

# WATERMARK WATERMARK

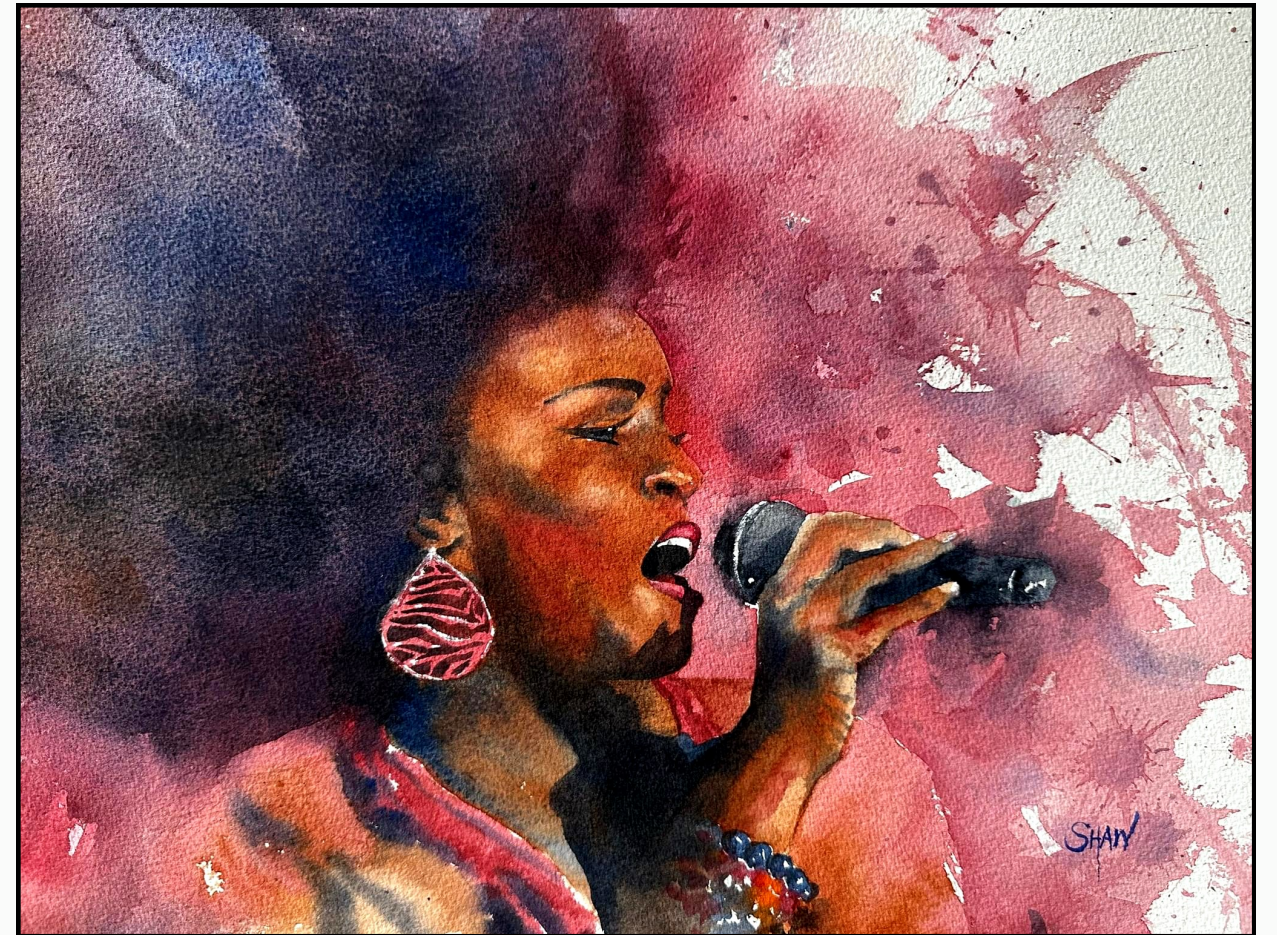


***"Towards Cat Bay" by Clive Sinclair***

*Best Watercolour Chelsea Art Show*

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

*July—September 2024*



***"Singing The Blues" by Colin Shaw***

*Best Watercolour, Bright Art Show*

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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](mailto:brendainnesart@gmail.com)

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# WATERMARK

## From the Editor's Desk

Hello Members,

Wow—this year at the WSV is whizzing by! First of all I must apologise for the lateness of this issue—like many WSV members, the editor has had a very busy several months being part of the curating teams for 2 very important exhibitions: the WSV 50th Anniversary Celebratory Luminous show, and this year's Camberwell Art Show which just finished a week ago. Those of you who missed out on the Luminous exhibition missed the best display of watercolour art you will see anywhere in the world. If you have the opportunity order a copy of the catalogue as a record of this special event - it was a wonderful acknowledgement of the achievements of this vibrant society and its hardworking committee.

I am a victim of my own success in encouraging members to send me their contributions and I promise those members who sent articles to me for this issue that I couldn't squeeze in due to all our activities that needed to be included in this magazine which is an historical document, they will be in the next issue.

A big thank you to the following members for their contributions: **Jeannine Desailly, Margaret Edwards, Janit Gardner, George Haddon** (our Plein Air painters will have a good chuckle with this cartoon) **It Hao Pheh, John Orlando—Birt, Maxine Wade** and the members who had news to share on page 4 or paintings sent to me or Facebook for the Members Gallery.

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 our new WSV members:

*The WSV is being very successful at the moment with 40 new members joining since the last issue of your magazine—a record breaking number! See the full list in the next e-newsletter.*

*Meanwhile, we look forward to seeing you at our monthly meetings*

## VALE

*It's with sadness the WSV acknowledges the passing of member  
**Russell Danby***

*Sincere condolences on his loss to his family & friends*

## From the President's Brush



Dear Members,

Firstly, a big thank you to all committee members both this year and last year, as well as special helpers who worked tirelessly to present a Luminous: A Festival of Watercolour that we all enjoyed in May. This celebrated the WSV 50<sup>th</sup> Anniversary. We knew we would have an impressive display; we knew some members would relish the opportunity to reconnect, reminisce and remember those no longer with us. We knew there would be others for whom it was seen as just another show and not really that important. But what I had not anticipated was the way the exhibition presented and resonated in the spaces at VAS. It was like the works and the spaces amplified one another and provided a classic display that highlighted the watercolour medium without fussy distractions. I had also not anticipated the warm response from all who visited whether they were watercolour devotees or totally new watercolour viewers. I had not anticipated the 40 new members who signed up on the spot just wanting to be part of this group. I had not anticipated the response to the demonstrations provided each day on the 2 weekends. Each afternoon 70 - 100 + people were mesmerised for the 1.5 hours watching the artist's work their magic in front of them. You could hear a pin drop as they were transfixed. Everything we anticipated doubled – the numbers who attended, the sales of paintings and the catalogue. I have already mentioned new members. These spin offs are still being discussed and developed.

