Coffee and a demo at Wild Oats

From President Chriss-Ann Menzies

As the new year swings into action, I hope artists have taken time to reach for the paints and brushes. Whether confined indoors by inclement weather, walking the hills, or on and in the water, a painting will be a record to relive special moments. We have an array of summer paintings in the Winsor and Newton Summer Competition.

The committee has been working to bring you an interesting itinerary of events in 2023.

The Outdoor Painting Week has a different venue each day, offering seascapes, landscapes, riverscapes, an inner city marina and an old homestead. Each day will be hosted by a committee member.

Last year Chan Dissanayake, an Australian watercolourist of renown was approached to tutor in New Zealand. We had a great response from artists around the country, so Chan has agreed to take two workshops for intermediate to advanced artists. Covid thwarted our annual overseas tutor in recent years, so we are happy to welcome him. I believe there is pent up demand for tuition at this level.

Paintaways are proving hugely popular. There is a five-day gathering starting on 21 April in Kaikoura. On offer are spectacular scenery to paint, the chance to meet and enjoy other artists and to view the range of paintings produced each day. On Paintaways, the local watercolour artists can add an extra dimension to activities and in return we can contribute to the local community. Pete James has put in the groundwork for this event.

Watercolour New Zealand will be raising the annual membership by \$5 to \$45 per year. Our mission is the advancement of watercolour through education.



WATERCOLOUR NEW ZEALAND Inc.

National society for watercolour artists

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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

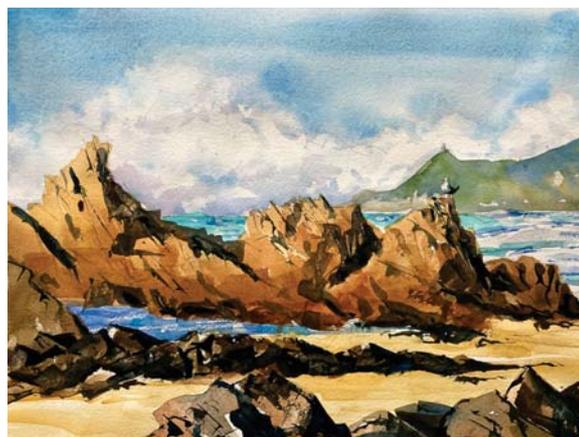
Profile: Committee member Pete James



“The best committee is one comprised of two people, one of whom is not present” - (to paraphrase Naomi Mitchison). But Watercolour New Zealand committees have brought us Splash, Paintaways, Outdoor Painting Days, the Newsletter.... all these needing conception and ongoing execution, so I’m very happy to be on the committee and contribute to Watercolour New Zealand, an organization that gets things done!

I’m Blenheim based, having had a career designing horticultural irrigation systems. I wasn’t allowed to attend art lessons at secondary school as I was in the top stream, so I was taught French instead. I’ve never spoken a word in that language since, and remember none of it now, but I have drawn and painted all my life. About

30 years ago my wife, Maryann, gave me a book by Graham Scholes and I’ve been attempting to “*Watercolor and How*” ever since. My process evolves continually, but I’m a keen outdoor artist, favouring land and marine scapes. I find painting from life a whole lot simpler and more rewarding than studio work currently, but it’s a work on. It seems that when I am bombarded with



Pete James, *Provisioning - Island Bay*

information outdoors it is easier to get to the essence of the thing, whereas in the studio I can get bogged down in unrewarding detail. I’m kind of chasing the style of the California school of watercolourists.... if I get part way there, or change direction, I’ll be happy just painting as this seems like a lifetime journey I’m on. I’ll close with another quote, which sums up untameable and appealing qualities of this medium for me: “In watercolour, if you are not in trouble, then you’re in trouble” (Selma Blackburn).

Coronation Celebration 2023

On May 6 2023 King Charles III will be crowned and usher in a new Carolean era. To mark the Coronation the New Zealand Academy of Fine Arts is inviting all artists to submit fine artworks in any medium for their Coronation Celebration 2023 exhibition from 21 April -21 May 2023. Entry details are at [Coronation Celebration 2023, New Zealand Academy of Fine Arts \(nzafa.com\)](https://nzafa.com). There is urgency to enter as there is a pre-selection process for the exhibition.

When the exhibition opens it will be intriguing to see how artists have interpreted the open theme, perhaps gained artistic inspiration from the concept of celebration and supported the Coronation through the creative use of **royal red**, **gold**, or **silver** in their artworks. Famed heraldic artist and watercolourist Philip Markham FNZAFA is a featured artist. He is painting a suite of large heraldic artworks of the first Carolean era of Charles II. Also featured will be Wellington potters, Jenny Shearer and friends, who are producing ceramics which may have royal motifs and gold lustre. To mark Charles III's naval career the Academy is currently in discussions with the Royal New Zealand Navy to loan maritime artworks from the RNZN Collection by Colin Wynn, the current Navy artist.

The exhibition will be formally opened on 20 April by The Right Hon. Dame Patsy Reddy GNZM, CVO, QSO, DStJ. There will be a Toast to the King and musical entertainment. Guests may wear evening attire and medals. Tickets will be \$40 per person as a fundraiser for the Academy.

The Exhibition Manager (Volunteer) is member Claire Clark who



Philip Markham, Heraldic Crest

led the Watercolour New Zealand exhibitions *Diamond Jubilee Splash* and *World War I in Watercolours at Splash* exhibitions in 2012 and 2015. She notes that in 1953 the importance of artists commemorating the Queen's coronation was recognised. The website [Self-guided virtual tour of the Coronation in 1953 - Government Art Collection \(culture.gov.uk\)](https://www.culture.gov.uk) displays over a hundred works of art commissioned or purchased from early 1953 to 1954 for the UK Government Art Collection.

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A loner before the storm by Jacky Pearson



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Honouring Nancy Tichborne 1942 - 2023

A tribute by Sue Wild

“To reflect nature, living and breathing, to make paintings vibrate with energy, to enjoy a riot of light and colour - watercolours are my only choice.”

Nancy Tichborne was one of the world's inspirational watercolourists. She was valued especially by Watercolour New Zealand and we celebrate her very full and generous life.

Nancy's early years were spent in Hawera, Taranaki, but the family moved to Dunedin in 1952 where she and her two sisters attended Otago Girls High School. Nancy loved painting and in 1959 won a scholarship to train in England, studying at St Martin's School of Art in London. Whilst there she met and married Bryan and from there travelled around the world as an army wife, until settling back in New Zealand. Here Nancy became established as a book illustrator and garden designer.

