



# WATERCOLOUR NEW ZEALAND Inc.



Winsor & Newton Summer Competition Winner  
*Harum Scarum* by Amanda Brett



## Newsletter 187 March to May 2022

### Inside this issue

Go Green tutorial Page 4

Summer Competition Page 8

Susan Worthington Page 10

Workshop with Jacky Page 15



*Birchville Akatarawa* by Phil Dickson



*Swimming in the Waitemata*  
by Elise De Silva



*Rhododendron 'Purple Splendour'*  
by Susan Worthington



*Mangahao River, Wairarapa* by Jacky Pearson

## From President Hannah Martis

It has been another busy summer! The Ōakura Paintaway went ahead in early December, unfortunately with a lot of rain, but there's nothing like a wet-in-wet watercolour painting, right? The Christmas party and outdoor painting group day was also wet, but nonetheless a pleasant wrap up to the year.

We have run the third Summer Competition sponsored by Winsor & Newton. Well done to all who entered. The sharing of our work is a great inspiration. An exhibition or, as in this case, a flow of paintings on social media always reminds me why I love watercolour and enjoy being part of the artist community. The diversity of styles reflects how we paint from our hearts; the range of inspiration broadens my world perspective; the level of skill inspires me to keep practising and the variety of techniques keeps me constantly learning. Congratulations to the winners!

The committee is planning a full year of events, kicking off with another outdoor painting week. After several postponements we are pleased that Min Kim's figure workshops will go ahead at the end of February and will be followed by further workshops. Wellington is hosting the 2022 Aotearoa New Zealand Festival of the Arts. As part of this event Watercolour New Zealand is joining other clubs in a special exhibition *Whakahoā* at the NZ Academy of Fine Arts from 20 February to end of March, and in May the autumn Cheviot Paintaway. Watercolour New Zealand's membership continues to increase. As the committee are volunteers, we always appreciate assistance from members at activities and events.

Finally, after two years of having the honour of being your president, I am standing down. Although I feel I have not been able to bring to the role as much as I would have liked, I have very much enjoyed my time and I'll be supporting the next president to take up the baton by continuing as an active committee member. A HUGE thank you to the committee for their support. It has been a weird couple of years with the global pandemic and a challenge to navigate. Without a strong committee I would not have been able to make the tough choices, innovate and learn as much as I have. We remain in good hands with the committee carrying forward and I am confident the future is colourful and bright.

**President:** Hannah Martis  
**Vice Presidents:** Chriss-Ann Menzies  
Marianne Linton  
**Newsletter Editor:** Charlotte Hird 021 373 887  
info@watercolournewzealand.nz  
**Treasurer:** Jill Hartstonge 04 5676938  
jillhartstonge@xtra.co.nz

### We welcome new members

#### Annual subscription:

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

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

To join please complete the online form [www.watercolournewzealand.nz](http://www.watercolournewzealand.nz) – Membership page. Alternatively print out the form, complete and post to: Membership, Watercolour New Zealand, PO Box 33088, Petone, Lower Hutt 5046. **We no longer accept cheques. Please pay online**

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

To be listed in the Artist Directory on our website: go to [www.watercolournewzealand.nz/membership](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. Email Charlotte with your ideas and articles: [charhird@gmail.com](mailto:charhird@gmail.com).

## Introducing Committee member Vivian Manthel-French

I live by the beach on the Kapiti Coast surrounded by the beauty of sea and land. I have the freedom and constant joy to explore, sketch and paint it. Favourite subjects are the hills, the wild golden fields, and the Waikanae Estuary, which I have painted from Paraparaumu, Waikanae and Otaki where the river meets the waves and the stony beach. From my window I paint the moods of Kapiti Island with sea and sky. I work in my studio from sketches, drawings and photographs to develop my response to subjects, working with watercolour on paper as well as mixed media, often on larger canvases.

I am a life member of Watercolour New Zealand. I was an early member of the Wellington Society of Watercolour Artists founded in 1975, and president from 1983-88. Now here I am again on the committee!

Painting has been my career. I combined it with designing and making theatrical costumes, which I consider moving art works. Wellington was my home. In later years I divided my time between London and Raumati. Working and exhibiting on both sides of the world has given me many opportunities. I am now settled in Raumati, and until two years ago I returned to Europe for a month each year.



Vivian

## Painting Greens

Edited by Sue Wild

I was astonished when, at one of my first committee meetings back in 2007, someone suggested that we should not arrange a painting trip to the Wairarapa in spring because it is too green! I learnt swiftly that some artists don't like green and some will not use it at all.

Art history tells that ancient civilisations had difficulty creating a durable green pigment, until synthetic dyes were produced in the 18th century. Green is the colour of nature, health, environmentalism, 'Go!'. In contradiction it is also the colour of sickness and envy. Even Kermit said *"It's not easy being green."*

I asked three of our experienced artist members for their advice on mixing and using the colour green.

### Brian Baxter

In perusing a selection of paintings on my studio walls I am surprised to find most of them contain very little green and several none at all. Why? I don't really know, because there are beautiful greens, some directly out of the tube and some from random mixing.

To the artists reading these columns I would certainly not claim to be able to give advice about colour mixing generally, especially with greens (and ESPECIALLY with watercolours). But apparently I am not the only one who has found green a challenge and hopefully my experience may be of some help or interest to others similarly challenged.

I personally have tackled greens in various ways, the first being the cowardly answer of eliminating it completely or nearly completely, substituting it with other more "suitable" or "easy" colours. The second is to modify it slightly, pushing it sideways on the colour wheel, one way or the other, until I have a more pleasing combination of colours.