I had not anticipated that this show would visually articulate who the WSV is and give people of concrete sense of the depth of talent and connections held within our circle. That sense of self is a strange and inexplicable thing that is invaluable. I suspect going forward, members will have a different view of our society. As a result of this there may well be different expectations. How these are managed and met is for the future.

Because all members were given the opportunity to enter work in this show we had artists from all stages of their artistic journey on display. This has given our newer members, who are finding their way artistically and perhaps exhibiting for the first time, a sense of what might be possible in the future. Our Society welcomes all who love watercolour without an elitist overtone.

The response of the invited guests has been positive and appreciative of the chance to display in this show. The commemorative catalogue sold out and is now in the process of a limited reprint. It has been well received by all as a concrete

record of the event. It also places our group in the National Library for future reference we have a real presence that was difficult to access before.

Now that all unsold works have been returned and paperwork completed, we can stop and fully assess what happened over these last two weeks in May.

Marc Folly was a delight, he was genuinely interested in our group, (wanting to know about all the artists on display) and he enjoyed his few free hours when he explored Melbourne on foot. He was generous with his knowledge and shared his techniques and skills. He is keen to come again and explore a little further next time. We eagerly await the visit of Eudes Correia in July. These visits continue to nurture the international connections within our watercolour community, in much the same way that Bob Wade drew attention to Australia when he was active internationally.

Turning 50 should not be just a celebration of the past but a moment to reflect and decide how to regroup and move forward into the next decades. Welcoming so many new members at such a time cannot help but inject new enthusiasm and energy. The stage is truly set for the next episode.

The first steps will be to bring our new members into the group and its activities. What an exciting time and now is truly the time to get involved and help shape where we head next.

**WSV President: Ev Hales**





# Members' News

Congratulations to the following members for their current achievements:



Above: "At Lake Mulwala" By Suzanne Johnston Best Watercolour Malvern Art Society Autumn Show.



Left: "Swanston St., Melbourne" by Nina Volk Best In Show Kilmore Art Expo and bought by the judge!

A Collection of Italian watercolour landscapes and Interiors: "La Dolce Vita" by WSV Member **Anthony Bowles**, until August 4 at Life's Too Short Bar, East Melbourne.

## Arty Quote

"Seeing with your brain, feeling with your eyes, interpreting with your heart"  
**Robert Wade OAM**, WSV Patron



Above: A tribute honouring our Patron, **Robert Wade** in the French International Watercolour magazine



Left: "A to Z"—good friends, **Alvaro Castagnet** and **Joseph Zbukvic** caught up while Alvaro was in Melbourne for our Luminous show



Above: **Lisa Wang's** artwork she was invited to display at the prestigious Frascati 2024: "With Watercolours Searching for Light" exhibition in Rome.

# "Luminous": 50th Anniversary of the WSV



Left: L to R: a very dapper Rob Candy the night's MC, the Arts Manager representing our major sponsor The City Of Melbourne, WSV President Ev Hales, and the evening's Guest Speaker, Tony Smibert AM



## WSV members who made the Art Show happen:

Back Row L to R: Jane Elliston, Julie Morgan, Janit Gardner, Lyn Morgan, Jan Martin, Alison Fincher, Wilma Green, Neville Penny (partly obscured). Front Row: L to R: Carmen Ayres, Myriam Ash, Brenda Innes, Louise Edgoose, Lisa Wang and Ev Hales. Absent: Rob Candy and Lynne Bertalli.

What wonderful watercolours were on display at the WSV's Luminous Exhibition to celebrate this society's 50th anniversary; in my humble opinion it was the best watercolour exhibition Australia has presented with the inclusion of so many outstanding watercolourists from all points of the compass: Melbourne, regional Victoria, other Australian states and the best from the UK, Europe, the USA, Asia and South America. It was further proof, echoed by many attendees, that Melbourne is at the international heart of watercolour begun with renowned watercolourists Blamire Young, J.J. Hilder and Harold Herbert that continued in the mid 20th century with WSV founders **Ken Jack**, **Kath Ballard** with **Bob Wade** who passed the baton to the likes of **Joseph Zbukvic**, **David Taylor**, **Herman Pekel** and many more distinguished artists who are highly regarded around the world; as someone commented on the night: "there must be something in Melbourne's water!"

The following testimonials were sent to the WSV committee:

1. 'Congratulations to WSV President Evelyn Hales for her 'Helmsmanship' of the recent 50th Anniversary of the Watercolour Society of Victoria Exhibition, Luminous, A Festival of Watercolour.

This outstanding event at the VAS Galleries was first class. All those who worked alongside Ev must be congratulated equally for the professional exhibition presentation, the very comprehensive, exceptionally well written and factual book and all that goes on behind the scenes that keeps everything moving smoothly.

It was a sheer joy to walk around the galleries, which oozed a sense of tranquillity, calmness and astonishing beauty, while enveloping us in a translucent visual experience that can only be achieved with watercolours. What a joy. The identical framing was genius.

The magic of watercolour is cunningly deceptive in what it puts us through to master it. But master it this exhibition did'.

**Amanda Hyatt**

2. Dear every member of the WSV committee, What a wonderful evening celebrating our 50th anniversary last Friday for members and guests, the amount of careful planning and sheer hard work by all of you was stupendous - the catalogue is a treasure, the decision made re. the cover picture which had to be eye catching when reduced, a perfect choice; OMG the sheer physical work hanging the paintings; the decision made re. size and colour of the matching frames to suit a huge range of subjects, (they did) and making it happen; the endless paper-work and messages to members ever since January, the series of Remember When talks, the thought given to the program of speeches on the night - I am not often lost for words. Every aspect of the presentation was a joy.

So thank you and congratulations for making the occasion so memorable.

Gratefully **Pat Winnett**

3. A few Watercolour stories from volunteering at the exhibition by **Kath McCann**: "

Clive Sinclair came in yesterday and **Rob Candy** and **Bob Senior** bought ten copies of the catalogue. Kath McCann had lovely Watercolour talks with three separate mature age students of a teacher named **Linda Condon** [Linda is a new WSV member—Editor] who teaches in Port Phillip municipality, and they said she was actively promoting the exhibition to them. A woman from Bridgewater near Bendigo came in to see the exhibition by train because she loves Watercolour, uses Watercolour pencils to capture her horses on her farm. Also talking to Edwina Sear a previous student of **Chris Herman** and her family was related to Maurice Callow, she joined WSV yesterday as she realised last time she came in she had joined VAS instead.

More comments and photos pg. 19—editor





## Getting to Know:

Margaret originally completed a Bachelor of Economics and Politics from Monash University and started working in University administration, feeling like the proverbial 'square peg in a round hole'. Raising four children and being posted around Australia for her husband's work left little time or energy for her own creative pursuits. It was some decades later that she was able to return to her original love of art which had been her favourite subject at school (*like so may WSV members including your editor!*). A brilliant art teacher at school, Miss D Burns had educated her students not only in the practice of art but the theory and history using the sublime texts, *The Story of Art* by EH Gombrich and *A History of Art* by HW Jansen. Books Margaret is still delighted to own today. However, sadly she recently heard an interview with Katy Hessel, author of *The Story of Art Without Men*, that Gombrich's book does not contain one female artist. A situation that Katy Hessel has well rectified with her book, published by Hutchinson Heinemann in 2022.