Nancy is perhaps best known for the annual floral calendars which she and Bryan published for 25 years. A commission for a New Zealand Forest Service poster sparked the idea for the original calendar. It featured a dragonfly and Bryan, a fly fisherman, and fishing flies. Nancy agreed to follow up on the success of the book, *The Cook's Garden*, a joint project with her two sisters and so the *New Zealand Trout Fly Calendar* was born in 1985. In later calendars, it was Nancy's passion for her garden and for beautiful light effects that shone through her images. Along with exuberant portrayals of flowers, the calendars featured cats, fly fishing, vineyards and landscapes. The original paintings were usually sold well before the calendars went to print - such was her international and national adoring public.

Bryan and Nancy bought an 11-acre property in French Farm, on the western side of Akaroa Harbour. On the bare steep hillside, they established a lush wonderland, bursting with vigorous plants and interesting sculptures, a delight to explore. In 2011 it was designated a Garden of Significance by the New Zealand Gardens Trust. In 2008, along with Alfred Memelink, I visited the couple and had the delight of seeing Nancy painting at her specially-designed studio space, located right in the living room! Inspiration needs immediate implementation. No remote garden studio would have done.

Over thirty years Nancy collaborated in producing 15 books, many with her sisters, Mary Browne, a cookbook writer, and Helen Leach, food anthropologist. In 2008, *Nancy Tichborne's Watercolour World* was printed. Prepared over months of careful work, this is one of the finest instructional books on the art of watercolour and contains a feast of beautiful paintings.

Nancy's paintings were featured in diaries, cards and postage stamps depicting New Zealand vineyards. She also produced instructional DVDs and over the years taught more than 500 students through her workshops.

For Watercolour New Zealand

In 2007 Nancy agreed to do Watercolour New Zealand the honour of becoming our patron and held the post for eleven



Roses by Nancy Tichborne



Camellias by Nancy Tichborne



Nancy at work at French Farm.

years. When stepping down she emphasised the great pleasure it had been, especially as she felt the standard of watercolours in New Zealand had improved significantly.

In 2012 Nancy was Guest Artist at Splash. She shared this honour with two other respected flower painters, Susan Worthington and Sue Wickison. The exhibition, Diamond Jubilee Splash, celebrated the 60th anniversary of the accession of Queen Elizabeth. The event was opened by the Governor General and the Highgrove Florilegium, two volumes of watercolour paintings of plants growing in the garden of Prince Charles, was on display. Nancy had her own connection with Highgrove when, several years earlier, she was able to take photographs there and created a painting *High Summer at Highgrove*.

Nancy's watercolours

"What I want to say in my paintings is quite simple. There is no hidden meaning, no symbolism, no angst - just an abiding passion for the sensual nature of light showing up texture in nature. I try to draw attention to hairy bits, prickles, decay, wetness, crumpled petals, thick waxy petals and thin transparent petals. Dark mysterious holes in the undergrowth, brilliant light that bleaches all detail, reflected light that shows warmth and back lighting that forms halos. To show luminosity in natural settings I have become what can really only be described as a negative painter. This sounds rather damning but all it means is that I paint around the subject as opposed to painting the subject itself. I paint the shapes between the shapes. Very rarely do I paint a subject with no background or with a white or light background."

Nancy used Arches 300 gsm paper, usually hot-pressed, and Maimeri paints. She liked a brush with a good point and paint-holding reservoir.

She described herself as having an eye for a subject. "When I see a possible subject I (if possible) take lots of photos. It's often a fleeting moment of light showing through a flower/whatever & the moment has to be captured quickly."

"You want to explain something you have seen and, rather than using words, you reach for a brush rather than the pen. In getting the message across it is natural to exaggerate. You do it when you are talking by putting more emphasis on certain words, by speaking more loudly or softly. It's the same with painting - you can exaggerate the colours and the tones, you can pick the right brush strokes and make them heavier or lighter and you can elongate or shorten a subject. A large flower can be made even larger to a point where it overflows the border. So forget the techniques for a while, they should come naturally if not instinctively, and concentrate on the message. Your urge to communicate must be more dominant than the method used to get there. Losing yourself in this ambition is an exhausting process. I can often judge how successful a painting is by how drained I am by the end of it!"

"Watercolours, by their very nature, have fascinated both amateurs and professionals for centuries. But it is the very fluid and thus wayward characteristics of the medium that cause such ecstasy and anguish in those painters."

Thank you Nancy for all you have given to our society and to the art of watercolour.



Nancy sharing her love of watercolour during the Diamond Jubilee Splash exhibition.



Iris in Spring Rain. This watercolour was featured on the cover of *British Artist* magazine and on the cover of *New Zealand Gardener*.



Eroding foothills, Southern Alps



Nancy: "This dramatic arch was a feature of the Banks Peninsula Track walk. One passed it just before arriving in Stony Bay, Otanerito for the last night of the four-day walk. It collapsed following the Canterbury Earthquake in September 2010 - an arch no more but now a new island just off-shore. I decided to paint it as it was, from photographs I'd taken over the years."

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Capturing the Drama of the subject: Mary-Annette Hay's Watercolours

By JOHN TOFT

Mary-Annette Hay has a single piece of advice for aspiring painters: *'Fall in love with your subject. You've got to pass on what you feel.'*

Of her own approach to painting, she said 'I see things as stories, as dramas. The reason I really love painting, and particularly painting in watercolour, is that I love the drama of it, and I'd like to feel that some of my paintings have quite a bit of drama in them.'

Mary-Annette's goal was to convey feeling and movement in her work. She never painted from photographs: 'My claim is that it's very difficult to get that movement unless you're looking at it.' Painting on location, Mary-Annette developed a fast and loose style: 'A sort of enchantment comes over me and I work very quickly ... so if you ask me how did I get this or that effect, to tell you the truth, I simply don't know and I've never known.' What John Singer Sargent wrote about the watercolours of Hercules Brabazon could equally apply to Mary-Annette's work: 'Immediate sensations flower again ... with a swiftness that makes one forget that there has been a medium.'

Mary-Annette Hay painted for the sheer love of it. She reflected, 'Perhaps I'm fortunate in that I haven't actually earned my living selling pictures because I possibly wouldn't sell many although I'm very touched when somebody buys one. I hope that that's what they liked about it - that in it they could sense my excitement over the drama of the subject.'