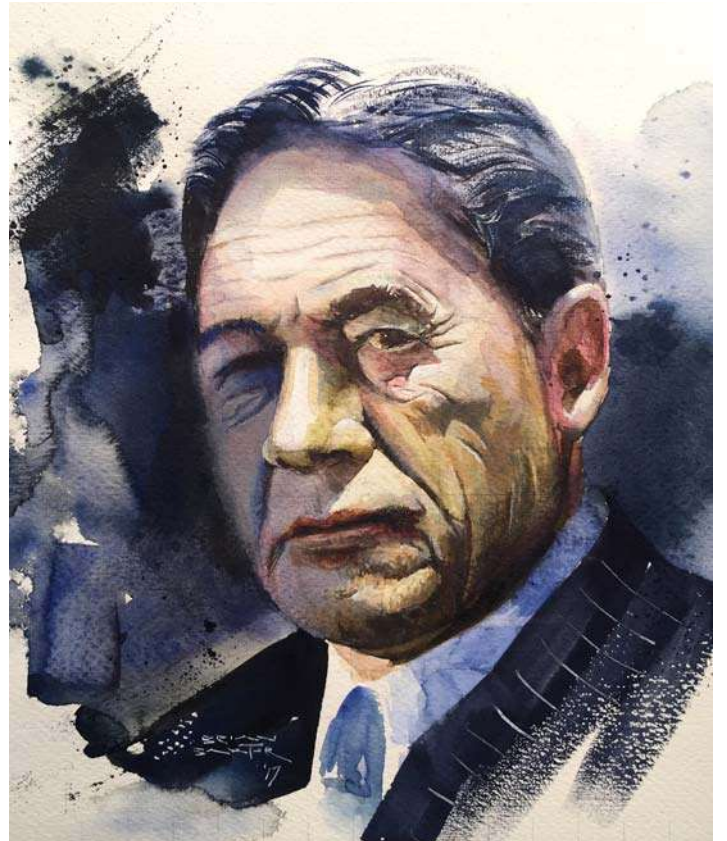
The third is just muting it, depending on its importance in my overall composition. This, of course, can lead to a lifeless painting, which may be safe but not very exciting.

The fourth is to dive bravely into the yellows and blues and reds and browns and purples and oranges etc. and just see what happens! Sometimes it will be a disaster, but sometimes wonderful greens and magical analogous or complementary hues can emerge!

I have found that unexpected colours, including green, can occur in unexpected places, for instance in portraits, in skies, in shadows, in still lifes, in water etc. as well as more commonly, of course, in foliage. I wish I was able to master the trick of pulling them all together successfully on one blank sheet of paper!



*The Greta Valley* by Brian Baxter



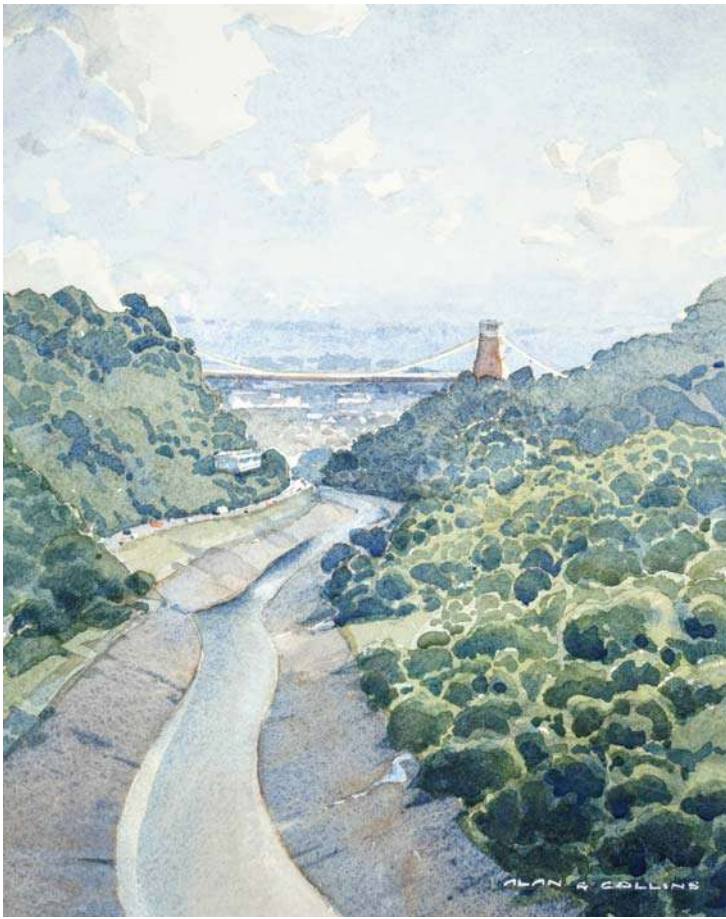
*Winston Peters* by Brian Baxter



*Dog* by Brian Baxter



*Gino* by Brian Baxter



*The Clifton Suspension Bridge, Bristol* by Alan Collins



*Tis the Season* by Alan Collins

## Alan Collins

Firstly, may I introduce you to my paintbox. It's white plastic (no corrosion) with space for 12 whole pans. The only colours I use are Winsor Yellow, Winsor Red (avoiding the cadmiums), Alizarin Crimson, Winsor Blue (red shade), Ultramarine Blue, Cobalt Blue, Yellow Ochre and Burnt Sienna.

I don't have green in my paintbox. I mix it. I do have a tube of Viridian for early morn or evening skies or when painting English subjects. I tell this to all and recite it to myself: "Paint what you see, not what you think you know". My paper: only 640 gsm Arches cold pressed. It is expensive but it takes a beating, scrubbing, lifting out, doesn't wrinkle and can be held by the corner while painting! Cheap paper is useless. When buying, purchasers expect permanence and should receive it.

Important in a scene is the amount of sun and where the light is coming from - conditions that come together to make an irresistible subject to paint. I find our hills to be a sort of khaki colour although during this summer more Yellow Ochre (Oh, my poor lawns). So let's get into it. Screw up your eyes until you can see only the basics - almost a visual coroner's report on the scene. Look, observe. I use no camera, no photos. When mixing your first wash, introduce some granulation. Granulation occurs when, in a wash, certain pigments separate and dry to look just like the texture of our hills - manuka, beech or even gorse. Set the paper flat to dry. The heavy pigments fall into the valleys of the paper and the peaks of the paper starve.

Ultramarine and Burnt Sienna granulate like crazy and to a lesser extent Cobalt and Yellow Ochre. It's not the colour I'm looking for, it's the granulation. Add colours to make the wash a similar colour to your subject.