Margaret loved returning to painting after a long hiatus and being intrigued by the complexity of watercolour which she had never fully understood, she attended the informative and educational weekly watercolour classes of **Julian Bruere** at the Victorian Artists' Society for over a decade. These classes quickly became a highlight of her week with Julian's positive and encouraging teaching sessions in what is often referred to as the most difficult of all mediums; watercolour is renowned for having a 'mind of its own'. The warm friendships created over that period still exist today despite finishing watercolour classes prior to the COVID pandemic and the subsequent long lockdowns in Victoria. She has since competed classes in oil painting technique with Swathi Madike at the Victorian Artists' Society. Margaret has also been fortunate to attend watercolour workshops with **Ev Hales**, President of the Watercolour Society of Victoria, Tony Smibert AM, **David Taylor**, **John-Orlando Birt** and Jill Rietmeyer. She very much enjoys the continuous stimulation provided by being a member of both the Victorian Artists' Society and the Watercolour Society of Victoria.

In 2019 She was fortunate to travel by small ship to the difficult to access region of Southeast Greenland, renowned for its spectacularly beautiful fjords. She was unaware of the profound impact of the journey that awaited. Overwhelmed by the restless beauty of this majestic, vertiginous, and mystical little-known country and accessible only by ship, helicopter or dog sled, she was similarly confronted by the visible impacts of climate change.

Perturbed by what she had witnessed in Greenland and encouraged by my youngest daughter (originally educated in Aerospace Engineering and very environmentally aware), Margaret embarked on a series of watercolour paintings of Southeast Greenland.

This was quite a radical concept for previously she had focused on zooming in on botanical subjects and portraiture and had never been interested in landscape painting. She paints watercolours traditionally reserving the white of the paper for whites, but she is non-traditional in the time it takes her to do a painting. In her series on Greenland, she aimed for



Above: *Parting of the ways: 2 Glaciers Saying Farewell, Skjolden, Fjord Greenland '22*  
Below: *Early Morning Mist with Iceberg, Greenland '20*



topographical accuracy over 'looseness', an approach that emphasises spontaneity; she wanted to paint topographically to capture 'disappearing landscapes', which as David Hockney says are unfortunately rarely painted today. She knew many other watercolourists aimed to complete a painting within a two-hour frame, but time does not bother Margaret. Many of these works took months to complete and this series of paintings has taken her several years to finish.

## Margaret Edwards

*edited by Brenda Innes*

Using her painting sketch book, her own photographs for research and artistic license to heighten the colours at times, Margaret started small in scale, but the paintings immediately escalated as she sought to capture the grandeur of the scenery of this magnificent country. As time passed, she became increasingly interested in learning about the Arctic and climate change. She wrote in her exhibition catalogue about the journey to Greenland and the influences upon her of other environmentally aware artists and scientists. Painting has been Margaret's private passion and has never sought to sell her art. However, she is now delighted to exhibit at the beautiful and historically significant Victorian Artists Society and hopes that this exhibition of her paintings of Greenland will contribute in some small way to a greater awareness of this unique and environmentally important part of our beautiful planet."

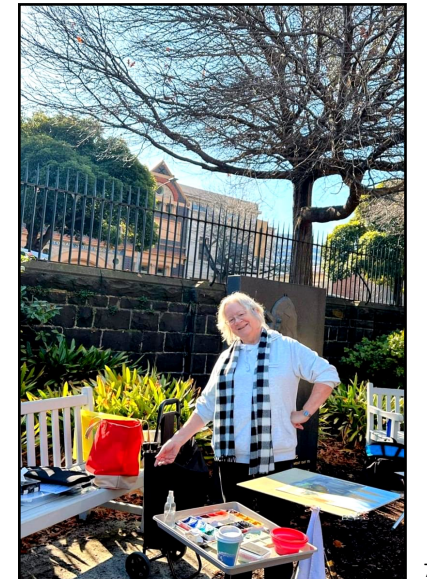
*Congratulations to Margaret for a successful exhibition at The Victorian Artists' Society in the Cato Gallery and as an ex-Geography teacher I show my bias to any artwork that accurately represents the natural environment—editor*

Above : *Zodiacs Getting Ready for Action, Thrym Glacier Greenland '22*  
Right: *Angmagssalik Museum, in Tasiilaq Greenland '22*



## Paintouts During the Luminous Exhibition

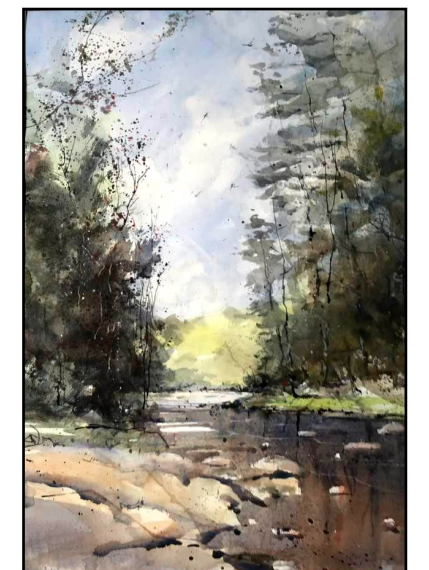
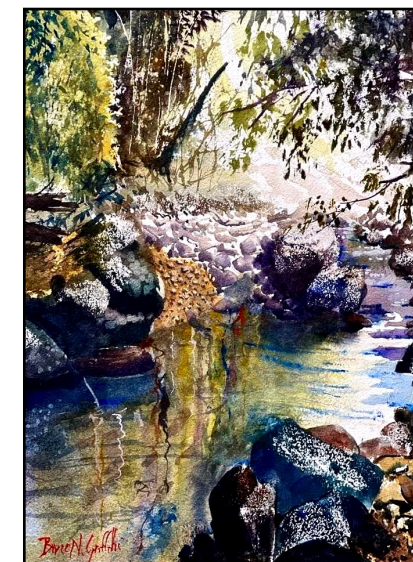
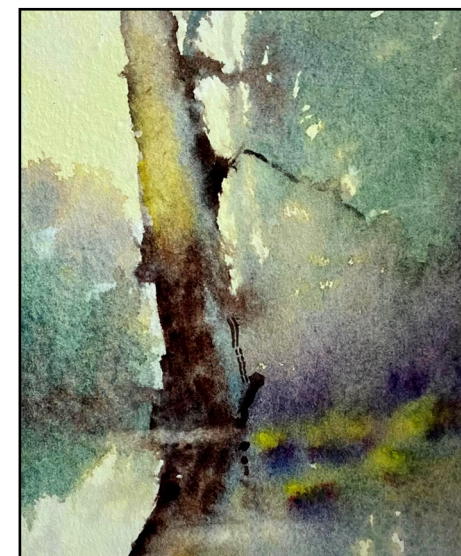
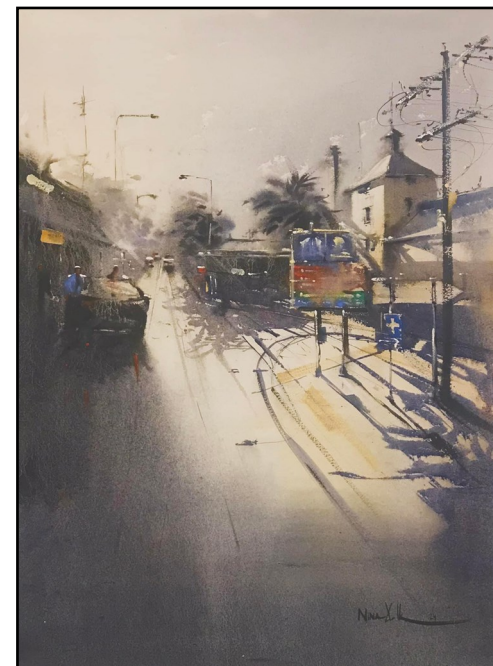
*During the Luminous Exhibition WSV members were out in the City of Melbourne promoting the show while producing quality Plein Air artworks. Left to Right Colin Peel with his cousin, Carol Douglas, Neil McIrvine's vision of Vicarts and Trish Mirabile in the sunshine at St.Pat's—editor*