Auction of Mary-Annette's Watercolours

Mary-Annette's grandfather, Byron Brown was her mentor. He started commercial broadcasting in New Zealand, was a politician, developer and a leading light in the town of Otaki. He donated land for the Otaki Health Camp. Between 1932 and when it closed in 2018, the camp was a key contributor to nationwide efforts to provide mental and physical healthcare for children. The site includes a Rotunda building which now has category 1 heritage status. Friends of the Otaki Rotunda are working to preserve the building. Mary-Annette, now a lively 97-year-old, has donated 41 of her own paintings to be auctioned as a fund-raiser.



Mary-Annette Hay, *Coming home*



Mary-Annette Hay, *Wellington Harbour*



Mary-Annette Hay, *Near Waikanae*

Auction details

Date: 5pm Monday 1 May 2023

Venue: The Lightspace Gallery in the NZ Academy of Fine Arts Gallery, 1 Queens Wharf, Wellington

Format: It will be a silent auction. A reserve price will be put on each painting and bidders will write offers on a card beside their paintings of choice. At the end of the evening the person who has written the highest amount on each card will win that painting.

Please note: Watercolour New Zealand members interested in attending the auction and meeting Mary-Annette should register their interest with the Chair of Friends of the Otaki Rotunda, Di Buchan - di.buchan.nz@gmail.com or 027 683 0213. Due to restricted space, numbers will be limited to 100. Further information will be provided to registrants once the details of the evening are firmed up.

Paintings shown are not in the auction.

Judges' comments on the winning paintings, Winsor & Newton Summer Competition

1ST PLACE: (cover picture)
Chris Greenslade,
December Evening at Waitarere Beach

This painting epitomises the ability of watercolour to depict light and atmosphere. The low horizon is an effective compositional device in what is essentially a sky painting. The figures on the beach add interest to the scene, as well as providing a focal point. The colours are well chosen, and a limited palette contributes to the painting's effectiveness. An evocative watercolour that captures the mood of a summer evening at the beach convincingly.



2ND PLACE: Min Kim, *The Rest*

This dramatic watercolour, notable for its painterly execution, is an object lesson in bold, loose painting. Vibrant complementary colours have been applied using strong, energetic brushwork. There is great light on the boat and the sea. The reflections have been beautifully executed. A fine example of confident *alla prima* watercolour painting.



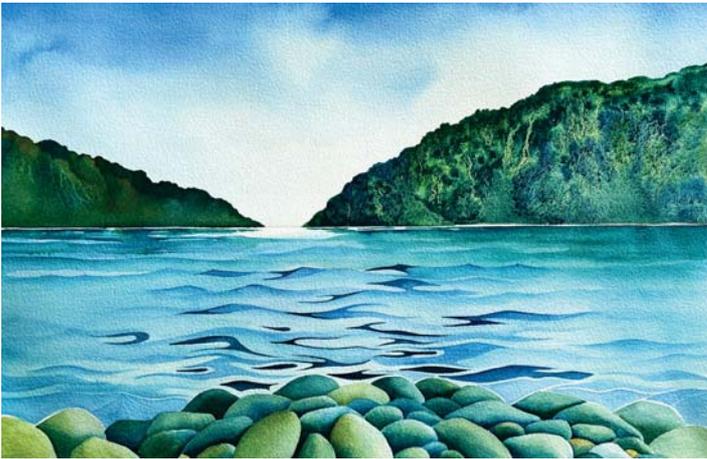
3RD PLACE: Jacky Pearson, *Summer Grazing*

This painting, depicting a typical rural New Zealand scene, is notable for its original composition. Strong diagonal bands of contrasting tone turn what might otherwise have been a standard depiction of grazing sheep into an arresting image. The foreground grass is convincingly painted, but not overstated. The tree branches, as well as being interesting shapes in themselves, contribute to the composition by leading the eye towards the sheep at the focal point on the skyline. A strongly painted, striking watercolour.

Other entries of note chosen by the judges



JieYi Liang, *A Summer Day in Hamilton Garden*



Raewyn Harris, *Lakeside Dream*

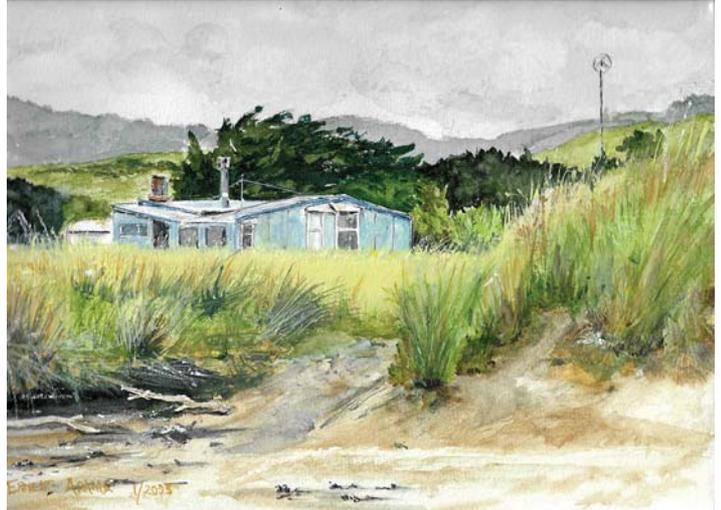


Marina Waller, *Summer surf*



Virginia Zhou 周

Virginia Zhou, *Abstract seascape*



Ernest Adams, *Summer days at Flat Point, Wairarapa*



Pauline Hailwood, *Wonderful Weeds of Summer*



Yvonne Geeraedts, *White cliffs, Taranaki*

Albert Walsh (1859-1916)

A Homegrown Talent

By JOHN TOFT

'No other artist succeeded so well in painting New Zealand mountains and bush as Alfred W. Walsh, who, alone among the leading artists of these years, had no experience abroad ... the example of Walsh does make it possible to say that a talent such as his, drawing its strength from familiar surroundings, could reach maturity in New Zealand, and would, almost certainly, have suffered fatally from transplantation.'

Letters and Art in New Zealand, E. H. McCormick, 1940

Early life in Dunedin

Alfred Wilson Walsh was born to Irish immigrant parents on 26 July 1859 at Kyneton, Victoria. Five years later the family left Australia for New Zealand, settling in North Dunedin where Walsh spent his childhood.

When Walsh was in his mid-teens his father abandoned the family and returned to Australia. Shortly afterwards Walsh joined the Public Works Department as a junior assistant draughtsman. After work he attended evening classes from 7 to 9pm at the Dunedin School of Art, where he was taught by David Con Hutton, a Scottish artist who had been brought out to Dunedin to set up the school.

Walsh was a promising student and in 1878 Hutton offered him a teaching position. This gave him more time to spend on his own painting, especially during the school holidays. Walsh became a working member of the Otago Society of Arts and began exhibiting at their exhibitions.