Now the shadows: I see a bluish tinge in outdoor shadows, especially bush, and blue adds distance. Mix that magic colour using Ultramarine and Burnt Sienna, quite watery and a touch of something else to adjust the colour. Holding your paper at about 45 degrees, paint the shadow pattern as you see it. The effect is quite remarkable. The top of the shadow will starve and the base will be

stronger. Here are some examples to illustrate this.

If you are a beginner, have patience. If I make it sound 'easy peasy', it's not, but after 90 years of watercolouring, I am beginning to get this wonderful medium to do as I wish.

Good luck, have a go. Alan.

# Phil Dickson

## Green – how to manage it

There has been much literature about artists' fear of painting greens, and indeed if not handled with care they can look more awful in a painting than other colours. For landscape artists the problem is so often the sheer quantity of green in the subject! Fields, trees, hills. The best way to approach the subject is to see it in light and shadow, appreciating that tones are more important than colour. That is why plein air painting is so important; you observe nature first hand.

If there is lots of green in your subject, observe carefully the light and shade and the effects on colour of items in the foreground and how their tones and colour change as they recede into the background. Note that greens are no longer green in the distance. Remember, paint what you see, not what you know, or rather what you think you know! These observations apply to any colour, but greens are probably the hardest to manage.

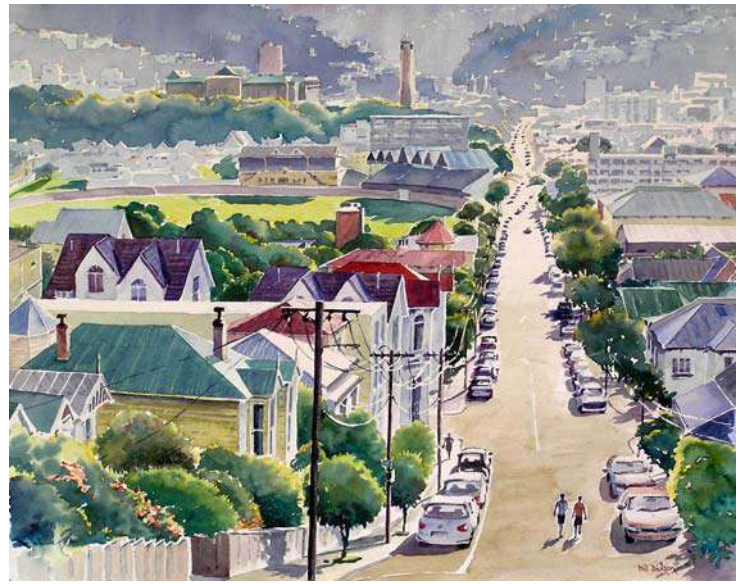
For example if you were painting a subject featuring trees nearby and hills in the distance in bright conditions the trees in your foreground may look green. You may know that the hill in the distance is covered in forest, (maybe even the same types of trees as in your foreground). Therefore they are the same green, yes? Do they look the same? Even assuming the forested hills are catching the same light as the foreground, the tone and colour will be altered by the affects of the atmosphere between the foreground and the distance. As items recede into the distance they become lighter and usually more bluish, especially the greens. The tones when the atmosphere is dull or in shade change colours completely adding more challenges.

But to paint landscapes convincingly, observe nature first hand.

Trees, foliage and grass nearby in sunny conditions reflect lots of yellow. Any modification to these yellows can be by adding a little yellow ochre or orange, or if a hint of green is justified, add either a tiny touch of green or blue. Often the top edges of foliage catching the sun take on bright yellow. The body of green within foliage is frequently an olive green.

In more recent years I have taken to having greens in my palette to supplement the blues and yellows. I find that I get best results by mixing greens from blues and yellows rather than using proprietary greens straight from tubes or pans. Colours such as Phthalo Green and Emerald are the most difficult when replicating nature; Hookers, olive and light greens are easier. But invariably even resorting to a proprietary green needs some mixing modification.

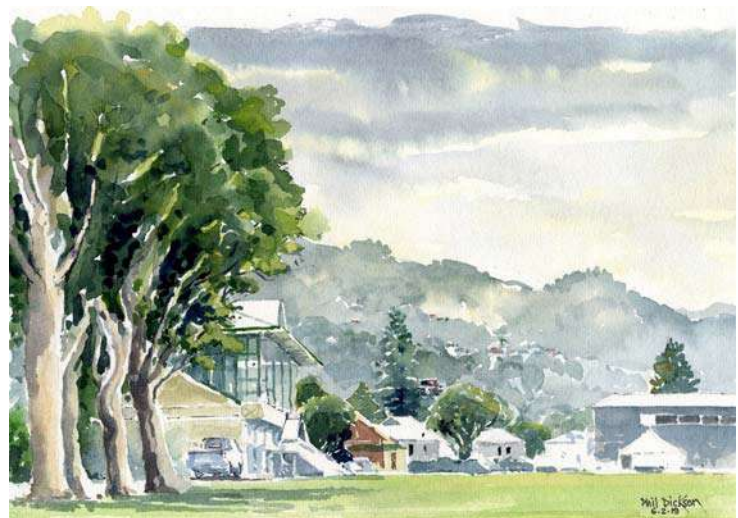
So I often use Cadmium Yellow, (or Cadmium free yellow) as the base of high-lit 'greens', sometimes with orange. For bulk tonal greens, one of my favourite mixes is Prussian Blue and Yellow or Gold Ochre. Other blues I occasionally add to the mix are Phthalo and Cerulean. Another colour to add sometimes to the 'greens' is red. For deep shadow areas add Indian Red. Every painting experience needs individual attention, so the above mixtures are only a guide.



*Beyond the Basin* by Phil Dickson



*Birchville Akatarawa* by Phil Dickson



*Hutt Recreation Ground* by Phil Dickson

The golden rule is always paint what you see, not what you know, or rather, what you think you know.