# 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.



**Clockwise from top left:** "Forest Ravens" by **Reza Matin** Best Watercolour Bendigo Art Show, "Catfish Blues" by **Chris Kelly**, "Island Surfers" by **Diana Edwards**, "Early Frost" by **Joel Spencer**, "Schnapper Point, Mornington" by **Peter Porteous**, "Memories of Parachilna" by **Denise Nethercote**.

**Clockwise from Top Left:** "Audrey Grace" by **Di Prichard**, "Metung View " by **Rob Candy**, "Milford Sound" by **Wilma Green**, "River Stillness" by **Ken Downs** Packers' Prize Tanjil Art Show, "Idyllic Stream" by **Bruce Griffiths** Best Watercolour Foothills Art Show, "The Lone Gum" by **Sonia Camm**, "Main Road North, Clare" by **Nina Volk**, Best Watercolour Clare Art Show





# History of Watercolour:

Born on 8th January 1949 in Melbourne, **Anthony Charles Smibert AM** is a highly esteemed watercolourist well known to many WSV members. He had the audience at the recent WSV 50th Anniversary “Luminous” Exhibition listening attentively to his off the cuff reflections as Guest Speaker about art, the artist, the significance of watercolour and his own artistic journey. Tony’s art career began at the National Gallery School where his training consisted of life drawings, drawing from casts and the study of anatomy, all within the 19<sup>th</sup> century studios earlier frequented by artists including Streeton, Roberts and McCubbin.

As a painter he has also used his understanding of classic watercolour over into contemporary acrylic, using his mastery of watercolour to develop entirely new ways of working in that medium.



Tony has commented that.... ‘*The drawing regime was terrific, it taught me the value of learning from the masters and probably led me to the later study of JMW Turner’s techniques, which is so important to how I now work.*’

Inspired by the skill of 19<sup>th</sup> century English watercolourist J.M.W. Turner and eastern painting traditions, Tony is well-known for his ability to create compelling abstract landscapes. He has held many successful solo exhibitions, both in Australia and overseas, and published research internationally, much of the latter on the methods of J. M. W. Turner.



Above: *Tasmanian Landscape After Blamire Young* Below: *Winter*

Tony Smibert's passion for historic watercolour was first kindled more than forty years ago by an encounter with the works of Joseph Mallord William Turner (1775-1851), considered the most important English Romantic painter and great pioneer of watercolour as a medium of distinction. His pursuit of watercolour then played a large part in his move to rural Tasmania in 1984, where the captivating presence of wilderness has served as his muse.

As a lifelong admirer of the great masters, Tony is now internationally recognised as a leading authority on the historic methods of Turner, and a Visiting Artist Researcher at the Tate Britain Gallery in London.

He is also internationally highly regarded as an Aikido teacher; in fact he stepped off a plane from Belgium on the morning of our Gala Opening after being a guest speaker at an international Aikido conference!



# Tony Smibert AM

*edited by Brenda Innes*

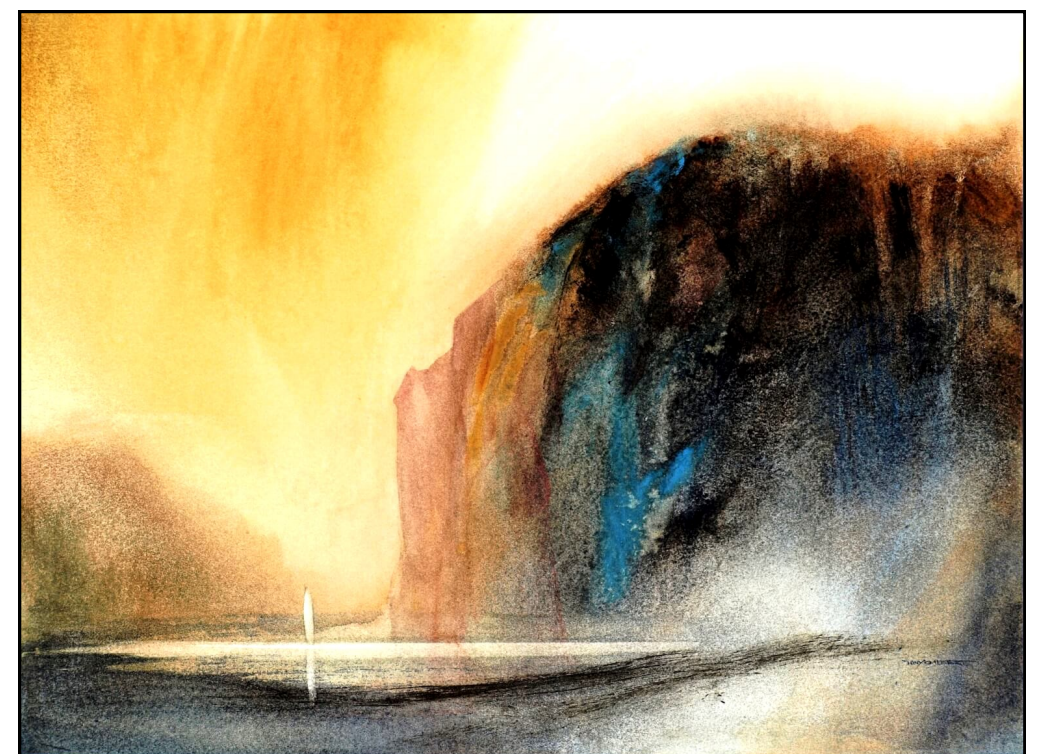
Tony’s serious study and practice of this Japanese martial art, has greatly influenced his art. One of its core principles is to strive for harmony: with life, art and nature. It’s a perfect complement to painting, and particularly with liquid media such as watercolours and acrylics. This complementarity is highlighted in the artworks included here.