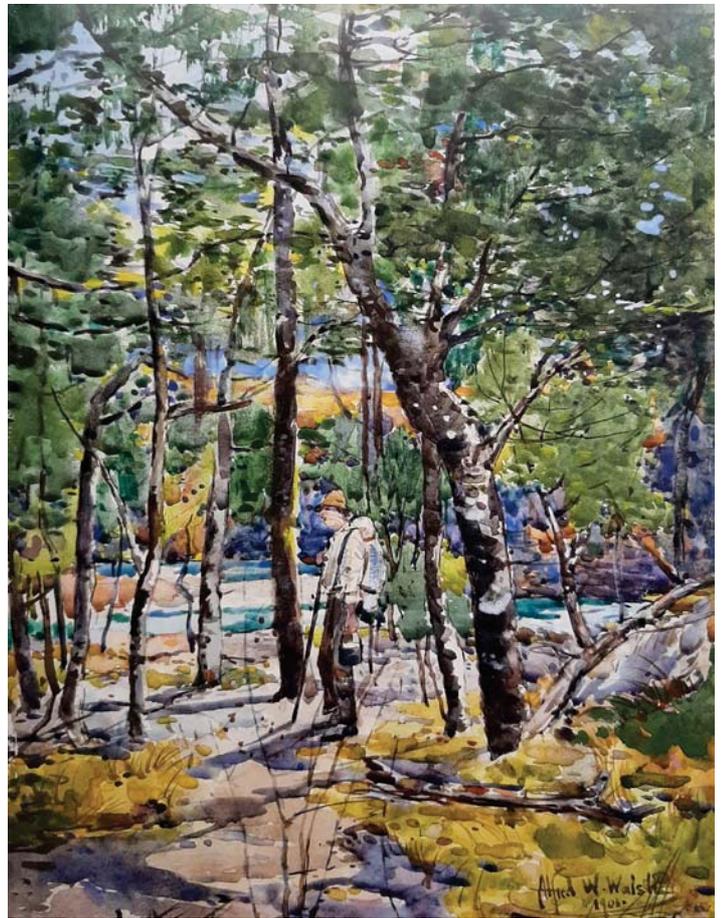
In early 1883 Hutton was instructed by the Otago Education Board to reduce expenditure. He was forced to shed staff and Walsh lost his job. He returned to his old position at the Public Works Department, painting in his spare time.

Teaching at the Canterbury College School of Art

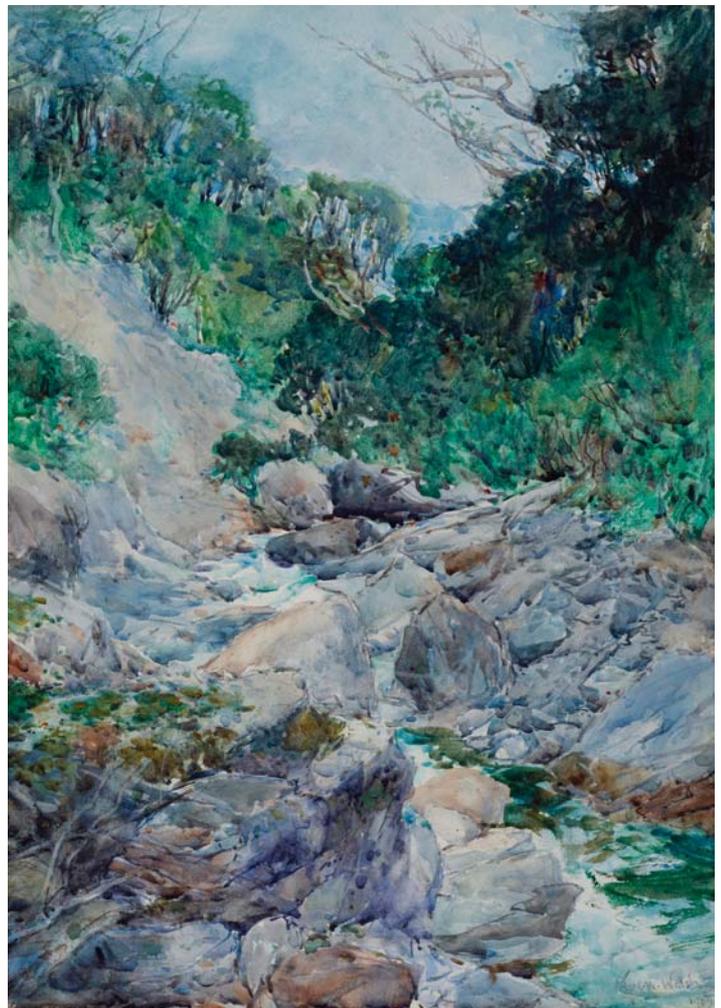
When an assistant position at the Canterbury College School of Art came up, Walsh applied for the job. Although he had no formal qualifications other than his time at the Dunedin School of Art, with Hutton's support he was appointed. In 1887, at the age of 28, Walsh left Dunedin for Christchurch.

He was to teach at the Canterbury College School of Art for the next 24 years. William Wauchop, who knew Walsh during his latter years at the school, described him as 'a picturesque figure, tall and handsome with blue eyes that betrayed his Irish breeding and almost prepared one for his loud outbursts of merry laughter. He had a keen sense of humour and greatly appreciated a funny story, especially his own. The Maoris he befriended called him 'the funny man.' He was genial and chivalrous but as ingenuous as a child.'

Soon after arriving in Christchurch, Walsh became a working



Alfred Walsh, *In the Bush*
Auckland Art Gallery Toi o Tamaki



Alfred Walsh, *An Alpine Stream, Otira*
Museum of New Zealand Te Papa o Tongarewa

member of the Canterbury Society of Arts and got to know the prominent members of the city's art scene. He appears not to have got on with Van Der Velden, who muttered 'Irishman' whenever Walsh's name was mentioned. Walsh referred to Van Der Velden as 'that Dutchman.'

Walsh's love of nature predisposed him to plein air painting from an early age. As a child he sketched and painted the area around his North Dunedin home. Later, as well as weekday evening classes at the Dunedin School of Art,

he also attended Hutton's Saturday outdoor painting sessions. In Christchurch, Walsh first explored painting locations close to the city. Later he travelled further afield, camping and painting on location at Arthur's Pass, Otira and the West Coast, and eventually, Marlborough and Wellington. He developed a close friendship with W. K. Sprott, also originally from Dunedin, whose love of nature was equal to his own. Sprott became Walsh's dearest friend and inseparable painting companion until his premature death from tuberculosis in 1893.

