

# WATERMARK



***"Mount Torbreck Snowgum " by Julian Bruere  
Best Watercolour Eltham Art Show 2023***

***QUARTERLY JOURNAL OF  
THE WATERCOLOUR SOCIETY OF VICTORIA Inc.  
Oct—December 2023***





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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,

The WSV members must be the envy of other Victorian Art societies due to the calibre of the international, interstate and Victorian watercolourists who have demonstrated for and conducted workshops for us during and since COVID. Word has got around that the WSV offers outstanding value to its members—proof in the long “Warm Welcome” list below.

Those members who attended the last meeting received their WSV name badges. Other members will receive their badges in this issue of Watermark. Please leave the badge in your glovebox or in your handbag and wear it at all WSV events. If you did not receive this badge send me an email: [brendainnesart@gmail.com](mailto:brendainnesart@gmail.com).

In the Jul–Sept issue I promised to include a description of my favourite London galleries in this issue but it will be held over until the Jan–Mar issue so I could include three demonstration reports instead of the usual two.

If you have time over the summer it would be appreciated if you could send to me your favourite galleries and why.....

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

Thanks go to the talents of this issue's contributors: **Kelly Grace, George Haddon, Marg Keogh, Lyn Morgan, Colin Peel, Maxine Wade and the members who had news to share on page 4—5.**

*I hope you enjoy reading your magazine. And as this is the last issue for the year **MERRY CHRISTMAS!!***  
**Brenda Innes, Editor**

## A warm welcome to the following new WSV members:

**Peter Bartley, Colin Bellingham, Vicki Birt, Vicki Chapman, Cheryl Cox, Russell Danby, Bruce Griffiths, Ziping Long, Gael O'Leary, Carol Sheppard, Joel Spencer, Susan Weston, Sharon Wilkinson, Julie Williams**

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

## VALE

*It's with great sadness the WSV acknowledges the passing of member, Annee Kelly's husband*

**Ruairi Kelly**

*Sincere condolences on your loss, Annee*

## From the President's Brush



Dear Members,

The last quarter of 2023 is gearing up to be a great finish for a full year. Your magazine contains interesting material and notifications of members events. It's richness feeds on the interests and participation of our members.

Our last few meetings feature and celebrate International masters, the importance of an individual's interest and how a passion can grow into a collection, as well as a glimpse into how artists are surviving in 2023 in this rapidly changing world that impacts our skills in ways not seen in the past.

We are hearing a lot about AI (artificial intelligence) and no doubt it is changing how we do things. It is impacting our skills and jeopardising our creativity in ways not imagined a decade ago. How do we manage these intrusions and how do we maintain our place in the world? These are questions for all of us and there are no really clear answers. In some ways an artist's life is harder than ever.

When you look at history there have been and still are in many places around the globe situations that disrupt, sometimes forever, 'normal' ways of living and working. Survival is about adapting to change and ensuring the world has options. I suspect this will enforce changes and especially a mental change in what we believe is 'real'. Remember the days when a photograph was 'real' indisputable proof. That was not that long ago. Now few believe what they see in a photo because we know how easy it is to alter such an image.

For those who love watercolour:

- Nothing will replace the immediacy of the pigment moving on the paper.
- Nothing will give you the same tingle down your spine as a colour makes itself on your paper surface and you watch with awe at what you have achieved.
- No amount of clicking buttons, despite the result, will give that same sense of satisfaction. After all, for most of us the doing is the joyful bit, once the painting is finished the fun has ceased.

Do you feel this way?

So, play on paper, both with and without intent and enjoy this fabulous process we all love.