As an artist, Tony has explored the crossing and mingling of contrasting worlds – the Old World techniques of Romantic watercolour painting, the ancient Eastern traditions of Zen and Taoist brush painting, and the possibilities that a hybrid sensibility might emerge through his intensive study. He regularly shares his extensive knowledge of painting through masterclasses, workshops, books and other publications.

In recent times these have included professional development seminars, lectures, workshops and masterclasses at museums including Tate Britain, The National Gallery of Australia, National Gallery of Victoria and Art Gallery of South Australia, art societies and other groups.



Above: *Approaching Rise* Below: *Within The Tao I*



Tony generously sets aside a few weeks each year to offer private tutorials for individual artists or small groups at his Deloraine studio—keep a lookout on his website to access some valuable tuition with him; you won’t regret it.....*Editor*





# April Demo: Who Do You Think We Are?

Report by Janit Gardner

The WSV monthly meetings are not only a great way to catch up with others but always provides something new and interesting to discover, whether a demonstration, something to try or inspire, or for our April meeting ...a bit of context, “**who are we?**”. The WSV has its 50<sup>th</sup> Anniversary this year and in the run up to the celebratory Luminous Exhibition (which is ‘going off’ as I write this) it was good to learn more about the WSV and why we are who we are.

Through a panel of speakers with first hand and personal stories from our founding members and early days we were taken on a potted history. Reflections from **Maxine Wade**, **Wayne Degenhardt** and **Ron Muller** as well as videos compiled by **Ev Hales** painted a picture of a group and history we now have much to be thankful for.

The pivotal person in our story was in fact not an artist, but a passionate and motivated collector of watercolours, **Maurice Callow**. Leaving Britain and settling in Melbourne he had the foresight to bring together a group of artists, gallery owners and collectors for the expressed purpose of celebrating the watercolour medium. The first ‘gathering’ was held on 9 December 1974 in the very same building we meet in today, and have always met in, the Victorian Artists Society.

Our panel was not only able to remind us of the ‘who’ we are but through their stories also touch on the ‘what’ we are. From the founding 70’s through the dynamic 80’s and beyond it has been a group that values supporting each other, challenging each other to keep improving in our practice, build friendship and have fun along the way. A summary of this meeting and some of the video clips are up on our website in the members area if you want to tune in. There is a great clip of **Reg Cox** telling the story of how **Maurice Callow** visited him in hospital with some ‘strong’ advice. It made him take up painting again when he’d given up after a serious illness, and the rest as they say...is history. You may recall Reg’s painting in the last Watermark; amazing what a little support and encouragement can do.

Thanks for your report, Janit. It was enjoyably informative to hear first hand experiences of the WSV—Editor



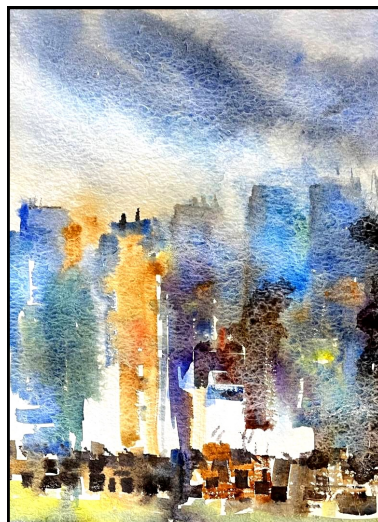
Above: An attentive audience, including the guest speakers, watching as **Alvaro Castagnet** reminisced about his time as an active member of the WSV when he lived in Melbourne



Above: Speakers **Maxine Wade** and **Wayne Degenhardt** listening to **Ron Muller** retelling some of his memories of earlier days as the WSV.

## New Members’ Day 30th May

On a blustery and damp Melbourne Sunday, Edinburgh Gardens in Fitzroy hosted some of the newest WSV members who were heartily welcomed by other hardy members who were not perturbed by the vagaries of painting outdoors. One of those determined members was Kath McCann whose delightful capturing of Melbourne’s skyline from the gardens is shown to the right. A more detailed report will be in the July Newsletter.



# May Demo: Marc Folly

Report by Maxine Wade



It was a full house at this meeting, to watch a demonstration by the celebrated French watercolourist, Marc Folly. Marc chose an interior as a subject – an old foundry, and said he liked the atmosphere inside it. The windows in the background provided the natural light source which served to backlight the rooms and the furniture (shelves and various cupboards) and also created a strong splash of light onto the floor in the foreground.... but most of the composition was dark in value, with subtle mid tones and flashes of light on edges of some shapes, which only partially revealed them.

Marc did no drawing but referred to 2 photos for his shapes in the composition.

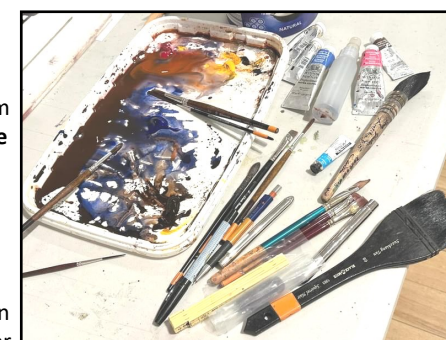
Marc began the painting in his usual way – which was with the darks first! We all know that this is the reverse of normal watercolour practice, but Marc explained that his training in oil painting keeps him using this technique in watercolour. He prefers to use a cellulose paper (ie. made from trees) as opposed to our normally preferred 100% rag paper (made from cotton.) The weight is quite heavy (425gsm brand name: Hahnemuhle watercolour paper acid free). He explained that he dislikes how the paint soaks into rag paper, thus diminishing the color saturation. The sizing on this paper is quite hard, delaying colour absorption and slowing down its drying time. In addition, he finds it easier to lift off paint on this particular paper.

Below: Getting started



He likes to work slowly and emphasized that a painting should be carefully observed to optimize timing. He also never uses a hair dryer for this reason – but also said that this disturbs the wash and destroys the granulation he is after -no granulation medium

for this artist! He uses colors that granulate easily for full effect and sometimes POURS the paint from his tray onto the paper! He used only 4 colours: (W & N brand) Van Dyke Brown, Winsor Yellow Deep, Permanent Rose, and French Ultramarine Blue. Permanent Rose is darker in value than say Rose Madder



or Alizarin Crimson....helps him to get good darks. In addition, he used a mix of Cerulean Blue + Pthalo Blue at the end. He squeezed these 4 colours out onto a white shallow mixing tray to begin, then explained that by varying the proportions of each of these, he could achieve a variety of cool and warm darks. (See palette above). With his paper flat on the table and on DRY PAPER and using a large squirrel mop with a good point he proceeded to mix and apply these darks to paint the shelves on the upper left quadrant of the painting, leaving small strips of white paper in between these shapes. He used a finer brush for smaller shapes, and also a fine, long rigger brush laid flat on the paper to achieve some very fine dark lines in various areas. In other words, he is painting in the negative darks first....where all of the shadows are.

