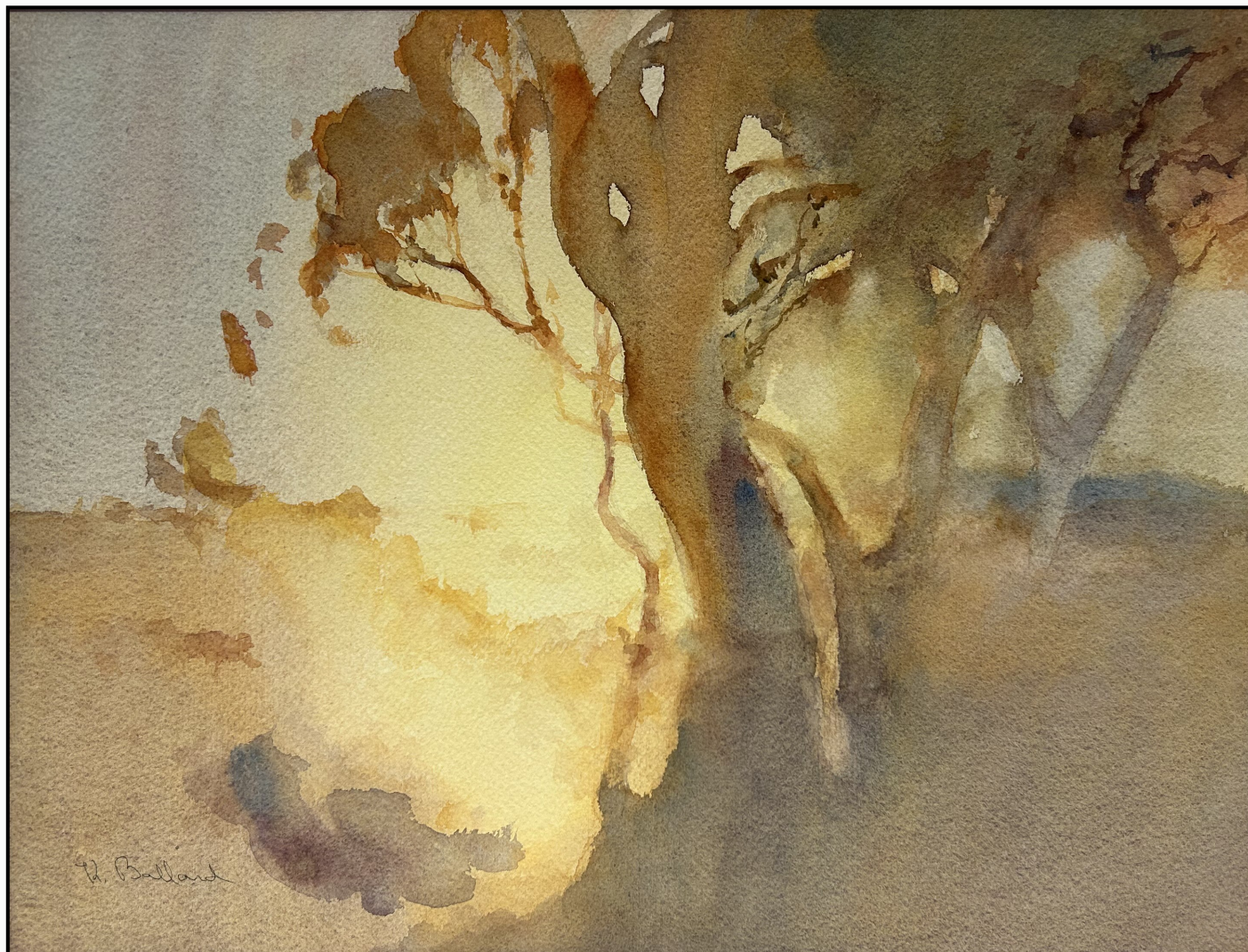


WATERMARK



"Day's End, Keith S.A. 2007" by Kath Ballard OAM

*Founding Member and Past President of
The Watercolour Society of Victoria*

*View one of this highly regarded artist's luminous original watercolour
paintings at the WSV 50th Anniversary Exhibition 17th—27th May 2024*

***QUARTERLY JOURNAL OF
THE WATERCOLOUR SOCIETY OF VICTORIA Inc.***

January—March 2024



WATERMARK



"Normanton 1973 " by Kenneth Jack AM MBE RWS AWI

*Founding Member, Past President and Patron 1981— 2006
of The Watercolour Society of Victoria*

*View a stunning original watercolour painting by
our most highly decorated member at the
WSV 50th Anniversary Exhibition 17th—27th May 2024*

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YOUR CONTRIBUTION

Watermark is the members' journal and we attempt to provide articles that reflect the members' interest. This is best achieved when members contribute. You too can become a contributor to the Watermark Journal.

Forward your text and images to:
brendainnesart@gmail.com

Disclaimer: The opinions, comments and information contained in the Watermark journal are not necessarily those of the Watercolour Society of Victoria, its members or advertisers and are provided by way of casual information only. Accordingly those opinions, comments and information should not be relied upon and the Watercolour Society of Victoria makes no representation as to the accuracy and reliability of the information, data or other content of the Watermark Journal.

WATERMARK

From the Editor's Desk

Hello Members,

Happy New Year to all WSV members and I hope you had a relaxing and restorative holiday period with lots of inspiring images to translate into a work of art for selection into the WSV 50th Anniversary Exhibition: Luminous—see page 19 for more details. Apologies to **Yesim Gozukara** who was not acknowledged by the editor as the Winner of the Aerial WSV Challenge and to **Wilma Green** who was mistakenly credited with the winning painting: "Sedimentation on the Earth"..... WSV members who attend the 2024 AGM will have the pleasure of watching **Yesim** demonstrating her talents. Speaking of the AGM, there are 3 inserts in this issue of the magazine: A nomination form for the WSV Committee, your subscription renewal form and the AGM Agenda. Contact the Secretary if you have not received them.

Mention of the subs renewal—why wouldn't you wish to belong to such a vibrant art community as the WSV with all the activities and regular arty news updates you can access?

Thanks go to the talents of this issue's contributors: **Jeannine Desailly, George Haddon, Ev Hales, Lynn Kennedy, Maureen Lynch, Jenny Mountford, Maxine Wade and the members who had news to share on page 4—5.**

I look forward to including your images and articles in the next issue of Watermark

I hope you enjoy reading your magazine.
Brenda Innes, Editor

A warm welcome to the following new WSV members:

**Brenda Ibels
Joanna Shannon
Worawuth Srakeo (Thailand)
Joanna Thorold
Simon Whitehead**

*We look forward to seeing you at
our monthly meetings*

VALE

*It's with great sadness the WSV acknowledges the
passing of esteemed Life Members,*

**Reg Cox
Harold Farey**

Sincere condolences on their loss to their families & friends

From the President's Brush



Dear Members,

2024 is a significant year for the WSV – we are turning 50. Half a century of people, artistic endeavour and passion for the watercolour medium that fascinates us all. I have had the opportunity to read through some of our past newsletters and documents and it makes for fascinating reading. We have had some giants in the watercolour world as part of our membership. Truly significant artists in our Australian art heritage across the mediums as well as world renowned artists amongst the top names in the world at their artistic peak.

One of the advantages of living longer, whether personally or as a group is gaining a wider perspective which is not always possible when younger. This group has nurtured members who are still, decades later, active participants and as health permits still involved. I have been reminded when researching our history for the celebrations to be held in May about some of the aims and ideals of this group in the past and we have the opportunity to recalibrate as we step into the next decade.

The group had a strong emphasis on educating members about past artists and those working internationally and interstate. We still do this as well as encouraging our up and coming artists. Because of living in a different digital world, we can more easily 'see' what others are doing that wasn't possible 50 years ago. I will give a glimpse of several of the very early members. This will introduce our newer members to some of the artists I revered as I started my journey.

Check out pages 6 –7 for a look at **Reg Cox, John Borrack** and **Kathlyn Ballard**. Sadly, as you can see from the Vale on page 2, the society lost 2 Life members in **Reg** and **Harold Farey** in late December. Both members made significant contributions to our Society.