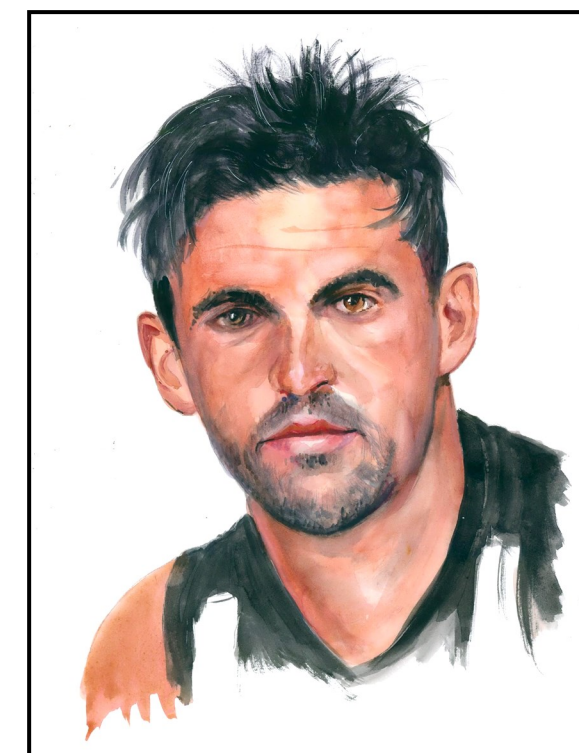
**WSV President: Ev Hales**

## Members' News



What a privilege it is to be a member of The WSV when the Society can gather such distinguished watercolourists in Joseph Zbukvic, Bob Wade, Tom Schaller and Rob Candy for lunch with one of our great supporters in Luke Senior (*far left*) from Senior's Art Supplies. For Bob and Tom it was the first time they had met after corresponding with and admiring each other's art for many years. A very happy day created by their mutual love of the watercolour medium.

Please indulge your editor and several other WSV members (Hi Ted & Joseph!) with this excellent portrait of Collingwood's extremely talented player, Scott Pendlebury painted by **David Freedman** who acknowledged “Great Scott” with his comment “..I'm a Tiger supporter but I admire him and love watching him play. Not too many players can maintain such a high standard consistently for so long - enviable skills despite being a Tigers fan..”





# Members' News

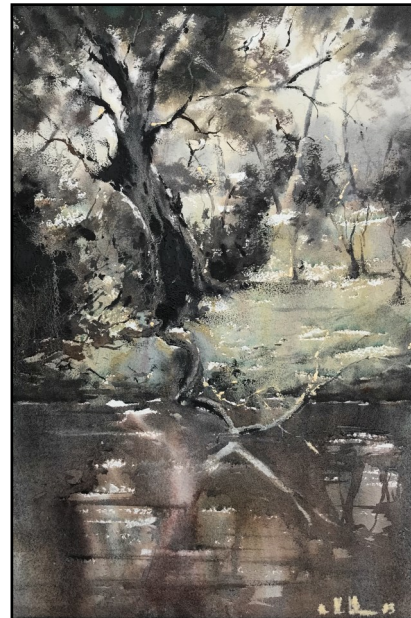
Congratulations to the WSV members on these pages who have achieved success with their artworks. Don't forget that prizes are like hen's teeth—very rare, so don't be too modest to send a winning work to the editor.



**Nina Volk** has been on a well deserved winning streak at the moment:  
 Right: her Plein Air painting that won Best Plein Air Artwork at The Eltham Art Show Plein Air Day  
 Left: "Winter Reflections" was awarded "Best In Show", Geelong Art Show

Below Right: "Goodbye—Geelong Train Station" won the People's Choice Award at the Geelong Show

Below Left: "Above and Beyond," Finalist WAMA Prize



Above: L to R: Terry Jarvis, Ev Hales and Brendan Lovelock at the Eltham Art Show Plein Air Day

Right: If you are travelling to South Gippsland over summer call into the pretty village of Fish Creek where **Gillian Carpenter and Bruce Hargrave** are holding a joint exhibition

Gillian Carpenter and Bruce Hargrave welcome you to their joint exhibition:

## Summer Palette

An exhibition of Australian works as seen through the eyes of 2 well known watercolour artists.

**ArtworkStudio Gallery at The Hub**

27 Falls Road, Fish Creek 3959

Wednesday 27th December 2023 - Sunday 14th January 2024 daily 10.30-4.00

launch Saturday December 30th 2:30pm

Enquiries. 0400 414 547. 0411 754 450

# Members' News

Congratulations to talented WSV member, **Yesim Gozukara** for her acceptance into The Australian Watercolour Institute:

"Congratulations Yesim Gozukara, newly appointed 2023 member into the Australian Watercolour Institute. We are very please to have you join us.." AWI Committee



Congratulations also, to WSV member, **Sally Cant** for having 2 of her watercolours shortlisted for the Doyle Awards, including "Pelicans In Flight" (see image above) which was also sold on Opening Night. Sally would like to inform members that she runs regular artist retreats at her home on the Bellarine Peninsula. Contact Sally on:

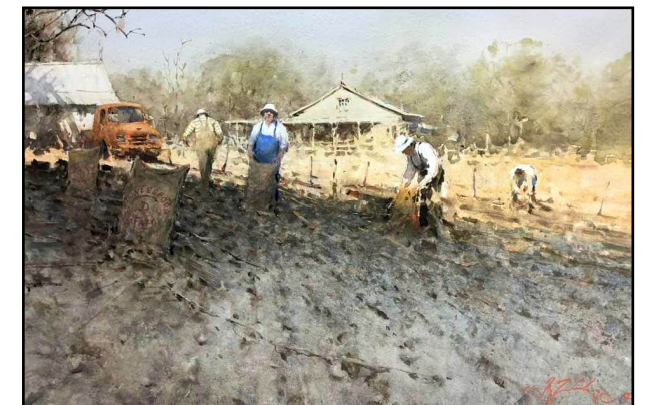
<https://www.sallycant.com.au/art-retreat>



Left: Highly regarded teachers and WSV members, **Maxine Wade and Julian Bruere** in front of their Highly Commended paintings at Vicarts Spring Exhibition. See 16 Inside Maxine's Studio page in this issue of Watermark.



Member **Cecilia Morris** (in middle with red hair) tutoring at The Australian Watercolour Muster, September '23 in Cairns. WSV was well represented at this year's successful muster with exhibitors, tutors and attendees.



Above: Another accolade for life member, **Joseph Zbukvic** who was presented with the Silver Star Achievement Award at the prestigious San Diego International Watercolour Exhibition for his entered painting. Below: As a member of the AWI, immediate past president, **Rob Candy's** entry in the AWI's annual exhibition.





## Getting to Know:

## Alison Fincher

By Colin Peel



Alison joined the Committee of our Water Colour Society early in 2023.

At this year's May paint-out on the Bellarine Peninsula, many of us enjoyed a 'pizza and drinks' evening at Alison and Leo's new home in Barwon Heads, which they jointly designed and which is located on the Barwon River

estuary. On entering their home Alison's dedication to her watercolour is apparent, with many vibrant and large watercolour paintings, some combining diluted acrylic paints with watercolour in a semi-abstract way. The house itself is architecturally spectacular and original, and provides a great space for Alison's art.

Alison's purpose-built studio is a work of art in itself: this studio is amazing in every way, flowing into the entrance foyer and space which is perfect for hanging her artworks, both small and large. (see images to the right and next page) This has facilitated regular 'Open Studio Exhibitions' and participation in the Bellarine Arts Trail, a major event run each year by the Barwon Heads Arts Council during the Melbourne Cup Day long weekend.

Alison spent many summers on the Bellarine as a child; so, now coming the full circle, Alison is re-visiting memories of her childhood. Drawing and painting in oils as a child gave Alison a solid foundation on which to build when she was first exposed to water colours at RMIT, where she studied Interior Design. During her earlier career Alison used water colours extensively in presentations for clients to assist them to easily visualise the planned space or building, prior to the availability of the sophisticated computer renders used in the profession today.

Demands of her profession and family life limited Alison's leisure painting for many years – a familiar story for most of our members. During the last 15 years, however, both opportunities and time have increasingly opened, and Alison has enjoyed rekindling her interest in watercolour and exploring new techniques. Particularly valuable and inspiring have been painting trips to Italy with John Orlando Birt and to the UK to paint with several accomplished English Watercolour painters.

During the Covid years Alison embraced the opportunity to explore and experiment in her painting with watercolour and other media. Perhaps it is best to use Alison's own words to elaborate:

"...I began to explore painting with acrylics. I prefer to paint larger works on stretched canvas, and in my "wateracrylics" the acrylic paint is applied using a very loose, watered down style reminiscent of a watercolour method. I sometimes combine watercolour



Above: "Connewarre" by Alison Fincher

paint with the acrylics when using this technique, as I am seeking that unstructured feeling on the canvas in the same way it can be found using watercolour on paper. As with many watercolour painters, I push myself to paint more loosely, to capture those unplanned, impromptu effects that distinguish this paint medium from the others. I seek to minimize the extent to which I describe something in detail in my work; I prefer to "imply" much of the subject rather than fully explain it...."