Phil

# How to make an Easel Tray for plein air painting

By Pete James

All watercolour artists accumulate painting gear. I guess we are all looking for that device or product that will give us the "magic edge". However, I have observed that the better the artist, the less equipment they carry. So, is much of what we accumulate unnecessary?

I am no exception; I could open a sizeable shop with my now unused equipment purchases!

However, some equipment is vital and effective. One item that has made a dramatic improvement in my outdoor painting life is this clip-on tray that will fit almost any lightweight easel. It holds palette, brushes and water in a convenient place. Although the original design is not mine, I have developed a couple of modifications. Many painters have asked where I got my tray from. I made it for myself and have made several for artist friends. They are either unusually polite, which I doubt, or have found it as useful as I have, as they are all effusive in their praise. The newsletter editor, the politest of those friends, asked me to contribute an article.

## Materials List

- Base: Light plywood about 4-5mm thick, dimensions 400 mm x 300 mm (I used a piece of sign-writer's board which is plastic).
- Risers at the back: 15mm thick plywood, 400 mm long x 40 mm wide. This will be cut into two pieces 137.5 mm long.
- The rails on the sides: timber batten 15 mm x 15 mm x 650 mm long. Again, this will be cut into two short pieces.
- About 8 small screws and some epoxy glue (Araldite or similar).
- Some lightweight bungee cord and clips.

You should be able to get all these materials at your local hardware store.

## Cutting and assembly (Photos 2,3 and 4)

The dimensions given for the base are my recipe and that size fits most easels. I suggest you start by making a template of stiff cardboard to ascertain the size to fit your easel. You may need to modify the size of the holes for the easel legs (shown as 25mm diameter) and the height of the riser at the back (I use 40mm). Do not worry about getting the tray to sit level on the easel, in fact a small tilt towards the operator helps with water drain.

Basic woodworking tools are required to drill and cut out the base panel. If you do not have these, you will probably know someone who has or a local joinery workshop would take 5 minutes and a plate of scones to do it for you.

Glue the risers along the back of the base. I find it easier to glue and screw the full 400mm piece of riser along the back of the previously cut-out base, and then cut the 125mm gap afterwards. I cut my risers with a fancy shoulder for looks and weight reduction but that is not strictly necessary.

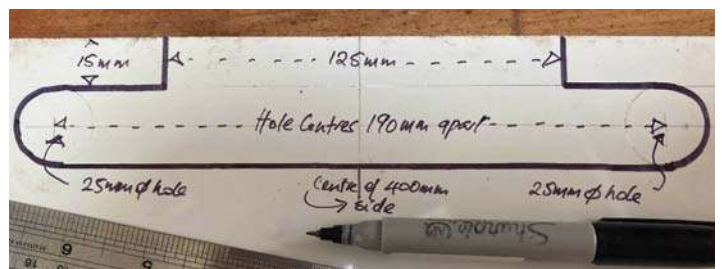
Cut the rails to length, allowing a small overhang at the front of the tray to accommodate the bungee cord. Glue the side rails to the base.



Materials List



Cut Materials



Dimensions for cut-out in base



Assembled Tray

Drill small holes at the front of the rails and thread the bungee through as shown. The ends of the bungee can be either looped and knotted or finished with a clip at either end.



**Using the Tray**

Put up your easel and fit the tray over the two front legs, so the legs sit through the cut-out. Slide the tray down to a snug fit, with the risers resting against the backs of the legs. Secure the ends of the bungee cords to the lower front easel legs.

The bungee cord will stiffen the assembly and secure it in a breeze. The bungee across the front of the tray will hold brushes, sponge etc in place. I secure my (square-sided) water container to the outside of the tray with a bulldog clip. Bulldog clips may also be used on the side rails for other items.

**Extras**

You can increase the dimensions of the tray however remember you will have to carry it! I find the size shown is big enough without being cumbersome.

You can, of course, cut a hole in the tray for a water container. You can finish off the woodwork with sandpaper and a light coat of varnish, if you wish.

And now of course you will have fewer hassles and be able to focus on the one thing that will give you that real "magic edge".... painting, painting, painting, and then painting some more! There is no product or device that is a substitute for practice!

But wait! .... Just saw this amazing brush online! .....

Pete James





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




**First five subscribers get to win a goodie bag worth \$250 as shown above.**

**SUBSCRIBE FOR \$30 AT**  
<http://thenzartist.co.nz/subscribe.html>

**20%<sup>OFF</sup> ALL**

**Schmincke** HORADAM AQUARELL



**NEW**  
 Schmincke Horadam Watercolour set  
 18 x Half Pans  
**20%<sup>OFF</sup>**



**NEW**  
 Schmincke Horadam 'Super Granulation' Watercolour sets 'Tundra' & 'Forest' 5 x 5ml tubes  
**20%<sup>OFF</sup>**

SALE ENDS 4/4/22

AUCKLAND HAMILTON  
 WELLINGTON CHRISTCHURCH  
[www.gordonharris.co.nz](http://www.gordonharris.co.nz)



# Winners of W&N Summer Competition

*From the judges....*



**Harum Scarum by Amanda Brett – 1st Place \$300**

A beautifully composed work of art which evokes the feeling of summer holidays near the water. You are drawn into the picture which tells a story. The more you look the more you see. Extremely skilful use of watercolour. Lovely harmonious colours with fluid under-washes.



**Swimming in the Waitemata by Elise De Silva – 2nd Place \$150**

A show stopper and an amazing work of art with a great depth of colour and realism. This is a well executed portrayal of a girl swimming on a bright sunny day, picking up all the nuances of the water and the light reflecting off it.



**Spring Maintenance by Peter Winnington – 3rd Place \$75**

The joys of prepping a yacht for the summer have been expressed well with the use of lively colours and the action the artist has competently captured. There is a happy spontaneity and a looseness in the brushwork used.