After a fabulous 2023 I am looking forward to my final year of the 3-year term most WSV Presidents undertake and as such am keen to prepare the next leader for this great opportunity. Being involved can be challenging but the rewards and friendships are immense. As Kath Ballard, one of our founders said " ..the artists in the past were encouraged to "Give Back' to the group as a way of acknowledging the input from others..." Indeed, when WSV formed (and The Australian Guild of Realist Artists' at the same time) it was all about mutual support for artists and establishing standards and expectations for artists with group support. We now have bodies like NAVA (The National Association of Visual Artists established in 1983) but artists still exist in a fairly lonely work place and having others to talk to and ask, "How did you handle that?" is huge and not to be underestimated.

As this new year starts after several extremely traumatic turbulent years, I trust that we can breathe a little easier and respect each other as individuals and celebrate each other's achievements. **Kath Ballard** also had words about artists and competition.

But what is immensely pleasing is the richness of the experiences that have been associated with our members, whether at memorable meetings, gatherings of like minded people at exhibitions to peruse and explore what has been created, at an event painting in the company of colleagues, spending time over a glass of wine in the evening after a paint out or while drinking a hot drink when out painting in the freezing cold. We have shared and are still sharing a creative pursuit that involves chasing pigment suspended in water across a flat surface to entice the viewer to see something that isn't real as they look in wonder at what the paint has allowed them to 'see'.

It really does not get better than that.

So, this year is going to be about sharing that creative buzz with colleagues, friends, strangers and hopefully enticing the next generation of watercolourists to join this wonderful journey that has enriched our lives beyond description.

WSV President: Ev Hales

PRESENTING A SPECIAL ART EXHIBITION & SALE

"GOOD VIBRATIONS,"

Impressionistic works from near and far by David Taylor AMIEVAS, Diana Edwards AGRAF and Tom Tyrell including works from the Bass Coast, Tasmania and further afield.

**OPEN DAILY
10AM – 4.30PM**

This year's exhibition will be officially opened by **Wayne Degenhardt** at 2pm Saturday 30th December.

Saturday 30th Dec to
Sunday 28th Jan 2024

A good reason to visit "The Island" is to see this exhibition by high profile WSV members, **Di Edwards** and **David Taylor—Ed**

Below: resident cartoonist, George Haddon has humorously hit the nail on the head again!

ILUKA
STUDIO GALLERY

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Members' News

Congratulations to the WSV members on these pages who have achieved success with their artworks. Don't forget that prizes are like hen's teeth—very rare, so don't be too modest to send a winning work to the editor.

Hello Brenda,



I was at Monday's meeting and noted Ev encouraging members who had won a prize to let you know, hence this email. My watercolour painting 'Frosty Sunrise' was awarded the 'Isabella De Soryes' award at the Beaumaris Art Group's (BAG) 70th exhibition which opened on Saturday in the Beaumaris Library. The judge was **Clive Sinclair** -

thank you Clive! This painting has been a bit of a trifecta for me because apart from this award, it also sold and was also the Peoples Choice at the Clarice Beckett Art Prize on the June long weekend in Casterton (my hometown).

Regards,

Jo Taylor

A well earned accolade, Jo. The winning work can be seen on page 8—Editor



Above: "God's Own Country" by Neil Gude

I was very flattered recently to win second prize at the St Paul's Bendigo Annual Art Show, 2023 with the painting titled "God's Own Country".

It was also pleasing that the Judge, Dr Karen Annett-Thomas from the La Trobe Art Institute, appreciated the theme of the work with her comments: "This work seems to catch its two subjects mid-breath. As they gaze out into an open field, you can almost hear the intake of breath and feel the strength of the wind. The work alludes to a narrative, as though we have encountered these two men at a crucial point in their journey. The work is technically accomplished – there is a lightness of touch in the application of paint that is sophisticated and assured."



Neil Gude

Right:

"Perched Hilltop Village, South of France"

By Annee Kelly

Kelly



I was happy to have been awarded a Highly Commended by judge **Clive Sinclair** at the annual Beaumaris Art Group members exhibition this November. "Your submission is of a high quality and the skill demonstrated in the work was rated by the judge as highly commendable". **Annee Kelly**



Above: "Mapped Out by the Stars" w/c on canvas by Kath McCann

WSV member, **Kath McCann's** Finalist painting selected for the Maldon Landscape prize Essence of Place with all finalists being displayed in The Edge Gallery. Judged by highly regarded artist, **Mary Tonkin** and another distinguished artist, **David Moore** being one of the 3 selectors.



Above: "Hurry Home" by Wilma Green

Highly Commended at the Annual Maritime Exhibition at The Victorian Artists' Society.

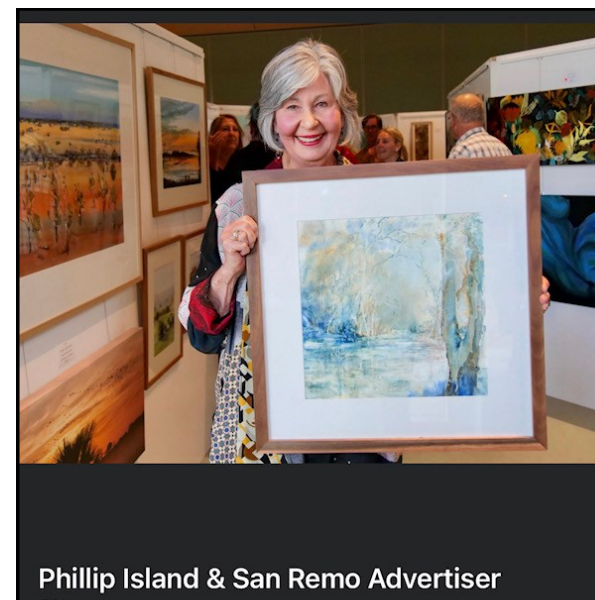
Members' News



Above: "Rain Clearing, Tallangatta" by Reg Cox

Hi Brenda. Sad news about **Reg**, as you can see I have a painting of his and had lots of trouble tracking him down. When I did I only spoke to his wife. Reg always seemed to be out sketching when I rang. This painting belonged to the S.E.C. (or an employee) when I first spotted it on his office wall well before I started painting. (Must have had some influence on me all those years ago). It was entered into an Exhibition at that time by Reg's nephew. Anyway, years later when the SEC met its fate I made a beeline for where I saw it last, and was in luck, I was able to purchase it through salvage for \$5 I recall.

That's a lovely acknowledgment of both the power of art to move the viewer and Reg Cox's artistic talent—Editor



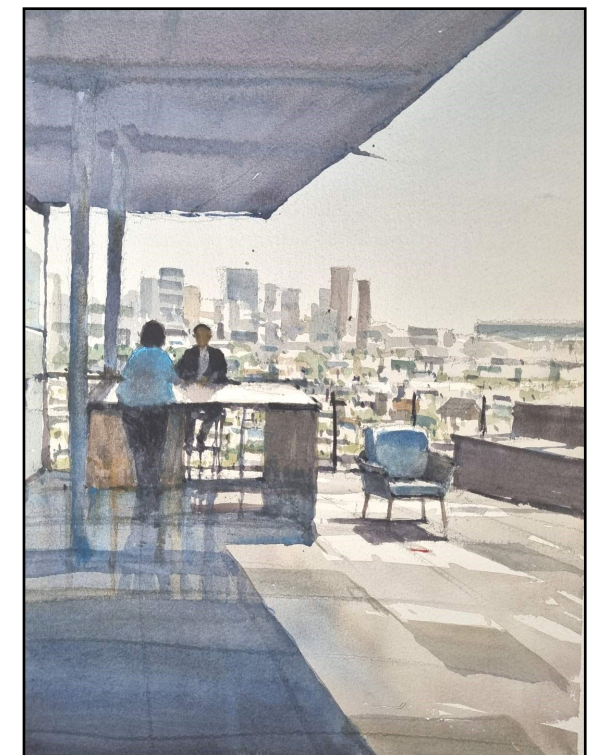
Phillip Island & San Remo Advertiser

Above: WSV Member, **Joy Brentwood** posing for her photograph in the local paper after winning Best in Show in the Art Society of Phillip Island Region show with her watercolour on Yupo "Rhyll Wetlands" - see image on the Members' Gallery pages 9

Ardency Paintout



On Thursday 16th November the WSV had a well attended Paint Out in Richmond at the Ardency development on the Channel 9 site where we painted the views from the 8th floor of the apartments. It was fun and a challenge to paint. Thank you to **Lincoln Elmsley** and the other representatives from Ardency/Lendlease who made us feel very spoilt; particularly **Denise Nethercote** (see image above) and **Rob Candy** (image below) who were judged to be the joint winners by the discerning judges selected from the Ardency residents. Denise and Rob each received a \$250 Visa Card from Ardency.