In the summer of 1890-91, Sprott and Walsh travelled by steamer to Kaikoura – the road was not yet built – where they camped and painted. Neil Roberts, former Director of the Robert McDougall Art Gallery, wrote 'Kaikoura was a revelation to Walsh and there he found his spiritual home. The mountains, sea and bush – the elements of nature that attracted him most – were together in one place and there were also the Maori villages that greatly interested him.' Walsh returned to Kaikoura almost annually for twenty-one years and always thought it was the place that he would finish up.

During his time in Christchurch, Walsh developed a national reputation. He began exhibiting throughout the country – with the Otago and Canterbury Art Societies, the New Zealand Academy of Fine Arts, and the Auckland Art Society. His paintings were selected for the Centennial International Exhibition in Melbourne in 1888, the New Zealand and South Seas Exhibition in Dunedin in 1889-90 and the New Zealand International Exhibition in 1906-7.

Constructive Dismissal

Walsh's friend and colleague George Herbert Elliott resigned as Head of the Canterbury College School of Art in 1905. He was replaced by Robert Herdman Smith, who subjected Walsh to what today would be regarded as constructive dismissal. When salary increases for staff were announced in 1909, Walsh's salary



Alfred Walsh, *Low Tide Kaikoura Coast*
Christchurch Art Gallery Te Puna o Waiwhetu

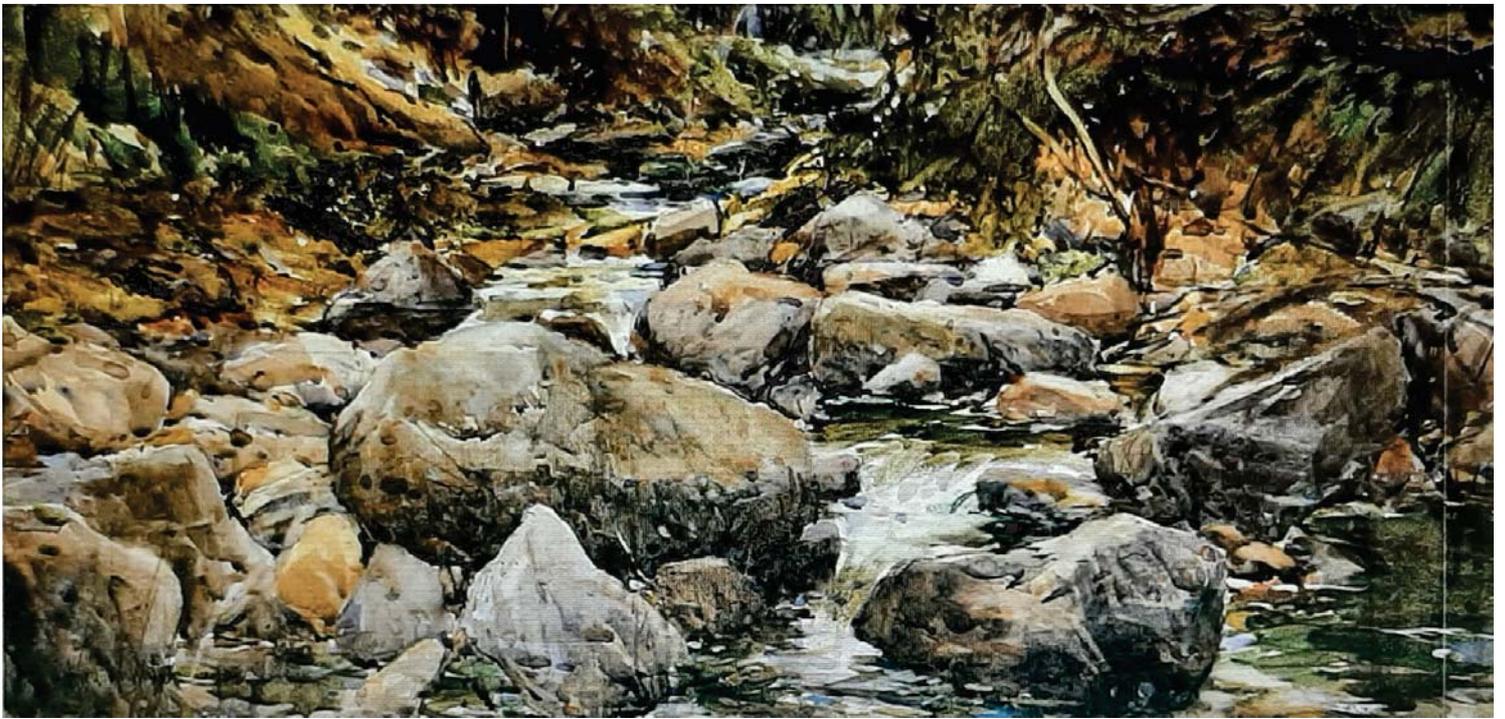
was left unchanged, although younger, less experienced tutors were being paid 25% more. Walsh wrote to the Board of Canterbury College pointing out that his salary had not changed since 1894 but he was working more hours. To add insult to injury, while Herdman Smith was away in Europe, Walsh, as Senior Assistant Master, was obliged to take on his duties as Director without extra pay. The last straw was when Herdman Smith advised in December 1910 that the Canterbury College Board had decided to reduce both Walsh's teaching hours and his salary. Walsh wrote to Herdman Smith offering to resign if the Board granted him six months leave of absence at his current salary. The Board agreed to his request. At the age of 52, after 24 years at the School of Art, Walsh found himself facing a somewhat precarious future: he was unemployed and dependent on a small pension plus any additional income he could earn from painting sales.

Walsh was not a great teacher. Nevertheless, many of his former students, among them Sydney L. Thompson, Leonard Booth and John Cam Duncan, held him in high regard. As Neil Roberts wrote, 'It was through his example as an artist that inspiration came for his students and that may have been more important than the exactness of his teaching practice.'

Final Years in Auckland

Walsh had lived most of his life with his mother, who died of cancer in 1909 at the age of 85. In 1911, he sold his property in Christchurch and moved to Auckland where he had developed a close relationship with Emily Conolly, a 56-year-old spinster. Both had cared for aging parents who were now deceased. They married on 26 March 1912.

Emily, the daughter of a Supreme Court judge, was relatively



Alfred Walsh, *Stream with Boulders*. University of Canterbury School of Fine Arts

well off. The couple lived in her house in Parnell. Freed from work commitments and financial concerns, Walsh was finally able to devote himself to full-time painting.

But this situation was to be relatively short-lived. For many years, Walsh had been a heavy drinker - he took a stone flask of whisky with him when he went out painting. Early in 1915 he was diagnosed with cirrhosis of the liver. While on a visit to Tauranga the following year he was admitted to hospital where he died on 10 September 1916.