At this stage, there is still lots of white paper left and the only “wet in wet” areas are in those very dark shapes, where the individual dark pigments can be seen separately....nothing is dry yet, and all of the shapes are HARD EDGED. He continued to build up the composition of furniture shapes and explained that he works in an abstract way like this....an arrangement of shapes and patterns to form the plan of the subject, painting the larger shapes first – then adding smaller ones for further description. Now, he does add a swipe of water on a large wet mop brush from the base of the dark shapes on the lower left and flood this mid-tone wash over part of the foreground, on a diagonal....at which point the audience became quite excited to see the water coming out!

At this point, it is very clear how the composition is building up....we can now see some furniture shapes of cupboards, benches and shelving, and the lighted window at the back is very clear (still white paper, as is the floor.) Marc decided (reluctantly!) to speed up the drying with a hair dryer, but it clearly went against his grain. After drying, and with his board now on a slight tilt, we were now able to see him create the mid values....by dissolving some dark shapes and bleeding the colour out into previously unpainted areas – and where the paint had dried too much – he squeezed water out of the brush onto the paint, then spread it from there. In other words, he used the available pigment already on the paper to create new values, with a dash of gravity thrown in! Marc was very careful to retain some white shapes though....some large, some only very tiny. Where needed, he added more pigment into the original shapes. Some shapes have now bled together, to form some indistinct and lost edges, softening some of these. He underlined the fact that he was creating an ILLUSION of his subject and his own personal interpretation of the photo.

After another brief drying time, he mixed Cerulean Blue with Pthalo Blue and painted in the window bars and some of the frame, still leaving the glass area white, where the strong light really “blows out” the details. Marc used that fine rigger brush again for very narrow lines and small dots and dashes around the window. A stronger mix of blues was dropped into some of the still wet shapes, here and there. ....it’s all quite abstract and like a graphic design! So, he now has some hard - edged blue shapes – and some diffused into the still wet darks. ....PTO





# Marc Folly Demo and Workshop

He is allowing some 'accidents' of mixing to happen – and not disturbing them. Consequently, some lovely coloured greys are happening.....and now he adds some small shapes of OPAQUE BLUE (adding white gouache) for some small touches of highlighted shapes.



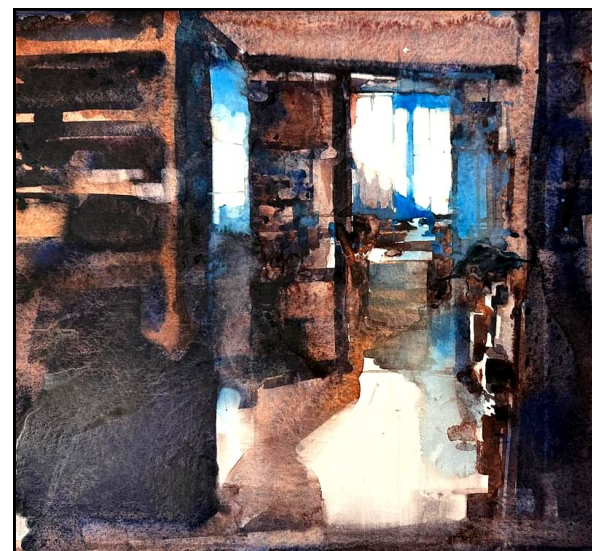
Left: Marc midway through the demo, reluctantly using a hairdryer .

After a final quick dry, it is very clear where the warm and cool colours are in the composition. There is one more step to go: Marc chooses some hard edges that he wants to soften, and simply uses a wet brush to dissolve the edges – especially around the window where the light is strongest, and edges are blurred by that. He also used a small flat to lift off some small squares shapes as

highlights. By this stage he said he wasn't very happy with it – because it was too rushed!

Although Marc's English is not good (and first time in Australia) WSV member, **Guy Marion** did some translations for us where needed....but I think I can speak for us all that the visual result spoke volumes about an artist who is confident in his technique and medium. His unusual method of working 'backwards' to most of us just goes to prove that an impressive result is still achievable! I have admired his work for a couple of years now – not only his beautiful granulation bit also his sense of design....just wonderful.

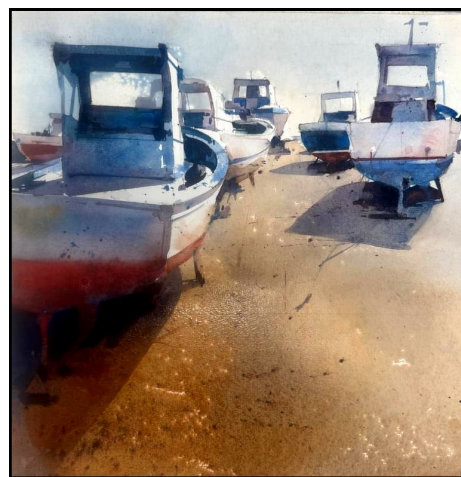
This was really an eye-opening demonstration, giving us all a lot of food for thought...limited palette, varying mixtures, fully saturated colours, hard edges dissolved – and maybe try a different paper?? Even though he uses accepted techniques, like lifting off, wet into wet and glazing – he uses them in a different order than most....and that is where his magic lies. Thank you very much Marc for the chance to see a master watercolourist in action.



Right: The final piece



These WSV members were hanging on every word and brushstroke during Marc's workshop. In a more relaxed mode than during the May monthly meeting, Marc produced some admirable demonstration works pictured below:



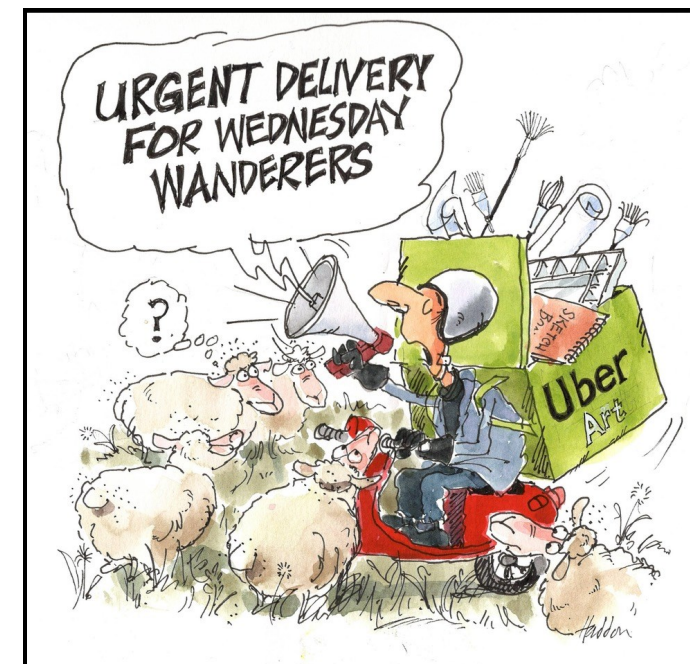
**Congratulations to WSV member JILL KEEN who sold ALL her paintings at this year's Camberwell Art Show!**