Arty Quote

"Don't think about making art—just get it done!"
Andy Warhol
See page 19 to get it done for our 50th Anniversary Exhibition—Editor

Getting to Know:

These 3 artists were a huge influence on my art:

John Borrack taught me printmaking at State College when I was studying to be an art teacher. He first introduced me to painting and drawing en plein air.

Kath Ballard OAM had legendary status within the art world, at the Victorian Artists Society, Australian Guild of Realist Artists and the WSV. She was an advocate for artists and an artist who challenged you and 'took no prisoners' with her ethics and standards. I had huge admiration for her and was privileged to interview her not long before she died.

Reg Cox was a unique character who had a challenging life after an early battle with cancer restricted his mobility. Reg could talk the leg off a chair and was always entertaining and always pushing the boundaries. I also interviewed him when he painted his Westfield Series, a collection that followed the building of Westfield Shopping centre in Doncaster. His art was mimicking life as he explored visually the complexity of that process and discovered ways to translate that into paint. A truly unique vision.

Kath died many years ago and sadly, Reg in December 2023 but John is still with us, albeit in very compromised health at this point. All of them were members since the very beginning or very close to and have been part of what has made our society the way it is today.

I want to share a couple of their quotes / words that capture the essence of them and their styles.

Kath Ballard OAM:

"I don't remember a time when I didn't want to be an artist. I want to say that painting for me is necessary – like Breathing"

From my interview with Kath Ballard:

"It's not the medium that makes the artist... it's the artist that makes the medium."

My mum encouraged me. I always worked in watercolour. I saw recently that someone had written that Watercolour had always been my hobby. Hobby be blowed! There is a gap hugely wide from painting as a hobbyist and painting as an artist."

What is the magic of watercolour for you?

I just want to paint....I just want to... I just paint. The whole thing –it keeps me alive; you always think this is going to be the best one. Just once in a while there is something that you just.... Oh!

What is the success rate?

It might be that I am the only one who can assess whether a painting is successful or not, who knows what I have done. Like most artists you look at every one of them and wish it was better. But every once in a while, something comes along ... and that standard progressively rises, hopefully. You know when I look back through my paintings over my life, I can see the distinct differences in techniques and approach.



Above: "Reverie, Jindabyne" by Kath Ballard OAM 1984

But you see, what I can do now I couldn't do yesterday and some of yesterday's paintings I couldn't do now.

On Teaching and Competitions:

Ron Skate always said *"People should be taught art appreciation and not how to paint:"*

*"I wanted to teach to give back something. I am not in favour of art competitions and never have been. I regard the making of art as a philosophy: **Philosophies can't compete, they co-exist and add to one other.** I have entered competitions when there are special circumstances.*

Making Art:

*Hands on art ... it is the spirit ... we have to come back to this ... **making art involves the head, the hands, the mind, the heart.....eyes, hand, then head and heart. Yes, that's it.***

John Borrack:

"Some years ago, a well-known painter remarked to me, once you arrive you are dead, so the secret seems to be never to arrive..... Painting is an endless game of seek and find. " John Borrack

Why Watercolour?

John Borrack's preference for watercolour and gouache "... is a very personal one. The scientific fact that about seventy percent of our world consists of water seems to be a convincing notion as to why watercolour used in the expression of one's feelings about the world has such plausible credibility. The intrinsic physical properties of water-based media, together with the rapidity required in their execution, are suited to my temperament in making a statement about a landscape motif.....Work outdoors and make your landscapes live."

Three Early Giants of the WSV *By Ev Hales*

How it works:

"Painting itself is knowledge. One has to be utterly saturated with one's subject and a concept about it before the subject can be expressed with the swift sensibility that will lift the veil, as it were, between the thing seen and the thing felt."

From an article by John Borrack in Australian Artist 1990

Below: "Wetlands and River Kakadu" by John Borrack



Reginald Cox and His Westfield series:

I interviewed Reg about this series of paintings that he did while watching the construction of the Westfield shopping centre, close to his home. He was initially fascinated by the cranes and then became absorbed in the complexity of the process. For safety reasons he was not allowed to paint on location, so he did drawings, photographs and pulled it all together in the studio.

Studio paintings:

"These are studio paintings.....[the site was] a busy noisy space where clarity of mind is hard to find, so I need the mental space in the studio to let the images evolve. It has taken two years to get this project finished. I had to take photos or do sketches. These paintings are more than the photographs taken, they hold the essence of the building site, the business, the organization, the meticulous precision, the branding, and coding required for safety on site, the energy, and the vision. The mood, it is not all sweetness and light to bring such a project together, as many conflicting interests must be addressed and taken into account.

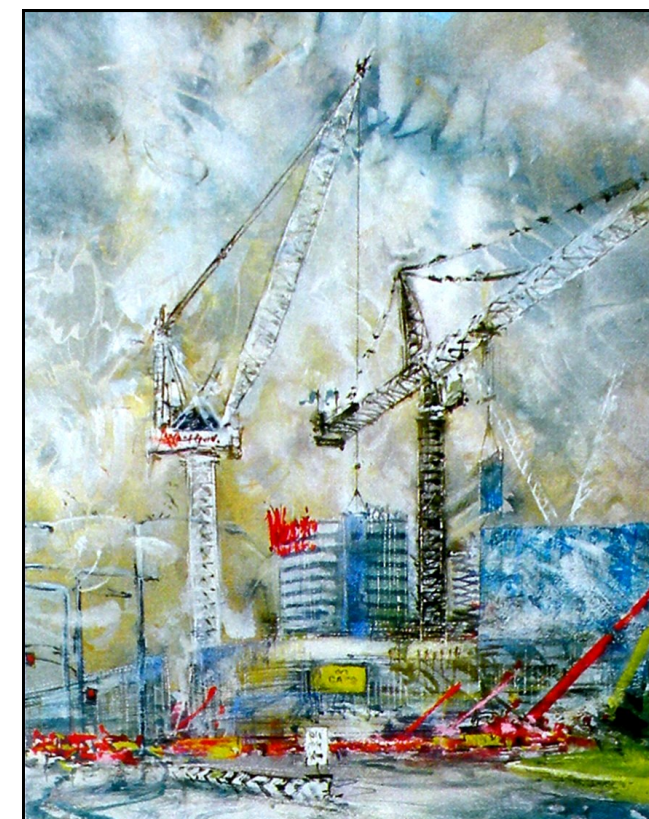
There is the green vote, the cost restrictions, weather etc, The drama of the skies helps to enhance the energy required to drive such a project to completion.

BKF Rives paper - a printmaking paper, etching paper - has been used for this series because I like the texture and surface - it absorbs anything. I can use the hairdryer at the same time as the atomiser, along with the fantail brush which I have designed. I also use the mechanics of the wrist and hand and I can get all types of colour and the painting can be done in a 1/3 of the time. This speeds up thought process and allows me to leave things out. I have combined mixed media to create these images, using watercolour, gouache, metallic which comes to surface with gum Arabic, which makes it stick and then pastel drawn over the top. I start the whole with a palette knife into wet paint to create a stucco effect. I may build several layers of this (which reflects the layering of the building process). Gouache silver, fantail brush with colours is used to paint over this surface as I tease the image from the whole.

Beaut thing is, in the studio I can use any colours I like as long as Westfield Red is red - apart from that I am not confined by the visual reality. I am trying to make a statement that these places are like churches, even open on Sundays. I am recording history, culture and change.