Walsh's passing was mourned by many of his former students, colleagues and fellow artists. One of his former students, Sydney Lough Thompson, was away in France at the time. At a civic reception held in his honour when he returned to Christchurch seven years later, Thompson paid a special tribute to Walsh: 'There are some familiar faces missing in the gathering. One, in particular, is the late A. W. Walsh whose work I always admired and whom I believed to be a genius.'

Walsh's Place in New Zealand Painting

Opinions about Walsh's place in the history of New Zealand painting vary. In *New Zealand Painting an introduction* by Gordon H. Brown and Hamish Keith and *A Concise History of New Zealand Painting* by Michael Dunn, Walsh rates only brief mentions where he is damned with faint praise.

More comprehensive and positive assessments of Walsh's importance can be found in *Two Hundred and Forty Years of New Zealand Painting* by Gil Docking, who calls Walsh 'one of the finest watercolourists that New Zealand has produced', and in Christopher Johnstone's *Landscape Paintings of New Zealand*, which features Walsh's painting *Low Tide at Kaikoura*.

Stewart Maclennan, former Director of the National Art Gallery, himself a notable watercolourist, penned a concise and perceptive summary of Walsh's achievements: 'He never travelled abroad. He avoided the romantic and popular aspects of the New Zealand scene, his output was limited, and he worked almost entirely in watercolour. Yet he stands out as an

artist of very rare quality whose lasting worth becomes more and more recognised. He succeeded in capturing the spirit of New Zealand without resorting to any of the obvious devices, and his watercolours are rich in feeling but never sentimental.

Walsh's work is distinguished from that of his contemporaries by his purity and clarity of colour, the directness of his touch, and a unique ability to translate each passage of his composition into a personal and vital idiom. To try to analyse his technique would be like pinning down a butterfly, for Walsh was, as Constable would have put it, a natural painter.'

John Cam Duncan, a frequent painting companion, wrote 'sometimes watching him, the dark beard and kind eyes, bent over his work I wondered if the picture he was working on would ever arrive. Over the paper with its chaotic mass of flowing colour - he was a wet worker - his brushes guided by instinct, genius - I know not what - darted here and there designing, taking out, putting in all those telling blobs of colour which went into making one of his exquisite landscapes. Yes, they just grew and he, Walsh himself, could never explain how he did it.'

At a time when other artists deemed it necessary to go overseas, Walsh found his inspiration close to home. Noted Australian artist Sir William Dargie wrote that the unique nature of New Zealand's light posed 'a depictive problem which has exercised the minds of New Zealand artists since the first Europeans came to the country and which has had a profound effect on the development of its landscape painting.' Camping on location amidst the mountains, the bush, and the coastlines that he loved to paint, Walsh came up with his own solutions and, as Leonard Booth wrote, 'produced painting that made manifest to an astonishing degree a spirit of the subject.'

Alfred W. Walsh was truly a homegrown talent.

Review: Carterton Paintaway

In December North and South Islanders participated in another successful Paintaway, this time in Carterton and the surrounding Wairarapa. We were especially happy to have our Patron Adrienne Pavelka join us.

On Friday evening we gathered at the Carterton RSA for a drink followed by a very tasty buffet meal, well catered by the Club. We were reacquainted with and welcomed the new painters and partners. A Paintaway event can be daunting for first timers though the camaraderie soon makes everyone comfortable.

The drizzle and cold wind cleared by lunchtime on Saturday. Some of us spent the morning painting up a storm in the Carterton township before heading east to Stonehenge Aotearoa for a sunny afternoon's sketching. Once again we enjoyed refreshments and convivial company at the Value Café courtesy of Pavithra. A beautiful evening was spent eating à la carte at the popular Gladstone Inn.

We enjoyed sunshine for our Sunday sojourn in Jacky Pearson's picturesque organic garden. Adrienne and Jacky each gave a demonstration of watercolour technique, appreciated by all. There were opportunities to paint farmyard animals, a challenge in itself! A pop-up exhibition of over 50 paintings in the RSA dining room drew the locals into see our efforts and sales were made. Dinner that evening was a delicious Mexican buffet at the RSA, followed by a poetry reading by John Howell.

On Monday after meeting for coffee most drove south to paint the dramatic coastline, Ngawi Beach and rusty bulldozers, and the Cape Palliser Lighthouse, while a couple of us went down to Lake Ferry to spend a divine day in the sunshine painting the cliffs and the Lake Ferry inlet. Dinner that evening at an Indian restaurant in Carterton saw the end to another successful Watercolour New Zealand event. Thank you to Charlotte and Pavithra for their time organising the event. - Libby Kemp



Miriam Busby busy in the shade in Jacky's garden



Debbie Emslie and Sandy Kincaid at Cape Palliser Lighthouse



Richard Hall and Kay Leather kindly allowed painters free entry to Stonehenge Aotearoa for the afternoon.



Andrew James and Pete James painting at Ngawi

Outdoor painting week 6 - 10 March

We are repeating our success from 2022. We will email everyone each day before 8.30am to confirm the meeting place. If the weather is unkind we will cancel. Each day we will head to a spot in the greater Wellington area and vary the scenery with beaches, boats, boatsheds, city, harbour, bush and rivers.

Venues include: Lyall Bay, Atatürk Memorial, Wahine Park, Gear Homestead, Pukerua Bay, Oriental Bay, Chaffers Marina, Solace sculpture, Days Bay, Seaview Marina and Akatarawa River at Karapoti, Upper Hutt.

Each morning we will meet at 9.30am to paint, stop for lunch around midday and visit a cafe or enjoy a BYO picnic. In the afternoons we will paint until 4 pm.

You can join on any or all days as suits you. Last year some members came from afar to join us. If you are interested in joining us please email bookings@watercolournewzealand.nz to register and we will send you the details.