Above: "Low Tide" by Alison Fincher

Right: Alison's purpose built studio overlooking her coastal garden



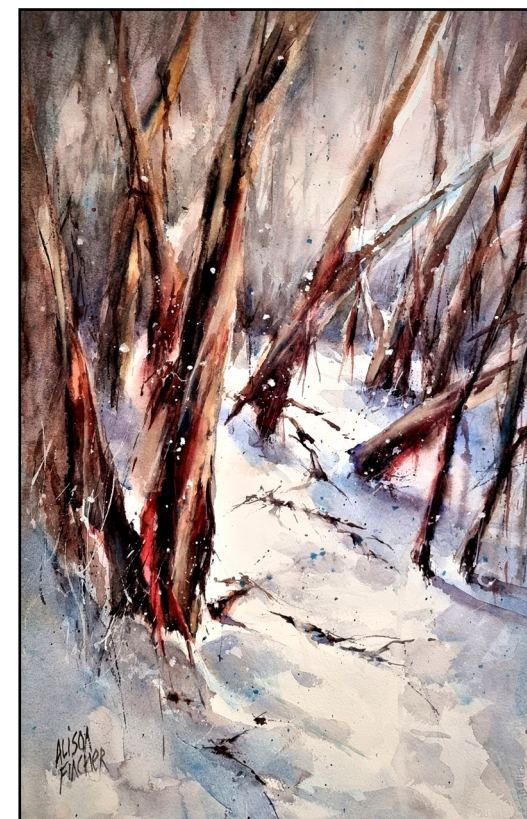
During Covid our Watercolour Society responded quickly and remained very active, embracing Zoom for meetings and extras such as the Wednesday Wanderers which for some members was their primary social connection during this time. We were also so fortunate to have demonstrations from world renowned artists such as Chien Chung Wei, we being the only International demonstration of his despite requests from all over the world. This rich and diverse offering from WSV allowed Alison not only to maintain but also develop her network of water colour friends and enriched her life during those difficult lockdowns. This contributed to Alison joining the Committee of the WSV to assist in the extensive program of activities offered each year.

Alison continues to expand the boundaries of her art practice and is now painting 'larger than life' portraits, both on watercolour full sheets and big canvases. This year Alison was delighted to learn that one of her paintings is being displayed in the "FabrianoInAcquarello" exhibition, in Fabriano and Bologna in Italy; she also has a painting currently on display in Cairns, as part of the Australian Watercolour Muster exhibition.

It is great to have such an accomplished member of the WSV step up to be an active and enthusiastic member of the current Committee.

Website: [www.alisonfincher.com.au](http://www.alisonfincher.com.au)

Instagram: @alisonfincherart

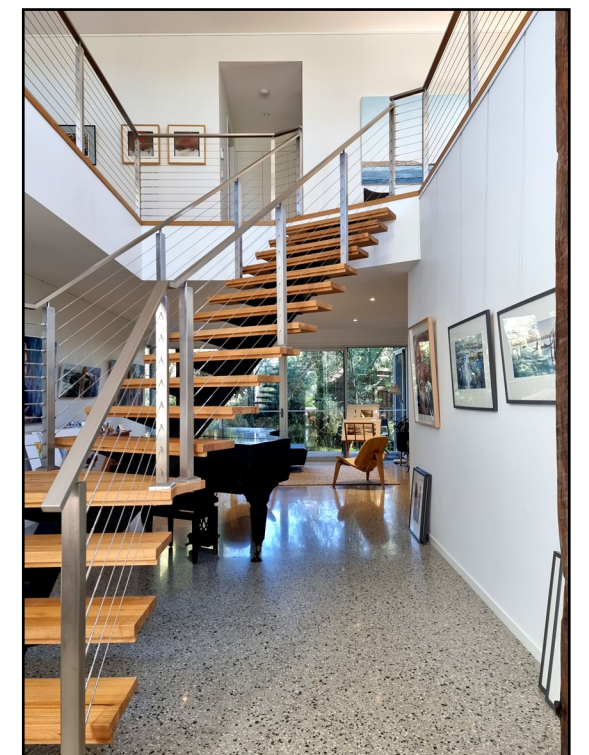


Left:  
"Snow Light"  
by Alison  
Fincher

Right:  
The Foyer/Art  
Gallery with  
sweeping  
staircase and  
Baby Grand  
piano