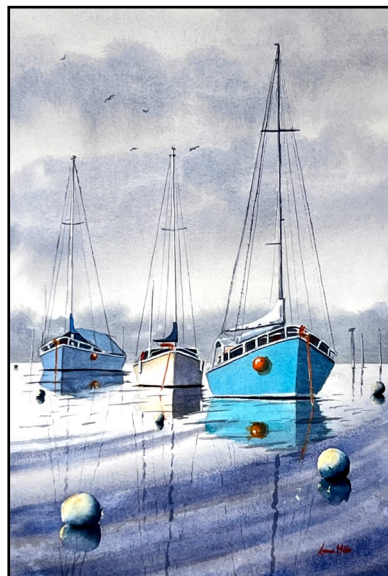
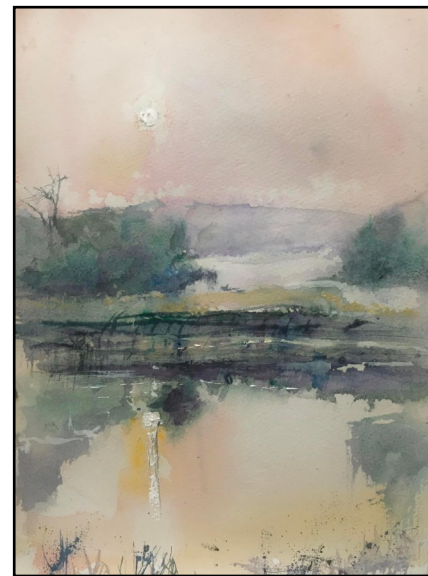
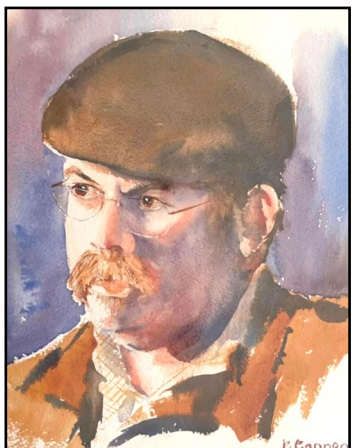
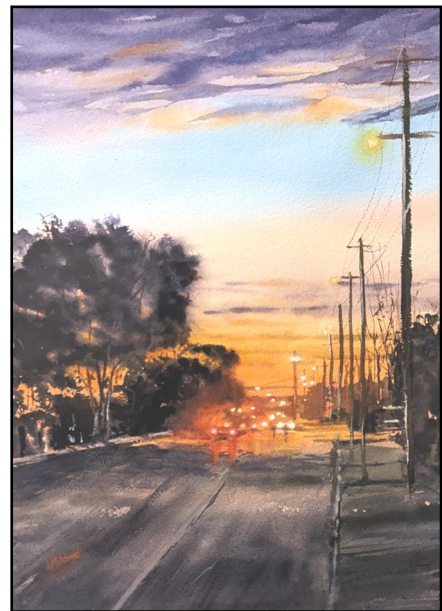
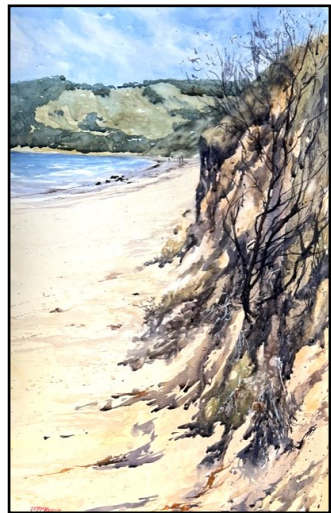
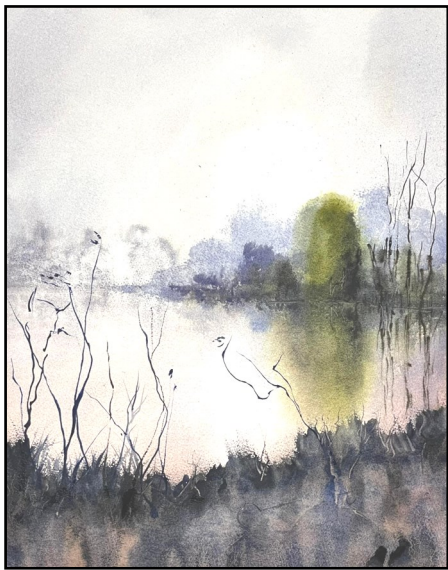
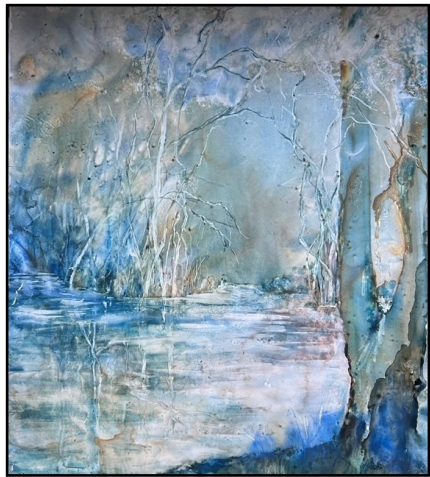
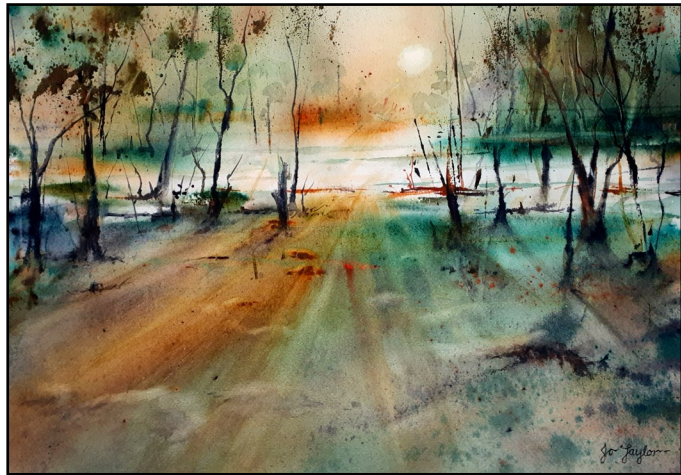
Working on location is different - on site, your rights are being eroded.... People will put you away because they think what you are painting is bizarre... like drawing young children in a playground. So, working in the studio where I had time to collect my images and sort through how to deal with the complexity of the subject matter was important for these works.

Below: From Reg Cox's Westfield Series—
"247 Infrastructure Connection 2"



Paintings from WSV Members:

WSV members present current paintings for screen display on the WSV Facebook page, at the monthly meetings and publication in Watermark. Below is a selection from those presented. Don't forget to give your image a title if you don't want the editor to name the artwork! Also bear in mind that the printing process also creates a challenge to the accurate replication of your artwork's tonal value.



Top Row L to R: "Frosty Sunrise" by Jo Taylor Isabella De Soryes Award Beaumaris Art Group 70th Exhibition, "Weekend at Burnley College" by Simon Whitehead

Middle Row from the left:
"Christmas, Jakobstad, Finland" by Terry Jarvis, "Walkerville North Beach" by Bob Pelchen

Bottom Row: "Fifth Street" by Liliana Mildred Best In Show Mildura Art Show, "Home Sweet Home" by It Hao Pheh Best Watercolour Emerald Art Show, "Tony Northover" by Carole Norton Cannon

Top Row L to R: "Time to Reflect, Bay of Fires, Tas." by Di Edwards, "Friday Art" by Ken Downs, "Rhyl Wetlands" by Joy Brentwood

Middle Row L to R: "A Certain Dawn" by Joel Spencer, "Three Dinghies Floating on Western Beach" by Priscilla Fenton "Nature's Creation", by Pat McKenzie Best Watercolour Birregurra Show

Bottom Row L to R: "Smoke Haze, Daylesford" by Peter Porteous, "Abundance" by Antoinette Blyth HC Sherbrooke Art Society Spring Show, "Tranquil Reflections, Merimbula Lake" by Louise Miller



History of Watercolour:

Encouraged by his parents to pursue his art when he showed a great ability to draw, it was Ken Jack's war time experience, though, that truly formed his approach and productivity, with lots of time available, on the Islands north of Australia painting with amazing subject diversity and influenced by the pen and ink masters of the day. He amassed some 500 drawings and watercolours, many of which are illustrated in his War Drawing Book and most of which are now in the Australian War Memorial. He returned in 1945 as an experienced artist certain of his career path. That year he also won the Bendigo Art Gallery Watercolour Prize.