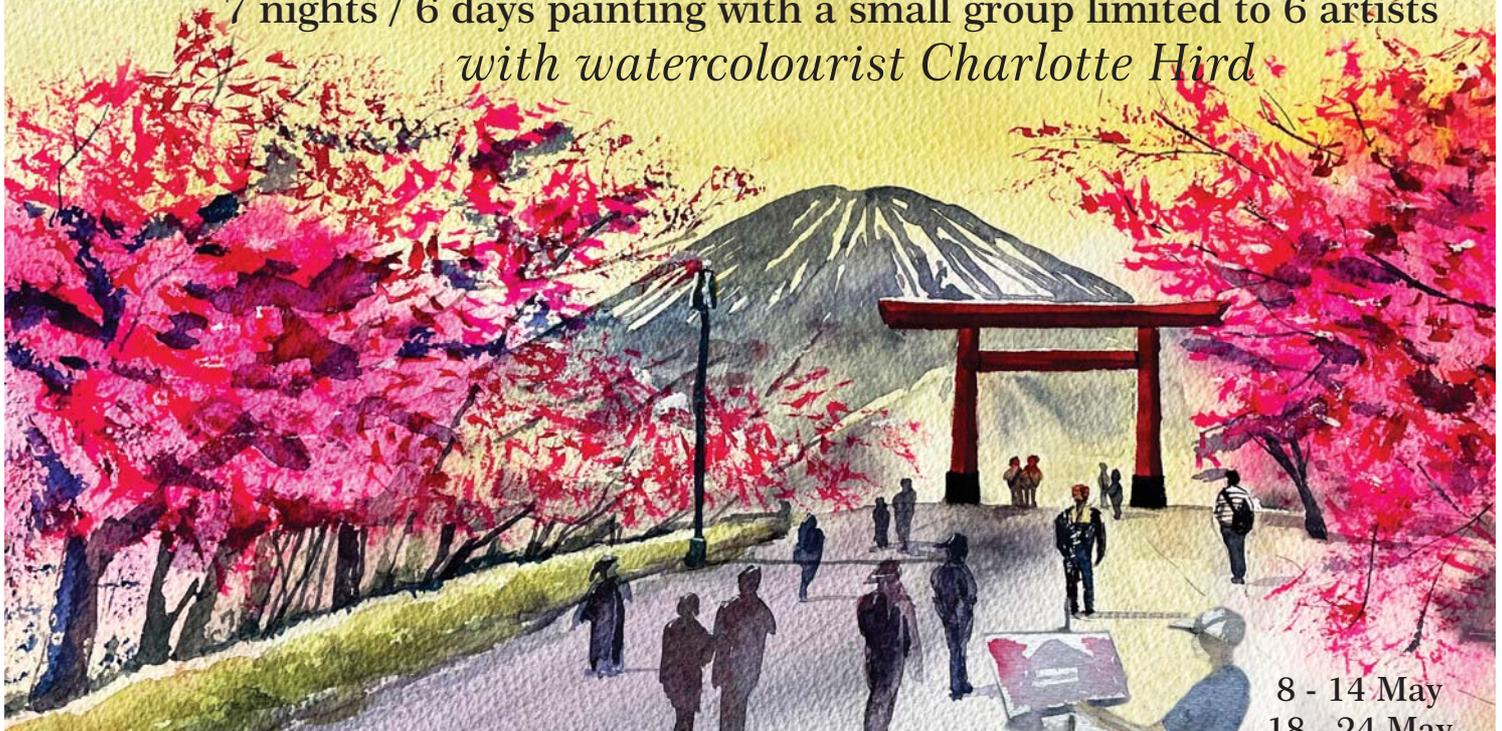
Gear: Be prepared to carry your equipment for 200 - 300 metres when required. Chair/stool, tripod/support, hat, long-sleeved shirt, sunscreen, board, paper, brushes, paints, water container, water. Drink and lunch when BYO.

This is a free event, just register your interest by email to be notified each day of changes due to the weather or circumstance.

Co-coordinators: Charlotte Hird 021-373 887 and Sue Wild 027-444 8865 - plus other committee hosts.



Outdoor painting tour, Hokkaido in May 7 nights / 6 days painting with a small group limited to 6 artists with watercolourist Charlotte Hird



In May 2023 Charlotte will host outdoor painting tours to Hokkaido, Japan. Advance your skills amidst a variety of exotic scenery and a unique culture. Charlotte and Dean will host four people in their modest, traditional suburban home in Otaru. Spring brings glorious cherry blossoms to Hokkaido – the famed Sakura.

We offer a 6-day programme, transporting you in a comfortable seven-seater van. We'll visit and paint temples, shrines, torii gates, blossoms, rice paddies, lakes and mountains, beaches and the famous Otaru Canal. You'll have expert tutoring, eat delicious Japanese food and experience a slice of Japanese life. Non-painters are welcome.

8 - 14 May
18 - 24 May
NZ\$1,500 pp
TWIN SHARE
includes: meals,
accommodation,
transport, tuition, wifi
Inquiries: 021373887
charhird@gmail.com

Upcoming Workshops

Four Day Workshops with Chan Dissanayake: Mastering the Mystery of Watercolour

Dates: 25 – 28 March, 9am – 5pm

This class is fully booked

2023/1

Dates: 30 - 31 March and 1 – 2 April. 9am – 5pm

This class is fully booked

2023/2

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

One Day Workshop: Fearless drawing with Pen & Watercolour

Class 2023/3

Tutor: **Andrew James**

Dates: Sunday 7 May 2023, 9 am – 5 pm

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

Class level: Suitable for beginners and experienced painters

Student fee: \$95

"I take a bold approach: I draw in pen without using a pencil first. This leads to "mistakes", which I embrace and enhance. In this workshop we'll cover techniques for fearless drawing. We'll do some exercises for line quality. We'll learn to let go of the worry of mistakes by using them to advantage. I'll present simple principles that help add the third dimension to the page. And you don't have to think about the rules of perspective! With a limited watercolour palette, we'll bring these drawings to life. You'll add colour and shadow. We'll discuss how fearlessness applies to plein air painting. Weather allowing, we'll go outside to draw and paint. Bring your paints, pens and paper. Leave your pencil behind.



The yellow house by Andrew James

To book a place in this workshop please email bookings@watercolournewzealand.nz

2 Day workshop: Watercolour Landforms

Class 2023/4

Tutor: **Charlotte Hird**

Dates: 10am – 5:00pm Saturday 24 and Sunday 25 June 2023

Venue: Wellington Art Club, 27 Chelsea Street, Miramar

Class level: Early learners to experienced painters

Student fee: \$200

Dramatic landforms catch the eye and intrigue me to capture the forms in watercolour. Learn how to capture the light on the ridges and define the dark valleys filled with shade.

In this two day workshop you will use the core techniques of watercolour to paint landforms. We will refresh our knowledge of washes and edges, then use them to create four beautiful landscape paintings.

By the end of the weekend you will be able to:

- use a variety of washes and edges in your paintings
- use wet into wet techniques
- achieve spatial depth in your landform paintings

Students bring brushes, palette, paints and six A3 sheets of 300gsm.