*Thanks to ....*



**1264 FABRIANO**  
watercolour pad

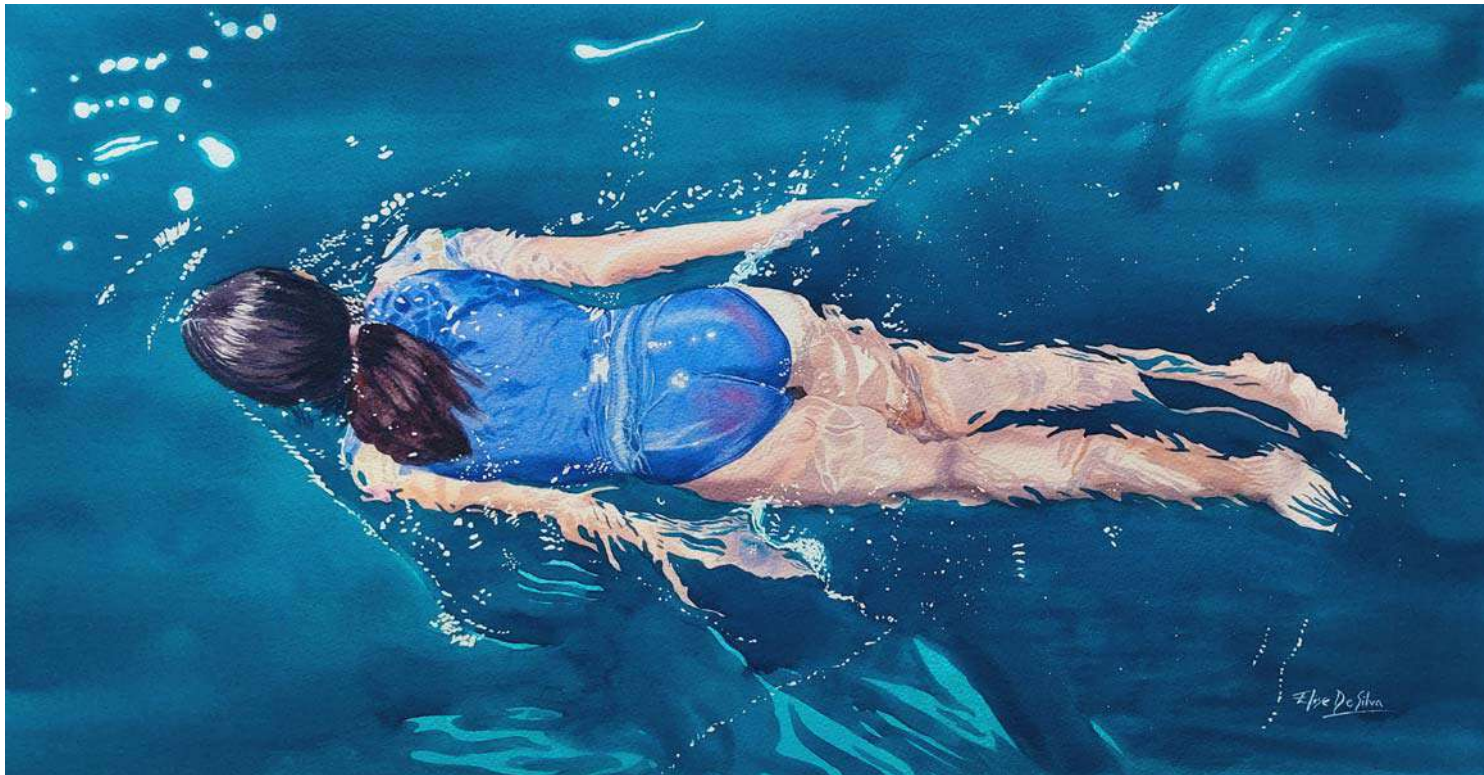
Made with 25% cotton for good wet-strength. Features a 300gsm cold press surface of exceptional quality: absorbent, but not too much, resistant to scratching. Not only does it enhance the vibrancy of the colours, it is very forgiving while enabling all lifting and scrubbing techniques.

test packs available!

Email your name and address to [info@jasco.co.nz](mailto:info@jasco.co.nz) with the subject "1264 Watercolour Pad" for a free sample pack.



**2nd place – *Swimming in the Waitemata* by Elise De Silva**



**3rd Place – *Spring Maintenance* by Peter Winnington**



## Flowers, florilegia, Pukeiti & Susan Susan Worthington

### Botanical Watercolour Artist

A personal tribute by Claire Clark for Susan Worthington who passed away in February 2022

Ten years ago Susan Worthington's botanical painting of the orchid *Cymbidium* 'Summer Splash' was so exquisitely beautiful that it took my breath away. Just as beautiful is Susan's painting of *Rhododendron superbum* when it bloomed at Pukeiti Gardens, Taranaki.

I have loved the works of all botanical artists since first meeting Nancy Adams at the National Museum in the 1980s and then Nancy Tichborne, Sue Wickison and Susan Worthington, who were our guest artists at *Diamond Jubilee Splash* in 2012. Each artist had had 'a brush with royalty' and it was a glamorous evening at the New Zealand Academy of Fine Arts when the Governor-General opened the exhibition. During our conversations, Susan drew me into her wondrous world of

florilegia - their purpose, the artists, the books published by Addison Publications, and her insights into HRH The Prince of Wales' love of watercolours and gardening. In 2009 Susan had afternoon tea with HRH at Highgrove and presented her artworks for *The Highgrove Florilegium*. When the *Financial Times* (2011) wrote, "Something as special as *The Highgrove Florilegium* should surely come along just once or

twice in every lifetime" - for Susan, the opportunity did come twice - with *The Transylvania Florilegium*. These artworks mark Susan's standing as an internationally recognised botanical artist.



Diamond Jubilee emblem

#### The early years

Susan Worthington was a Taranaki girl, born in Stratford in 1944. Both her mother and grandmother were gardeners, and Susan sketched and painted from a young age. She had her first art lesson aged 12 but was a mature student when she enrolled for formal art training. In 1987 she graduated with Distinction from Whitecliffe Art School, and in 1992 graduated with a BA in English and Art History at the University of Auckland and a Diploma in Teaching at Auckland Teachers College. She had a career teaching adult art programmes.