Ken developed expertise in handling and exploring the possibilities of a particular medium, the breadth of which was staggering - drawing and draftsmanship, calligraphy, pen and ink, pastel, gouache, oil painting, acrylic painting, and watercolour *for which he is widely recognized as a master.*

In 1950 Art Publisher Sidney Ure Smith was greatly impressed with Ken's drawing and mastery of perspective and asked him to produce a folio of drawing which was published as a book titled The Charm of Hobart.

Ken continued to vigorously explore art with his experimentation with most known printing methods including etching, dry-point, screen printing, engraving, linocut, lithography, woodcut, perspex engraving, sometimes combining some of these methods into one print! He was a knowledgeable educator in this artform teaching for many years at the then Caulfield Institute of Technology (now Monash University).

In his retiring year 1968 Ken was appointed Deputy Head of C.I.T. Art School and later (1969–76) he became Member of the Council of Caulfield Institute of Technology. Not long after he became a Foundation Member of Federal Government's Artbank Board (1980–83)

Ken would be fascinated with the history of Australia in particular the outback explorers and the Murray River life, we all know his Murray paddle-steamer prints and watercolours.

He brought the stark beauty of the outback to the city dweller filtered through his eye. This eye was tempered by the richness of a musically inspired depth to his work; the great understanding he had of the classic composers went hand in hand with his thinking on composition, the textures and light play and movement within a painting echoing that of the music he loved. He would take that further and paint an exhibition so that it also was a symphony with all the timbre and texture of a symphony evident in his selection of works created.

Great encouragers and promoters of his work were The Purves family of Australian Galleries, Brian Johnston in Brisbane, David Dridan in Adelaide, John Brackenreg in Sydney, Barry Newton in Adelaide and more recently Brian and Thelma Richards of Greythorn Galleries, but the greatest of these encouragers was his wife, Betty.

Another distinguished WSV member, and friend of Ken, **John Borrack**, reflected on Ken's art:

"Influences in his career were many and varied. Earlier on John Rowell, one of his teachers had told him...that one could learn something from all schools of thought. Perhaps this had something to do with his early studies of artists as diverse as John Piper, Juan Gris, Cubists Picasso and

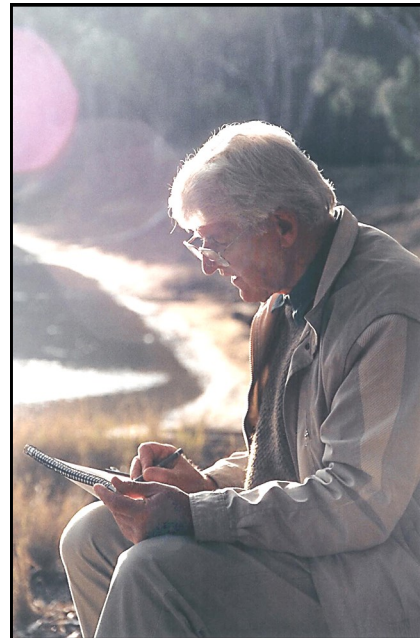


Braque, the pencil and the open-colour theories of Raoul Dufy.

Another of Ken's colleagues, **Lloyd Rees** stated in 1983, "if I were to apply one word to the work of Kenneth Jack I think I would select 'Validity' & I doubt if there is any major picture of his which is not based on vivid personal experience"

Right: Kenneth Jack drawing at Echuca, 1999

Below: "Pilbara 1994" by Kenneth Jack



WSV Life Member and past President, **Harold Farey** wrote in the 1978 Adelaide Kenneth Jack Retrospective Catalogue,

"Each work is a separate visual statement with inherent attributes which have been developed to the point where they have become vital and integral parts of the painting. However, through all these considerations he has been constantly concerned with creating forms in space."

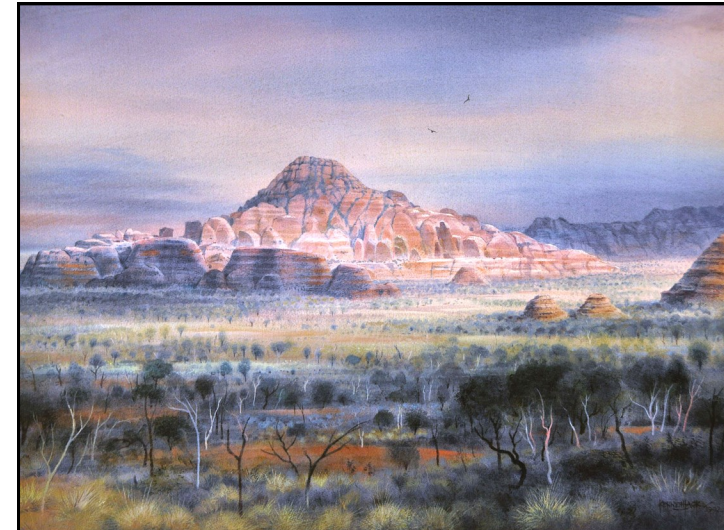
Below: Peel Castle, Isle of Man 2003



Kenneth Jack AM MBE RWS AWI 5th October 1924—10th June 2006

By Brenda Innes*

Ken exhibited in Perth, Hobart, Adelaide, Orange, Sydney, Bribie Island, Townsville, Brisbane, Cairns, Darwin, Melbourne and overseas. He is represented in collections throughout Australia and overseas.



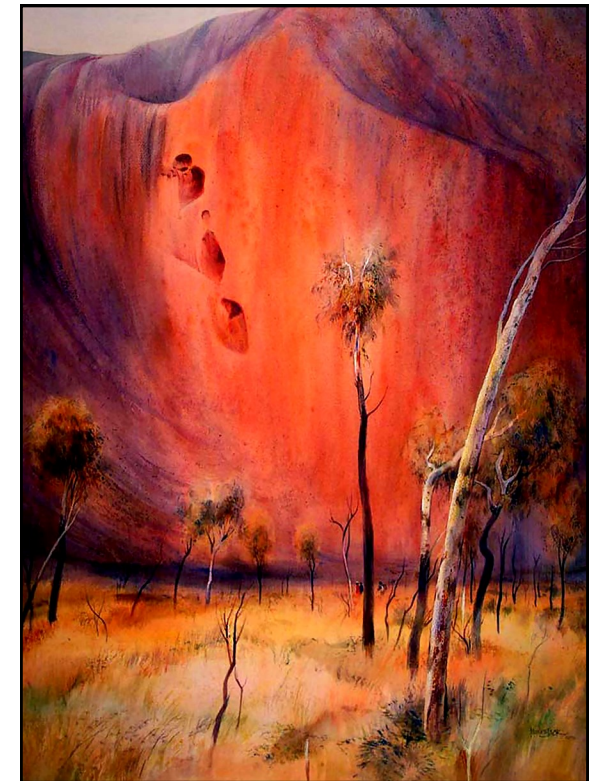
Above: "Purnululu W.A 1992" by Kenneth Jack

Below: "Towards Oodla Wirra 2001" by Kenneth Jack



The painting "Towards Oodla Wirra", you will agree, is a signature work that could hang in any gallery in the world.

It is a great example of where Ken has given a crumbling building a final moment of battle-scarred dignity, he's found something of its sandblasted beauty and brought it to us and future generations.



Above: "Towards Mutajulu Waterhole 1999" by Kenneth Jack

Ken was honoured for his services to art in 1982 with an MBE and in 1987 with an AM. In 1977 he was admitted to the Royal Watercolour Society in London in 1977, a rare achievement for an Australian painter. In 1979 he became the President of the Victorian Watercolour Society 1979-81 and Patron from 1981. Member of Australian Watercolour Institute since 1955. Foundation Vice President of AGRA (Australian Guild of Realist Artists) 1974-81 and Honorary Life Member 1989.