Aoraki dusk by Charlotte Hird: exhibited and sold at Splash 2022

To book a place in this workshop please email bookings@watercolournewzealand.nz

Weekend Workshop: Step by step Watercolour

Class 2023/5

Tutor: **Jacky Pearson**

Dates: 9:30 am–5 pm Saturday 19 and Sunday 20 August 2023

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

Class level: Beginners and early learners

Student fee: \$200 includes materials

Jacky Pearson tutors at venues across New Zealand and overseas. She has an excellent reputation as a teacher. This workshop provides step by step demonstrations with plenty of individual attention. Handouts and reference material are provided as well as 3-D teaching models. A range of topics will be covered, including colour mixing, composition, tonal effects, brush handling, drawing, and perspective.

Materials: All materials are provided. Come and have fun getting started or improving.



Point Wells Sunset by Jacky Pearson

To book a place in this workshop please email bookings@watercolournewzealand.nz

Monthly Outdoor Painting Groups

Wellington Group Sunday 10 am – 12 noon

Watercolour New Zealand is funding a tutor for each monthly outdoor painting session to help newcomers. Gear and watercolour techniques will be discussed during a demonstration for all those interested. You can watch and learn, then go and work on your own painting, with individual encouragement.

- 19 March **Chaffers Marina** – Herd Street, Wellington City
16 April **Alex Moore Park**, Bannister Avenue, Johnsonville
21 May **Marsden Village**, Karori Shops, Karori Road, Karori
18 June **Holy Trinity Anglican Church**, 638 Ohariu Valley Road, Ohariu

Painting will be followed by coffee/lunch in a nearby cafe.

If you would like to be on the **MPG mailing list** please email: info@watercolournewzealand.nz; Subject "Wgtn MPG mailing list"

Auckland Outdoor Watercolourists

Email **Elise De Silva** to find out more about this painting group elisedesilva@gmail.com

Canterbury Watercolour Plein Air Group

Artists of all levels most welcome. For events visit: www.facebook.com/groups/258405936508559 or email: Janey Thomas jethomasnz@gmail.com

New Plymouth Outdoor Painting group

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

Important Dates for your Diary

5 March **Watercolour New Zealand AGM**
3.30 - 5.30 pm Karori Arts & Crafts Centre

Join Zoom Meeting ID: 845 8033 5333 Passcode: 398149
<https://us02web.zoom.us/j/84580335333?pwd=SmlDdFlJczdZMndpMVFhQVlHUEJmZz09>

6 - 10 March **Outdoor Painting week, Wellington**
25 - 28 Mar **Chan Dissanayake tutoring Wellington**
30 Mar - 2 Apr **Chan Dissanayake tutoring Wellington**
21 - 25 April **Kaikoura Paintaway**

Welcome to our new members:

Joelle Gragilla – Wellington, **Judi Lapsley Miller** – Wellington, **Ernest and Jill Adams** – Upper Hutt, **Kristina Boese** – Hastings, **Wynn Ingram** – Waikanae, **Robbie Christiansen** – Blackhead Beach, **Charlotte Stewart** – Wellington, **Pamela Snow** – Wellington, **Lynn Pirrie-Smith** – Far North, **Lynette Stratton-Williams** – Whanganui, **Brian Williams** – Whanganui, **Deryn Hardie Boys** – Wellington, **Penelope Aston** – Whitianga, **Heather Baltzley** – Wellington, **Jan Hollway** – Auckland, **Joanne Keestra** – Orewa, **Kira Hill** – Wainuiomata, **Estelle Theobald** – Lower Hutt, **Gerard D'Mello** – Paraparaumu, **Elizabeth Yuill-Proctor** – Hanmer Springs, **Diane El-Ammar** – Christchurch, **Sarah Smith** – Auckland, **Lin Feng** – Mosgiel, **Marilyn Velvin** – New Plymouth, **Christopher Greenslade** – Hamilton, **Lynda Latimer** – Hamilton, **Nicki Heenan** – Auckland



Watercolour New Zealand Paintaway to Kaikoura, South Island Friday 21 - Tuesday 25th April 2023

We will have a long weekend to paint, enjoy the scenery in Kaikoura and the surrounding area 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. Kaikoura is a seaside village on the east coast of the South Island with spectacular mountains, coastal scenery, boats, birds, seals, farmland and the ANZAC parade.

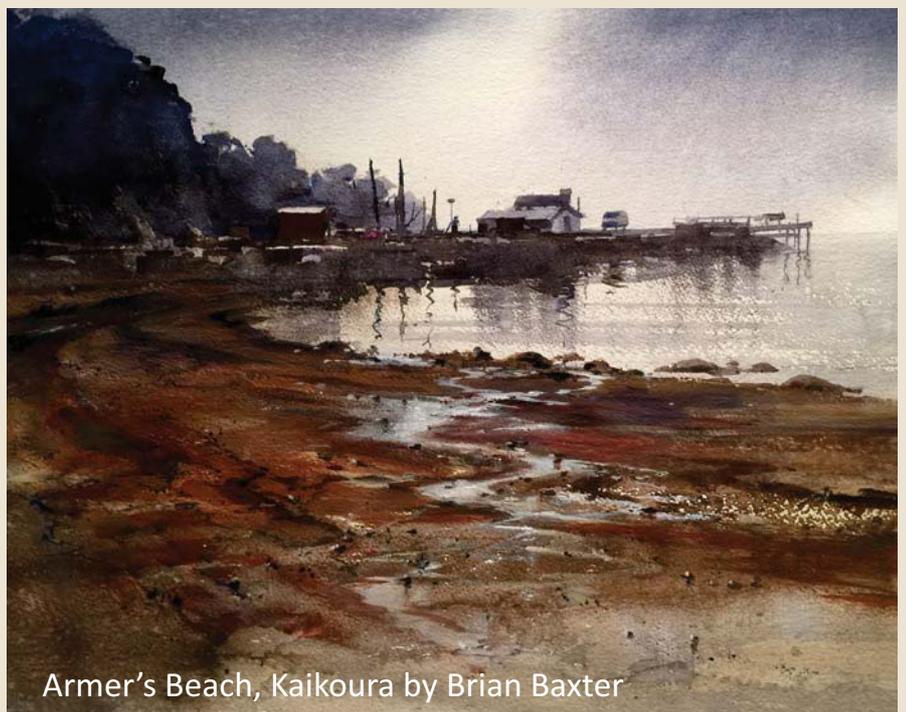
Artists must be subscribed members of Watercolour New Zealand to attend.

Please register by 7 April 2023

Register now:

bookings@watercolournewzealand.nz

subject line: Paintaway Kaikoura



Armer's Beach, Kaikoura by Brian Baxter