Graham Smith, past Director of Pukeiti Gardens writes that Susan loved Pukeiti. "About 1979 we had flowered *Rhododendron protistum* for the very first time, after about 24 years from seed sowing, and we made a fuss in the local Daily News to bring people up to see it. That is when Susan and I first got to discuss painting the special rhododendrons of Pukeiti. Everything Susan did after that was the result of her becoming artist in residence for many years during the spring, staying at the old Pukeiti Lodge, where she painted on the big board table. She always insisted that visitors should be welcome to watch and



Susan at Pukeiti - Anon



*Rhododendron superbum* by Susan Worthington - Botanical Art Society of New Zealand and Space Studio & Gallery



Governor-General Sir Jerry Mateparae opening the exhibition  
- Alfred Memelink

ask questions often resulting in the work being delayed well into the evening!

Susan stayed at Pukeiti Lodge for several weeks at a time in order to be able to work 10-12 hour days. Her *Rhododendron* portfolio built up from there and each year I would find new species flowering for the first time to put in front of her. Often overwhelmed by these she would sketch and do colour swatches on the edge of the paper to come back later to finish them. It did not take long to build up more than 50 works and it was then that the idea of a book of the Pukeiti *Rhododendrons* materialised, developing later into an international publication *THE PUKEITI LARGE-LEAF RHODODENDRONS The Watercolour Drawings of Susan Worthington*. During Graham's visits to Susan's home in Waikanae, he catalogued her collection of about 200 botanical artworks. Graham felt privileged to have worked alongside Susan and reminisced that the best times were when he produced something out of the box, such as first-time flowerings, and he could see Susan's reactions! In the field he would take photographs, measurements and use colour swatches to get details of plants for her. They would discuss plant form and colour. Susan used colour to give depth to her paintings. She talked of a *rhododendron* as a being shaped like a ball with its colour a lot darker on the right hand side (see *Rhododendron* 'Purple Splendour') and its true colour in the middle of the plant.

#### Botanical Illustration studies

Botanical illustration became Susan's passion. In a Radio New Zealand interview (2012) she described what was involved. "Everything has to be measured; be precise; count the number of stamens; know what is happening with the end of the stem; know where this year's growth starts and last year's finishes; know the underside of the leaf ... and you have to work with dying models". She saw the role of the artist to then compose the drawing to give the plant the 'wow' factor on paper. As there were no botanical illustration courses in New Zealand Susan enrolled at English institutions. Her flights were a modest cost as her son was now a pilot for Cathay Pacific and her partner Max Kempson purchased a house-boat near the Thames for their home base in London. In 2001 she studied at West Dean College, in 2002 at Kew Gardens and in 2006 at the English Gardening School located in the Chelsea Physic Garden where she was awarded a Diploma in Botanical Painting with Distinction. She painted five *Rhododendrons* for her portfolio.

Meanwhile, she was receiving international recognition as a botanical artist. In 2003 she was selected to exhibit at the Royal Horticultural Society Show in London and awarded a Silver Medal for her paintings of New Zealand native plants from Pukeiti. Her painting of *Cyathea smithii* was purchased by Dr Shirley Sherwood for her collection. In 2004 New Zealand Post issued stamps and a First Day Cover featuring Susan's series of New Zealand-bred garden flowers. The stamps included Taranaki connections of *Rhododendron* 'Charisma' from Pukeiti and *Magnolia* 'Vulcan' bred by Felix Jury at Tikorangi. Dr Sherwood selected Susan's *Cyathea smithii* for the 2005 exhibition *A New Flowering, 1000 Years of Botanical Art* held at the Ashmolean Museum in Oxford and for the 2008 exhibition *Down Under Botanical Artists from Australia*



Susan with *The Highgrove Florilegium* - Claire Clark



*Rhododendron* 'Purple Splendour' Plate Number 84 by Susan Worthington from *The Highgrove Florilegium* published by Addison Publications. © A G Carrick



Photo - New Zealand Post

and New Zealand held at the Shirley Sherwood Gallery located in Kew Gardens, London. Susan won three more silver medals for botanical illustration at the BBC Garden World Shows held in Birmingham in 2005, 2008 and 2009.

Susan now had a large portfolio of botanical art with a focus on Taranaki plants. She held a solo show of 50 artworks at Puke Ariki in 2007 titled *A Passion for Plants – Botanical Paintings by Susan Worthington*. In 2009 *Worthington's Plant Portraits* exhibition was held at Tupare. In 2019 Susan selected 10 paintings for the exhibition *Pukeiti - The living Museum* and was artist in residence at Pukeiti. Susan continued to enjoy teaching and conducted workshops for the Botanical Art Society of New Zealand and Watercolour New Zealand. In her last email to me in January Susan was highlighting an area of difficulty that I should think about. She said, "I am including photographs of white flowers as they are the hardest to paint on white paper without them looking dirty."

### The Highgrove Florilegium

Susan described a florilegium as "a collection of flower paintings that record plants in a given period of time or place. It is like a historical time capsule and may record hybrid plants, which if they go out of fashion, can be lost". *The Highgrove Florilegium* project was created to celebrate the 60th birthday in 2008 of HRH The Prince of Wales. It became a seven year project involving 72 botanical artists from all over the world producing 124 paintings of the plants and trees growing in his garden at Highgrove in Gloucestershire. The project's panel of experts included representatives of the Chelsea Physic Garden who had seen Susan's 2006 *Rhododendron* portfolio and viewed her as a rhododendron expert. In 2007 she was back in New Zealand when she received a request to paint *Rhododendron* 'Purple Splendour' which had been one of the Queen Mother's favourites. It was still in flower at Pukeiti and she completed the painting. The panel deemed it "a most beautiful, sensitive and refined painting" and asked her to paint *Rhododendron* 'Scarlet Wonder'. She replied that they would have to wait until the end of the year as it was no longer in flower. When asked for a third painting she selected *Aesculus hippocastanum*, the English horse chestnut as she already had preparatory drawings. Susan, the only New Zealand artist selected for the project, was honoured in 2010 when the Taranaki Electrical Trust gifted *The Highgrove Florilegium* to the people of Taranaki. The two volume book set is in the Puke Ariki collection in New Plymouth.