His approach to his painting was unrelenting, in integrity and quality. Ken's was a conspicuous life, his legacy is on our walls, on our bookshelves, in our renewed vision of Australia through his oeuvre and in our hearts.

*Thank you to Ken's son David for sending the editor the information about Ken's artistic life and the included images of Ken's paintings—Editor

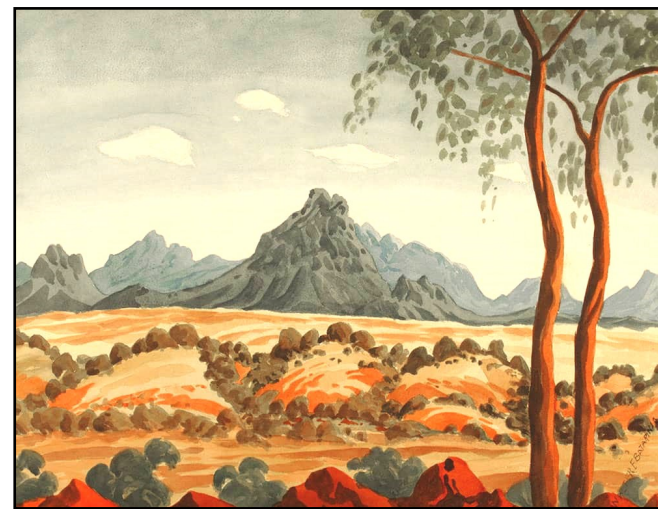
October Demo: The Hermannsburg Art School

By Jeannie Desailly



What a pleasure it was to welcome Dr Beverley Castleman as the guest speaker for our annual Maurice Callow lecture, held at the VAS in October. Beverley was accompanied by her husband Alan and their two daughters. The family brought along six pieces from Beverley's large

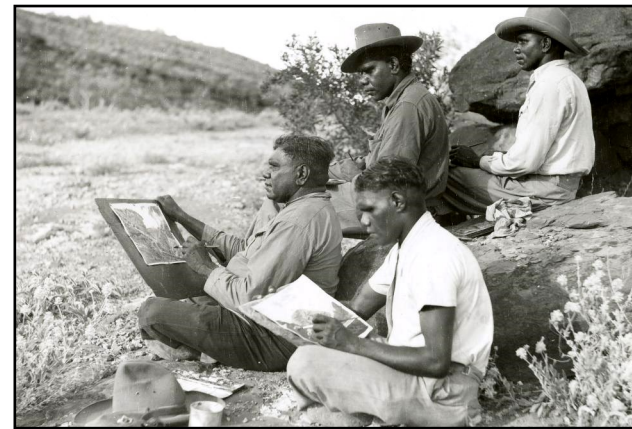
collection of Hermannsburg School of Modern Art paintings; something that she has focused on expanding during her retirement. Beverley told us that she was introduced to the Hermannsburg School as a student, and that their artworks have remained one of her ongoing passions.



Above: "Central Australian Landscape" by Walter Ebatarinja

The Hermannsburg settlement was created by German Lutheran Missionaries in 1877, with the idea of converting First Nations people to Christianity and providing a school for the local children. Albert Namatjira (1902 – 1959) attended school at the Lutheran Mission. Though he began drawing and creating objects from wood as a young child, it was under the encouraging tutelage of Rex Battarbee that his focus on becoming a professional artist truly took shape. Battarbee introduced Namatjira to watercolour painting, providing him with materials such as paint and paper and travelled with him, while teaching him to paint in the Western tradition*.

Although Namatjira is well recognised, Beverley told us about so many other painters - mostly young Western Arrernte men – who included some of Namatjira's children. Some other well-known artists who painted in this style include Otto Pareroultja (1914-1973), Edwin Pareroultja (1918-86), and Reuben Pareroultja (1916-1984), Richard and Gloria Mocketarinja. These artists came into the public eye in the 1940s, then became more widely renowned during the 1960s and 1970s.



Above: Albert Namatjira painting with his sons 1952

Below: "Totemic Landscape" by Edwin Pareroultja



Above: "Ormiston Gorge" by Enos Namatjira

The glowing works are delightful representations of the landscape in and around Hermannsburg. Beverley was a treasure trove of stories of the local area and shared many details about other artists represented in her collection.

How fortunate that she has devoted so much time and effort in preserving this vast knowledge for future generations. Everyone at the meeting thanked Dr Castleman for her dedication and for a most informative evening.

*See page 17 for a review by Maureen Lynch of a book about Albert Namatjira and Rex Battarbee—Ed.

November Demo: Nina Volk

Report by Maxine Wade

Nina began her presentation with an account of her previous formal studies and professional history, which included her training in Art in her native Russia, and her other various career options such as fashion, architecture, economics, and engineering. She came to Australia and furthered her studies in fashion and architecture here....but still felt the strong preference for painting and drawing. After her fashion business closed and after Covid, she decided to become a full-time artist, and discover how to teach on-line painting courses. In 2022, she began exhibiting her work, and continued to post YouTube videos with her teaching.

Nina was invited to exhibit in the VAS Artist of the Year exhibition. She chose one of her three exhibits as the subject for her demo: a monochrome city street scene, on paper a bit larger than a half sheet....

Nina had previously drawn up the vertical composition, from a viewpoint of the middle of the road, with cars and figures, and tall buildings either side. With her board at a 45-degree angle, she sprayed the paper with water to begin applying the first pale grey wash with a large round brush, into the sky and down the buildings, avoiding the light areas on the tops of the cars, which would remain as white paper. Nina used a variety of values in both sepia and a liquid charcoal, which enabled her to achieve really strong darks as the painting progressed. While the first wash was still wet, she added in further darker values into the sky and the buildings. A very dark value was painted broadly onto the foreground road. At this stage, she had established a strong light-dark pattern, giving her a plan to follow in subsequent washes, and, importantly at this stage – reserved her whites. This was the end of the first stage of the painting, so she dried it off with a hair dryer.

The second stage consisted of developing the already established shapes into further mid and dark values, to describe and enhance both the forms and the light on them. Using a smaller size 4 round brush, Nina sprayed some parts of the painting and began to apply further values. As the paper was **DAMP**, the paint retained some soft edges in areas where she wanted them to 'dissolve' a little. Her darkest values were a 50/50 mix of paint and water. More water was added onto the paper where necessary, as she applied these darker tones to add to the details of the buildings and cars, but still working carefully around those reserved small white shapes.

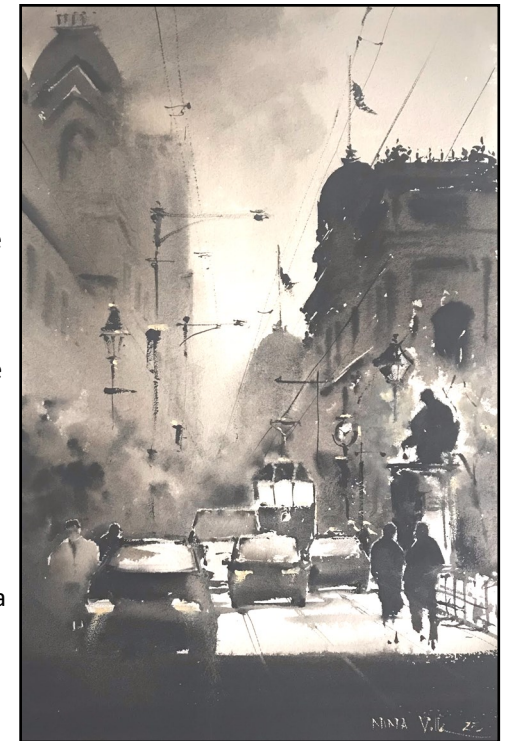
Moving down to street level, the paper is drier and therefore results in sharper edged forms. Nina used a smaller brush to paint around figures, leaving light on them – but also adding shadows for form. She added a very dark value under the cars and connected those shapes to the previously painted dark road, joining these darks together. Nina then described some perspective lines of the composition, on parts of the buildings and on the road, to enhance the depth and reaffirm the viewpoint. All the

time, Nina was acutely aware of the state of her paper – as **TIMING** was the crucial thing here, to retain some soft wet into wet edges – but also to paint in some strong hard - edged shapes, like figures and cars. The buildings on the right side of the painting were painted in a very dark value on dry paper, to give additional shadow and volume to the shapes. But she left a tree shape in a lighter value against the dark building, together with a boldly dark statue in front of that. This gave a dramatic value contrast to the rest of the composition. **COUNTER CHANGE** now became the obvious element in this painting: light against dark....dark against light....in a repeat pattern throughout. A darker tree is in front of the lighter building on the left-hand side....light/dark, dark/light again. With the first washes of light values now providing a misty backlit background at the vanishing point, all the other values now made perfect sense....it's not until you put in your darkest darks that the other values fall into their proper place.