# Wednesday Wanderers 22nd May



Photo by Dale Hanson of Aurora Australis

Top to Bottom below: Christine Andrews, Norm Hanson, Jacky Fenlon

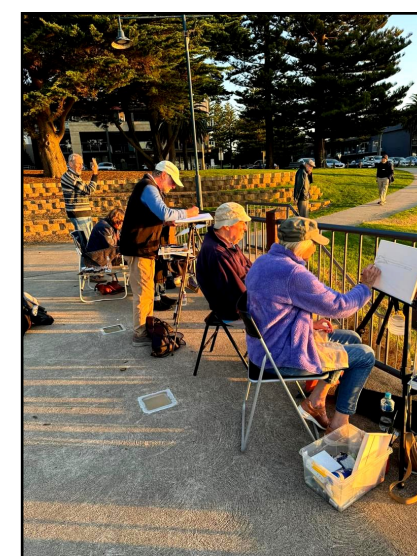


## Paintaway

On top of all the other activities happening at The WSV some WSV members had time to have a great "paintaway" to Phillip Island, visiting Rhyll, Churchill Island and Cowes. Here are two photographic memories:



Above: A warm afternoon tea welcome to David Taylor's home and studio near Cowes.



Left: Painting in the late afternoon light on the foreshore at Cowes or was that Rhyll...?





# John Orlando-Birt: Plein Air Artist

Painting plein air presents many exciting and unseen challenges, mostly weather based but also finding a suitable place to set up and still be in sight of the subject without becoming a statistic. I've always enjoyed the quest in searching for subjects often walking kilometres thinking it's time to turn back when around the last corner is a heart stopping 'wow' which makes the day and a reward for all the physical effort. I believe the outdoor studio has guided my art in the direction that I always wanted to travel, and I have shared this journey with many other artists, Max Wilks and Ken Howard here in Australia and Italy. A major bonus is that when I started painting plein air I didn't realise what would happen was all the amazing people that I would meet along the way; I can truly say this has been an enriching and rewarding aspect of painting outside the studio.

I have had a strong attachment to Italy since I was there on assignment with Ghia Design in Turin during 1986, designing cars at the time being employed by Ford who owned Ghia, prior to that I had worked for Ford in Australia and in the USA for Ford, also England and Germany, after this I went on assignment for 2 years designing cars with Mazda in Japan, but it was always Italy which drew me back and after my first trip to Venice one weekend in 1986 my life direction was changed; it opened my eyes to a world which I wanted to interpret and express in my art, the magical light and nuances of the reflected light shimmering on the water. Since 1994 I have travelled to Italy most years painting from Piedmont to Sicily. I do have some favourite locations being Amalfi, Siena and Tuscany, the Veneto Region and always Venice. My connection with Venice has over the years developed with many lasting friendships and business associations; I have had 3 successful solo exhibitions with Gallery Holly Snapp in San Marco and invited to join the Concilio Europeo dell'arte, Venice and subsequently through my exhibitions I conducted watercolour classes at the Scuola Ca Foscari for art conservation students to understand the medium. Through Corrado Balistreri, the Dean of the Architectural University I was invited over the years to be a guest tutor on drawing and perspective to the second-year architectural students. I have been published in the Sandra Harris book "Venice Revisited" Pavilion Publishing.

I am an invited member of the vibrant Twenty Melbourne Painters Society which promotes and pursues artistic values in tonal and impressionistic painting, we exhibit each year and hold a long tradition going back 105 years. Sharing these values with a group of like-minded artists is very rewarding.

I have over the last few years taken painting groups to Italy, 12 so far, we have been mainly based in Venice and travelling to the outer islands as well as towns within the Veneto Region.

My main pursuit has always been to find interesting and intimate subjects away from the crowds but to include the magic of Venice, there are 3 vineyards hidden away within Venice that are not open to the public but because of my contacts we are able to gain access to paint for the day in the Monastery Gardens and other locations. The main towns in Veneto also offer spectacular alpine backdrops with the Dolomites and usually sited on rivers which feed into the Venetian Lagoon and make for great subjects. The painting group duration is 18 days, 14 days painting with weekends free. I have gained much local knowledge over the past 30 years in and around Venice also Italy in general, painting locations depending on the weather conditions is a very important consideration and of course the time of day, looking into or with the light.



Above: John (back right) with some very happy participants on his most recent trip to Italy.

Left: Campo San Margherita Venice by John Orlando Birt

My painting has evolved during my life as an artist, something that I enjoy looking back on as my unique artistic journey, though importantly for me it's always been about the light, often trekking many kilometres seeking subjects to paint but also the people whom I've met along the way creating many amazing memories which I will always value and have added to my experience of painting.

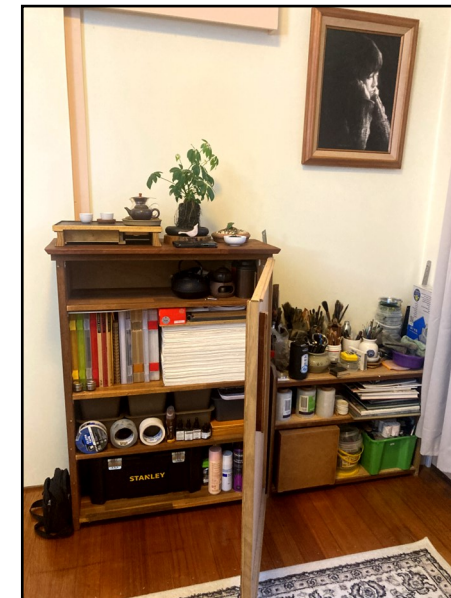
*My motto with painting has always been not to paint what I see but what I feel.*



# Inside The Artist's Studio: It Hao Pheh

by Brenda Innes

Like so many WSV members, popular teacher and award winning artist, It Hao's studio is a flexible space because where he paints also doubles as a study desk for his daughter. He also has storage space in another multi-purpose room. I have known It Hao for many years but I wasn't aware his creativity extended to his passion and skill for working with wood. This skill is evident with his ability to adapt and fit for his purpose wooden items where he stores materials, books and paintings, plus the creation of an easel that suits him for painting outdoors.



Left to Right: The editor thought It Hao's method of flattening his artwork was ingenious—under the studio rug! This storage cupboard was measured exactly to store these particular art materials. It Hao also built this easel specific to his needs.



Left: This desk is where all that creativity is produced and the preparation done for his classes.

Below: More efficient use of cupboard storage space next to the desk he paints at.