### The Pukeiti large-leaf rhododendrons

In 2014 twenty-three of Susan's superb portfolio of large-leaf *Rhododendron* paintings were e-published internationally in *THE PUKEITI LARGE-LEAF RHODODENDRONS The Watercolour Drawings of Susan Worthington* by Addison Publications, London in association with The Pukeiti Rhododendron Trust Inc. New Zealand. Susan said that the paintings were produced in 2011 when she was snowed in at Pukeiti Lodge during one of Taranaki's coldest winters. Some of the species flowered for the first time and she had only hours to record their details before they spoiled in the heat of the lodge. The laundry became her cool room to store blooms.



*Phalaenopsis* 'White Angel' by Susan Worthington



*Tanacetum corymbosum* (L.) Schultz Bip. Plate Number 116 by Susan Worthington from *The Transylvania Florilegium* published by Addison Publications © A G Carrick

## Honour

Susan's contribution to art was recognised in 2013 when she was made a Member of the New Zealand Order of Merit for services in New Zealand as a botanical artist.

## The Transylvania Florilegium

Susan's next international project was an invitation to work on *The Transylvania Florilegium*, created by the Prince of Wales Foundation Romania. When HRH first visited Transylvania over 20 years ago he fell in love with this unspoiled area of Romania which is one of Europe's last medieval landscapes of meadows covered in indigenous wild-flowers. Lady Pearson, of Addison Publications, wrote that "When he suggested the project His Royal Highness said that the artists would need to visit. There is no other way to paint these wild-flowers. We arranged for a group of eight artists to visit Transylvania each year for five years. Susan was there in May/June 2015". The artists stayed in the Prince's properties which include guest houses. In the group photo botanist John Akeroyd is in the back row and Susan is seated far right. Susan contributed two paintings including the Caucasian daisy *Tanacetum corymbosum*. Her botanical paintings will continue to be exhibited worldwide in exhibitions of *The Highgrove* and *The Transylvania Florilegia*.

Sources: Susan Worthington, Claire Clark, Graham Smith, Lady Pearson, Pat Greenfield, Radio New Zealand Archives, Botanical Art Society of New Zealand, Space Studio & Gallery, and Watercolour New Zealand Archives.



Susan Worthington MNZM BA. Dip. A Hons. EGS .Dip Tchg Investiture 2013  
- Photo Government House



Botanical artists at Zalanpatak 2015 - Photo Addison Publications

## Whakahoa - Friends exhibit at The NZ Academy of Fine Arts

The Academy of Fine Arts invited friends to exhibit during February and March. Watercolour New Zealand purchased 10 metres of wall space and opened up entries to all on a first-in basis. In a matter of days the wall filled up with 27 paintings large and small from all over the country.

Sadly no opening event was held due to the on-going COVID situation but we encourage members and friends to visit the gallery to see the colourful display. Vaccine passes and a mask required to enter.



Vice President Chrissie Menzies admiring the Watercolour New Zealand wall at the New Zealand Academy of Fine Arts Gallery.

## Wellington Outdoor painting week Monday 7- Friday 11 March

We are repeating our success from 2021.

Each day we will head to a spot in the greater Wellington area but vary the scenery with beaches, boatsheds, city, harbour and bush.

Scorching Bay, Massey Memorial, Paremata, Plimmerton, Thorndon, Eastbourne and 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](mailto:bookings@watercolournewzealand.nz) to register and we will send you the details.

Charlotte and Sue

# Review: Oakura Paintaway

On Friday 3 December 34 watercolour artists and partners arrived in Oakura, a little surf beach village in Taranaki. We gathered in the kitchen area of the local motor camp. Charlotte Hird had cooked up a storm which was savoured by everyone. It was a great start to mingle and meet the artists. I was nervous as a newbie to Watercolour New Zealand and outdoor painting, but soon realised I didn't need to worry.

On Saturday we met at the camp again to discuss plans and painting locations. As it was a cloudy damp day, some stayed nearby to paint beachy scenes, but others ventured out to seek a spot with cover. Our creative minds were challenged not just on paper but how to paint comfortably in rain, how to see a subject from a car with fogging windows and intermittent wipers. At the end of the day we met in the Okato Hotel for dinner. The paintings were displayed. It was impressive to see everyone's work and the subjects they had discovered. This was a special and encouraging time of sharing. Dinner had the Christmas spirit and was superb.

The next day wind was added to our showery weather challenge. Many went to the lighthouse on Cape Egmont, a gorgeous spot, exciting in all weathers. Unfortunately, there was no mountain back drop but intriguing clouds instead. It was another session of indoor-outdoor painting. On the drive back I saw people painting on the road-side in Okato and thought "How cool is that!" Our evening gathering was at the famous Butlers Reef Restaurant. Our works were on display again and I was blown away by the variety of style in the lighthouse paintings.

The rain really settled in. Some people went home and the rest of us met in the Okato hall. Charlotte and Libby hung an exhibition of our paintings for the locals to admire. It was a nice opportunity to paint together before saying goodbye and going our own ways.

All up it was a great weekend, meeting and painting with lovely fellow watercolour artists. A huge thanks for all the hard work, encouragement and inclusion from Libby and Charlotte. I can't wait for the next Paintaway.

Yvonne Geeraedts



Dinner and a pop up exhibition at Butlers Reef



Cape Egmont Lighthouse by Jacky Pearson



The other lighthouse by Pavithra Devadatta



Pop-up Exhibition in Okato Hall



# Upcoming Workshops

## Weekend Workshop: Step by step Watercolour

Class 2022/3

**Tutor:** Jacky Pearson  
**Dates:** 2–3 April 2022  
**Times:** 9:30 am–5 pm  
**Venue:** Karori Arts Centre, 7 Beauchamp Street, Karori, Wellington

**Class level:** Beginners and early learners  
**Student fee:** \$190 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.