Continuing to further develop smaller details, Nina added some linear details onto now dry paper, **pointing up the importance of drawing with the brush**.....flags and poles, street lights, a few suggested windows....but keeping details to a minimum.

A lovely reinterpretation of a strong dramatic composition, and a good example of how minimal colour is still effective.

Thank you, Nina.



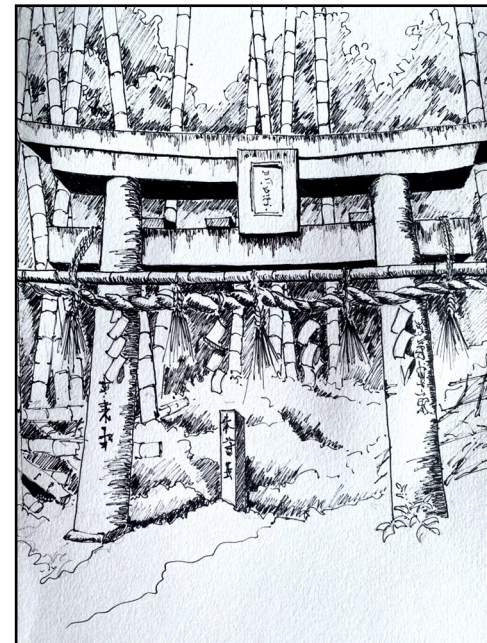
IMPORTANT ADVICE TO MEMBERS:

If you wish to apply to exhibit at the WSV 50th Anniversary Exhibition: "Luminous" don't forget to correctly label the **quality image with your name and the painting title because images of the selected paintings will be included in the exhibition catalogue—from the Selection Committee**

Studio Kura



From L to R: Lynn Kennedy, Colin Peel, Pat McKenzie & Ev Hales



Above: "Tori Gates" pen drawing by Lynn Kennedy
Below Left: "Japanese Scene" by Colin Peel

and two rice silos in the city and surrounds and converted them to accommodation and studio space for resident artists. The accommodation is inexpensive, spacious, and basic but provides one with all necessities in comfort. It is a contractual obligation to take part in a public exhibition towards the end of one's term and terms may be for one, two or three months. For us the exhibition coincided with the Arts Festival some short three weeks after our arrival, so the pressure was on to perform, and we were all rather proud of our timely achievements.

Itoshima city is a conglomerate of several small fishing villages, our former village being once known as Ikisan. The scenery is a painters' and sketchers' dream. Ikisan is on the beach with a nearby port full of fishing and oyster boats. The adjoining rural land grows rice and vegetables, and we were fortunate enough to take part in a traditional rice harvest using hand scythes, before the small combine harvesters showed us how it's now done more efficiently. The town boasts many traditional houses with brightly glazed tiled scalloped roofs and slatted screens. Tori gates and stone lanterns abound, and day trips broadened our knowledge of ancient civilizations from 150 AD, the Buddhist and Shinto religions and village life.

Post exhibition, we were able to explore the nearby mountains including the pottery towns of Imari and Arita where porcelain has been made for over four hundred years, the town of Takeo and the city of Nagasaki.



This was enough to keep my imposter syndrome alive and well, so to avoid total morale destruction, I made the decision not to paint in watercolour but to devote myself to a daily pen sketch of scenes on the island and to persist with the abstract collage work I'd been exploring online during Covid.

Studio Kura is an innovative arts programme run by artists Hiro and Saori Matsuzaki in the city of Itoshima near Fukuoka on the west coast of the southern island of Kyushu, Japan. This ambitious couple foster the arts in their area and support heavily an annual Regional Arts Festival, as well as teaching painting to local adults and school children. They have acquired and renovated four old traditional houses



Artist Residency

by Lynn Kennedy



Above: "Rooflines" By Pat McKenzie

Below: "Fishing Boats Japan no.8" by Ev Hales



I'm pleased to announce that on the grounds of our original submissions and exhibition performance we've been accepted to attend in October 2024 in Takeo. I can't wait!

JAPAN SKETCHBOOK 2

ROB CANDY

Sketch and paint the wonders of Japan

14 days tour 8 -22 June 2024

*Artistically capture the ancient capital Kyoto *Sketch in the beautiful Japanese mountains

*Explore the bustling city of Tokyo *Experience a Japanese tea ceremony

*Shop in the markets of Osaka *Paint the magic of rural Japan

*Visit the home of a shogun*Be mesmerised by the beauty of the Japanese gardens

*Fill your sketchbook and paint to your hearts content

Tour includes

*airfares from Syd,Melb,Bris, * twin share 4 star hotel accommodation

*Daily breakfast and dinner *Fully inclusive tour with English speaking guide and local guides, air-conditioned coach, train travel entrance fees, and tipping *Rob Candy your art tutor

For further details contact Eric Wang Chinabestours 92621555

\$7910

twin share

Be inspired by Lynn's description of her Kura Studio experience and consider having your own Japanese experience with Rob's painting tour—Editor

Vale Joan Richard

by Jeannine Desailly

On Thursday the 26th of October 2023, thanks to the kind invitation of Tessa Wallace, President of the Melbourne Society of Women Painters and Sculptors (MSWPS) I attended a tree planting ceremony in honour of Joan Richard, who had passed away some months previously. The committee of MSWPS thoughtfully provided a Devonshire tea for the assembled guests, which included the special presence of Joan's daughter Michelle. It was a meaningful opportunity to express our compassion and sympathy for the loss of her mother. Standing in circle formation, we each were invited to say a few words about what Joan had meant to us. It was inspiring to learn what an impact Joan had made on the lives of so many people. Despite being a cold, blustery day, the sun broke through the cloud bank as we planted a native frangipani in memory of Joan, in the garden of the Ola Cohn Centre, in Gipps Street, East Melbourne. We each partook in the observance by adding a shovelful of soil to the earth surrounding the delicate sapling. This rite felt extremely fitting as Joan was renowned for her landscape painting and was also an avid dendrophile. For our newer members who perhaps didn't know her, Joan was an active member of many local artistic communities, including the Malvern Artist Society where she taught watercolour for many years, the Victorian Artists' Society, Box Hill Artist Society, The Australian Guild of Realist Artists' and of course the WSV, amongst several other organisations. Joan was a highly regarded watercolour painter and an extremely hardworking committee member, involved in many aspects of these diverse artistic communities. Some of her past students spoke of her excellent teaching abilities, and how she had greatly helped them improve their endeavours in pursuing the elusive nature of watercolour painting. It was a privilege to attend this simple yet very moving service of remembrance. Joan reached the grand age of ninety-four and had continued painting with passion until just before she passed.



Above: Past Presidents of WSV, Louise Foletta and Andrew Orr assist a MSWPS member to plant native Frangipanni in Joan's memory

Inside The Artist's Studio: Louise Foletta

by Brenda Innes

One of the perks of being editor of your magazine is the opportunity to enter the inner sanctum of the artist: her studio. It was a privilege to drive to Louise Foletta's studio on her farm at Buxton and see where her highly regarded paintings are created.

For those newer members who aren't aware of Louise's long history as a WSV member since our very early days, she is a former president with a wealth of stories about our society.