Thank you, It Hao for opening your studio spaces to me and the surprise of your unexpected talent for making the most of the limited space—ingenious!





# March Demo: Passion To Play Report by Jeannine Desailly

An enthusiastic crowd enjoyed a special treat at our March meeting when three brave souls took on the challenge to demonstrate in front of all WSV members in attendance, using previously unfamiliar or unknown materials, generously supplied by:  
<https://www.theartshoponline.com.au>

The subjects - predominantly various floral arrangements - were presented in the centre of the room and the artist's easels were set up around the displays. **Antoinette Blyth**, **Neil Mclrvine** and **Ben Winspear** rose to the occasion and did not disappoint. The crowd was encouraged to move around and interact with the artists as they experimented, studying their progress, and talking to them as they worked. Sometimes "helpful" advice was given!

**Antoinette** was provided with Fabriano Satin HP paper, an Anders Anderson Dagger Medium brush, Reeves mixed medium brushes including a long flat 10 fan brush and a Goldfaber Aqua Dual Marker. The paints supplied were Gouache Cyprus green, Gouache Pink, Red Art Graf, a Zig Brush pen, a black Kuratake Gansai Tambi WC pan, Opal Violet and a Faber-Castel 6B Grey pencil.

**Neil** was given Bockingford Green Cold Press to paint on, Art Basics 250 Squirrel mix oval wash size 8, Reeves mixed media white taklon flat 6, a Filbert 6, a Goldfaber Aqua Dual Marker, Graham water colours in Burnt Sienna, Gamboge, Cobalt Violet, a Kuratake Gansai Tambi WC pan in greyish blue and a Fabre Castel 6B Black pencil.

**Ben's** surface was a Frederix Watercolour panel (canvas on board). His brushes included an AS Sword Stripper half inch, Reeves flat 10, a Goat mop three quarter inch and a Faber Castel 6B grey pencil. His colours were Daler Aquafine ink Magenta, Holbein Cobalt Blue 60 mls, 3 Kurake Gansai Tambi W/C pan saffron Saffron, Pale Aqua, Opal Green and an Art Graf white block.

**Ben's** approach was to commence by creating a background of squared sections, and he chose to depict the pink and white flowers in a glass vase. He quickly learnt that he could wash back on this canvas and was able to create clearly defined squares while sketching in the design he had chosen using the Aqua Dual Marker. Of course being limited by colour and sometimes unfamiliar materials, this resulted in some challenges. However, as with the other two artists, he pressed on and continued experimenting as he went, creating what could be described as a very modern approach with confident, bold colours.

**Neil** chose a quirkily shaped vase and foliage as his subject. He commenced by loosely sketching in the composition, using the aqua dual marker in a bluish shade, tentatively feeling his way with the unfamiliar materials.



Above: Ben, Antoinette and Neil being thanked by WSV Pres. Ev Hales

Sometimes he resorted to the most basic of all equipment - his finger - to blend the limited set of unfamiliar paints and markers.

**Antoinette**, known for her floral art, chose to focus on the sunflowers. First, she saturated sides of the paper (back and front), occasionally resorting to spraying the work as she went, as the warm room hastened the drying effect of the paint. Initially this created a delicate, almost Asiatic effect. But she persisted in using these unfamiliar materials and in the end, created a lovely work of art.

The three artists arrived at entirely different outcomes, all beautifully executed and highly individual. It is especially important to keep in mind that they didn't know what their materials would be, and they were confronted with items that in many cases, were totally new to them.

This was a great opportunity for people to mingle - especially for the newer Society members - and for artists to see different materials in action, perhaps with an eye to obtaining some of these products for themselves. Personally, I am very intrigued by some of these products and very much look forward to trying them out.

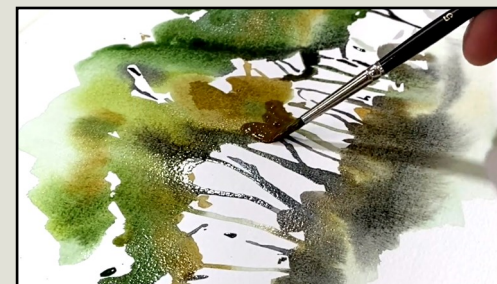
Many thanks to Antoinette, Ben and Neil for a really fun, engaging and stimulating night.



Above: Kath McCann, Maxine Wade and Kelly Grace watch Neil working with his materials

# Members' Activities

## STEFAN GEVERS ONE DAY WORKSHOP: CONTEMPORARY WATERCOLOUR



After a full workshop recently, Stefan will run another one-day contemporary watercolour workshop on 17th of November 2024. The class size is small and caters for the absolute beginner but also for returning students needing a refresher or particular skills. There is a bring a FRIEND and RETURNING discount as well.

FOR INFO VISIT THE [WEBSITE](https://www.studiostefangevers.com.au) OR  
 CONTACT STEFAN: [info@studiostefangevers.com.au](mailto:info@studiostefangevers.com.au)

.....Continued from page5: **Luminous Exhibition Report**

## 4. Various Comments:

"It really is special to see such an exhibition of watercolour. We drove all the way down from Newcastle so we could see it. Amazing."

"You really have pulled off an amazing show. Just walking around the gallery was calming, with quality seeping out of the wall. Every painting had a presence and required a viewing."

"I heard so many marvellous comments, including how excellent it was to see everything framed in the same framing. It really did add to the whole excellence of the exhibition."

"Your exhibition is first class and any following will be hard to beat."



Above: A section of the 200+ audience listening attentively to Guest Speaker **Tony Smibert's** words of wisdom about art.

**7 - 14 SEPTEMBER 2024**

## ISLAND INSPIRATIONS

### A PAINTING AND SKETCHING ADVENTURE IN WATERCOLOUR

with **Rob Candy** in Fiji

From **\$2650 AUD** twin share

Treat your artistic self with a week immersed in sketching and painting on the tropical Fijian island of Savusavu. Excursions to the island's beautiful painting locations. Enjoy traditional bure-style cottages, relax, swim and snorkel in your free time. All meals, accommodation, tuition included.

For enquiries or to make a booking <https://paradisecourses.com/tour-item/watercolours-with-rob-candy/> (02) 8094 1613 or email [delia@paradisecourses.co](mailto:delia@paradisecourses.co)

## WALTER MAGILTON

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TO BE OPENED BY MULTI AWARD WINNING ARTIST **CHRIS WHITE**  
**THURSDAY 25 JULY**  
 6:30 - 8:30

## A LIFE'S JOURNEY

90 YEARS OF AGE 80 YEARS OF ART

### Montsalvat Long Gallery

7 Hillcrest Ave Eltham - Phone: 03 9439 7712  
<https://www.montsalvat.com.au>

DATES: WEDNESDAY 24 JULY TO SUNDAY 25 AUGUST  
 HOURS: WED TO SUN 10AM TO 4PM

### WALK AND TALK WITH THE ARTIST

ON SAT 3 AND SUN 4 AUGUST 11-2