*Mangahao River, Wairarapa, NZ* by Jacky Pearson

**To book a place in this workshop please email [bookings@watercolournewzealand.nz](mailto:bookings@watercolournewzealand.nz)**

## Weekend Workshop: Edges & Washes

Class 2022/4

**Tutor:** Charlotte Hird  
**Dates:** 26–27 June 2022  
**Times:** 10am–5:00pm  
**Venue:** Wellington Art Club, 27 Chelsea Street, Wellington  
**Student fee:** \$180

Successful watercolour painting is all about control of the pigment, the amount of water in your brush and the moisture on the paper. Only practice can deliver good control of these elements. To make this practice fun we will use vibrant colours and make beautiful edges and washes to build form. This is a two day workshop to practise the core techniques of watercolour and to use these skills in a series of paintings. We will paint flowers, trees, people and landscapes.

This course is suitable for beginning students and those looking to further develop their watercolour skills. Please bring your own watercolour paints, palette, brushes and 10 sheets of A4 300gsm watercolour paper.



Charlotte uses an overhead camera projected onto a 42 inch TV to demonstrate washes and edges techniques.

**To book a place in this workshop please email [bookings@watercolournewzealand.nz](mailto:bookings@watercolournewzealand.nz)**

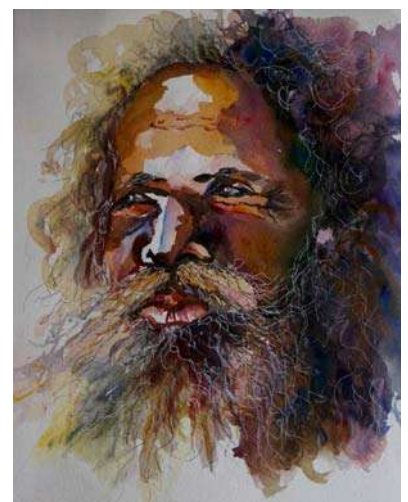
## Obituary for Margaret Brown



Margaret passed away peacefully at Coastal Villas Care Centre, Raumati Beach on Monday, 17 January 2022, at the age of 75 years. She had been a member of Watercolour New Zealand since 2011. Margaret was both a regular exhibitor and demonstrator at our Splash exhibitions. Her paintings were notable for the individualism of her style and her often quirky take on the subjects she painted. She was also an active member of the Kapiti Arts Society, Kapiti Camera Club, Mana Arts Society, Linkline Group, Friendship Force and U3A.

Originally from the south of England, Margaret was an intrepid traveller who explored many destinations throughout the world. It was on one of these trips that she photographed a skinny Buddhist monk wandering in the Thar Desert in north-west India. She used this as reference material for her painting, *Desert Wanderer*, which won the Gordon Harris Online Competition in 2014.

We will miss Margaret's contributions to our exhibitions and extend our condolences to her family.



*Desert Wanderer* by Margaret Brown

# Monthly Outdoor Painting Group

## Wellington Group 10 am – 12 noon

- Sunday 20 March St Gerard's Monastery, 75 Hawker Street, Mt Victoria with lunch at Beach Babylon
- Sunday 17 April Cummings Park, 1 Ottawa Road, Ngaio
- Sunday 15 May Frank Kitts Park (south end looking over the rowing club), Jervois Quay, C.B.D.
- Sunday 19 June Royal Port Nicholson Yacht Club, Oriental Parade, Oriental Bay.

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

## Important Dates for your Diary

- 6 March @2pm Watercolour New Zealand AGM live or join us on Zoom WNZ AGM  
<https://us02web.zoom.us/j/84180143918>  
Meeting ID: 841 8014 3918
- 7 - 11 March Outdoor Painting Week, Wellington
- until 22 March *Whakahoā* at NZ Academy of Fine Arts
- until 25 April Rita Angus at Te Papa
- 6 - 10 May Paintaway Cheviot, North Canterbury
- 2/3 April Step by Step Workshop with Jacky Pearson
- 25/26 June Washes & Edges with Charlotte Hird



Pavithra painting outdoors in January

## Welcome to our new members:

**Richard Hall** - Auckland, **Jane Tian** - Auckland, **Estelle Fraser** - Wellington, **Elise De Silva** - Auckland, **Colin Maclaren** - Alexandra, **Kathie Napier** - Feilding, **Virginia Zhou** - Auckland, **Eliza Xu** - Wellington, **Sandy Kong** - Arrowtown, **Cassie Callard** - Lower Hutt, **Jane Divett** - Hamilton, **Sue de Berry** - Waikanae, **Florence Gao** - Auckland, **Liz Johnson** - Wellington.

## Rita Angus exhibition at Te Papa until April 25

### Free entry

It is a rare and wonderful opportunity to immerse yourself in




the art of one of the leading women artists of 20th Century New Zealand, brought together from galleries and private collections. Angus was dedicated to painting all her life. Her feminist and pacifist ideas and her love of life shine through in her work. 70 of her works have been collected, around half of them being watercolours. They are a mixture of landscapes, rural and urban, botanical works, self-portraits, and portraits of close friends and family members.

*"I've tried through the medium of paint to express.... how simple and wonderful life is."* Rita Angus, 1944

Inviting you for Online ZOOM classes with

- 5x2-hour lessons on a Wednesday fortnightly
  - (Sessions: 6am, 11 am and 7 pm)
- plus a follow-up article of the lesson and a private critique

 A bird's eye, clear view directly over my easel  
To book/more [jacky@jackypearson.co.nz](mailto:jacky@jackypearson.co.nz)

## Jacky Pearson



*A loner before the storm* by Jacky Pearson



WATERCOLOUR  
NEW ZEALAND Inc.

Watercolour New Zealand  
Autumn Paintaway to  
Cheviot, North Canterbury  
Friday 6 - Tuesday 10 May 2022

Members and partners are invited to join a Watercolour New Zealand Paintaway to Cheviot, North Canterbury. We will have a long weekend to paint, enjoy the scenery at St Anne's lagoon, Mt Beautiful vineyard, Gore Bay 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.

Cheviot is a small village, north of Christchurch, near the eastern coast with views from the mountains to the sea.

Paintaway artists must be subscribed members of Watercolour New Zealand.

Please register by 20 April 2022

For further information email

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

Subject line: Paintaway Cheviot