Louise's studio is a former portable classroom that was moved to the farm in 2013. It was previously used as temporary accommodation for a Steele's Creek family burnt out in the Black Saturday Fires in 2009. To the right is a photo of the very burnt



102 kms post on Maroon-dah Hwy in front of her farm—a very close shave for their land.

To the left and above left are 3 images of Louise's studio that shows the hive of creativity it is; a feature of every studio I have visited for this series is the ordered clutter of each space with the artist apologizing for the mess that includes lots of stimulus ideas and a "lolly shop" of equipment.

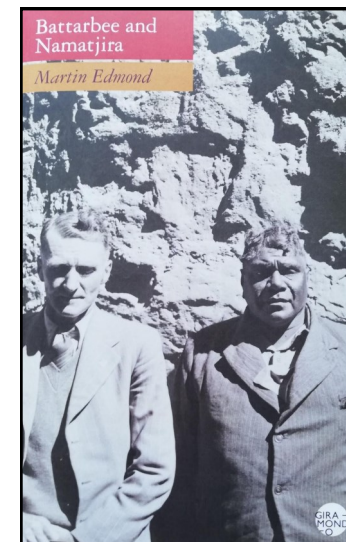
To my mind it's ordered chaos with the artist quickly able to locate what she needs at a particular time.

An interesting throwaway line from Louise that members may find useful: "...I frequently work using blocks [as opposed to large sheets] for discipline..."

Thank you Louise, for a delightful day on your beautiful property in Buxton—Editor

Book Review

by Maureen Lynch



While we are on the theme of Albert Namatjira, I can recommend this book I purchased at the Hermannsburg Mission in August this year, a fascinating insight into the lives of Albert Namatjira and Rex Battarbee, and life on and off the Mission, by Martin Edmond and published by Giramondo, a very good read. Wonderful country for painting and taking in the ancient landscape.

Cembranelli Workshop Report

By Jenny Mountford



What a wonderful experience for the 20 + participants who took part in the workshop arranged by Ev, Sue and Janit. Thanks to these people and everyone else who made it possible. Participants came from regional and metro Melbourne, some travelling many miles to attend.

We were blown away within minutes, as Fabio slopped some water on some sketch paper, then added a bit of paint and a rose appeared. When he did the same with watercolour paper we were amazed at the simplicity of his technique. Simple but not easy! It was a pleasure to watch his brush skip across the paper, creating beautiful flowers with a flick of the wrist using water, paint, various brushes [inexpensive ones] and paper towel. It was all about applying the paint and then lifting off to create contours and highlights and then adding bold darks to create a balanced composition, always incorporating the background into work as he went along.

It was a true challenge for us, but with his encouragement we all were able to produce something in our own style but using Fabio's fabulous tricks. Fabio, a born teacher, was able to find praise in each of our works, but at the same time show us where improvements could be made. Very knowledgeable, on the tools of his trade, he was very generous and free with his advice. He obviously loves painting and teaching.

Fabio was assisted by his lovely wife Flavia, to present a very stimulating satisfying workshop. We were all encouraging them to come back to us again. Maybe 2025. Book early as it will fill fast!

Thanks to the Balwyn Community Centre for providing a very comfortable, well lit venue. It couldn't be faulted. If you missed out, you can check out his website where you can see his work, participate in on-line workshops or, watch his Youtube videos. I know I'll be logging in soon and frequently!

Invitation to an art exhibition

THREE ASPECTS



Cecilia Morris

Wendy Wheeler

Amanda Wyness

OPENING

6 - 8pm Friday 23 February 2024

MALVERN ARTISTS SOCIETY GALLERIES

1297 High Street, Malvern VIC

OPENED BY

Renowned artist Maxine Wade

GALLERY HOURS

10am - 8pm Friday 23
10am - 4pm Saturday 24 & Sunday 25 February

MUSIC BY

Respected violinist Tahmaya Wynne

DOOR PRIZE PAINTING

Paint in the **FLINDERS RANGES** with award winning artist **BEN WINSPEAR**

29th April - 11th May 2024

ALL TUITION* MEALS TOGETHER* PAINTING AT BUNYEROO & BRACHINA GORGE*WILPENA POUND*PICNIC AT HISTORIC BLINMAN TOWNSHIP* TWO NIGHTS IN HISTORIC HAHNDORF* PRIVATE TOUR OF HANS HEYSENS HOUSE AND STUDIO*PAINT IN HANS HEYSENS GARDEN * DINNER AT PRAIRIE HOTEL.....& MUCH MORE

To make a booking or for more information: <https://benwinspearart.com.au/event/flinders-ranges-painting-trip-2024>

Left: A collection of ochres Louise found on location on the Arabunna Lands in the Lake Eyre South/ Marree area of South Australia that have been used in her artwork.



Best Friends Challenge

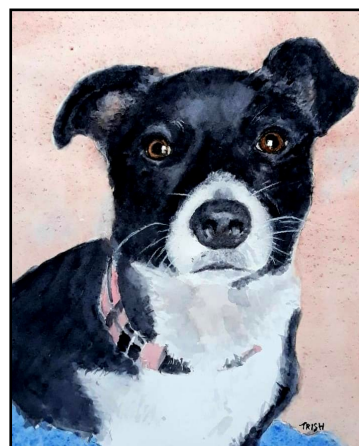
Congratulations to **Vivi Palegeorge** for winning the Best Friends Challenge with her painting "Summertime Connection" (see image below). She received a \$100 voucher from Senior Art Supplies.



Below: Highly Commended: "Best Mates" by **Jo Taylor**



Highly Commended:
"Unconditional Love"
by **Trish Mirabile**



Wednesday Wanderers

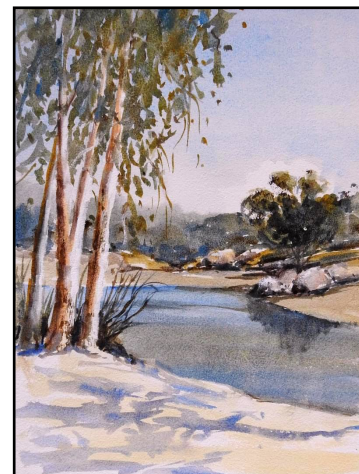


On Wednesday 29th November **Susan Brownless** provided this photo of Manning Creek W.A. for WSV members to use as their reference for painting and chat afterwards.

Below are several results of this exercise:

Clockwise from the left:

Christine Andrews, Maureen Lynch, Suzanne Johnston and Jenny Mountford



50th Anniversary Exhibition

LUMINOUS: A FESTIVAL OF WATERCOLOUR



Watercolour Society of Victoria Celebrates 50 years

The image to the right was photographed by
Dru Lowenthal who commented:

"...This is why we need Art.."

And your WSV committee **NEEDS YOU** to quickly pick up your brushes, paint up a storm before **Thursday 1st February** and apply to be selected for the 50th Anniversary Exhibition that your committee has been working towards for the last 6 months. If you are selected you will be exhibiting alongside other outstanding WSV members, Life Members and Past Presidents as well as some of the best national and international watercolourists including:

John Borrack, Alvaro Castagnet, Fabio Cembranelli, Chien Chung Wei, Andy Evansen, Marc Folly, Amanda Hyatt, Herman Pekel, Thomas Schaller, Tony Smibert, David Taylor, Robert Wade, and many more.....

Your painting must be painted to fit inside a window mount of either
53 x 35 cm or 36 x 26 cm (Matted windows of these sizes)

The painting can be either portrait or landscape format. It is important the image of the finished painting you send **MUST include i) your name and painting title ii) be of a quality that it may be included in the exhibition catalogue**

Your submission will be curated and selected artists will be notified by **February 10th**.

Works for this show will be submitted **unframed** and therefore the size of your painting is important. On selection a fee of \$95 will be required (this covers entry and the framing of your work, which you can keep if the painting is unsold and you are collecting the work in person).

Make a note of the exhibition dates in your diaries, come along to the celebratory Gala Opening on Friday 17th May, watch the demonstrations and be one of the lucky few to attend Marc Folly's Workshop. This exhibition will celebrate the skills of our talented members both past and present who have mastered this most luminous of mediums.