Above: "Estuary" by Alison Fincher



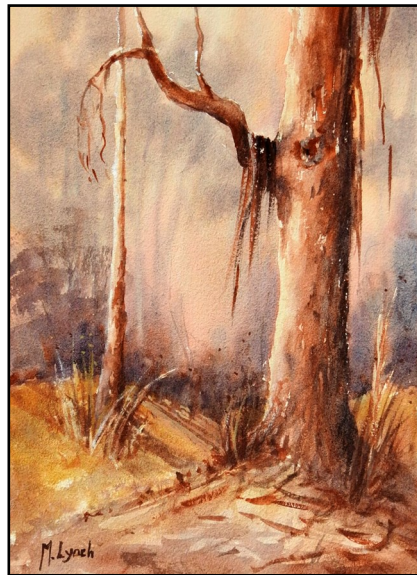
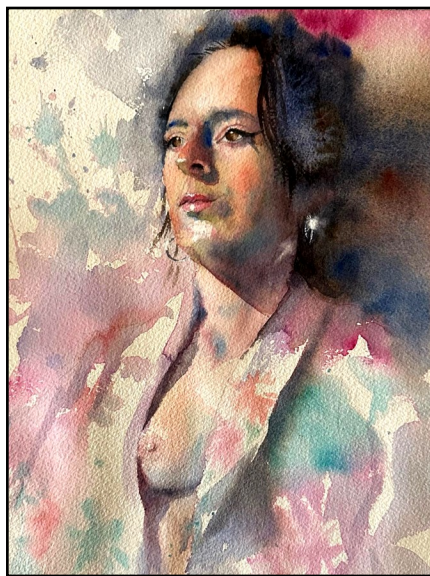


# Paintings from WSV Members:

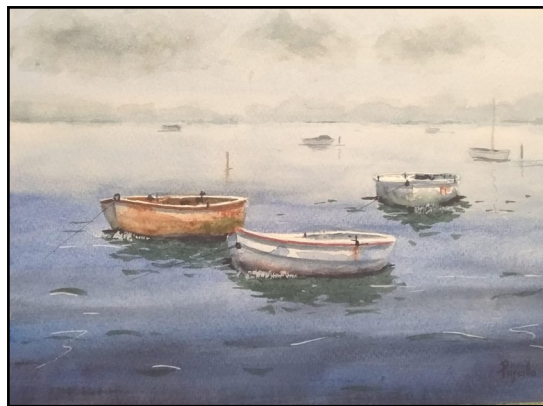
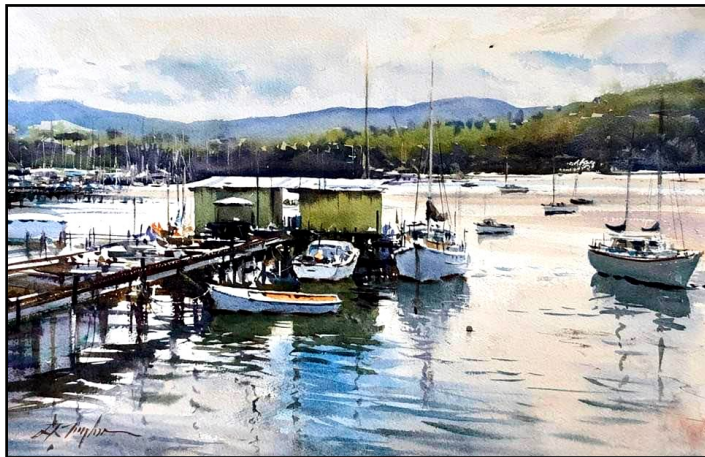
WSV members present current paintings for screen display on the WSV Facebook page, at the monthly meetings and publication in Watermark. Below is a selection from those presented. Don't forget to give your image a title if you don't want the editor to name the artwork! Also bear in mind that the printing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



Top Row L to R: "Birds of Paradise & Daisies" by Peter Porteous, "From My Garden" by Anna McGrath, Best Floral Kyneton Show, "Rosie" by Colin Shaw



Middle Row from the left: "Roses" by Maureen Runge, "Fresh Florals" by Ken Downs  
Bottom Row: "Boobook Owls" by Di Pritchard, "Top of Mt. Buninyong" by Anna McGrath, Best Watercolour Kyneton Art Show, "Evening Glow, Otways" by Maureen Lynch



Clockwise from the top left: "Mooring, Kettering Tas." by David Taylor who has been invited to the prestigious International Watercolour Exhibition by the Japan Watercolour Institute, "Capturing Gesture" by Jo Taylor, "The Alps at Innsbruck" by Terry Jarvis, "Hibernation", by Joel Spencer, "Rapid Decline" by Wilma Green, "Blue Car in Provence" by Eric Schanessema, "Boats at Apollo Bay" by Priscilla Fenton



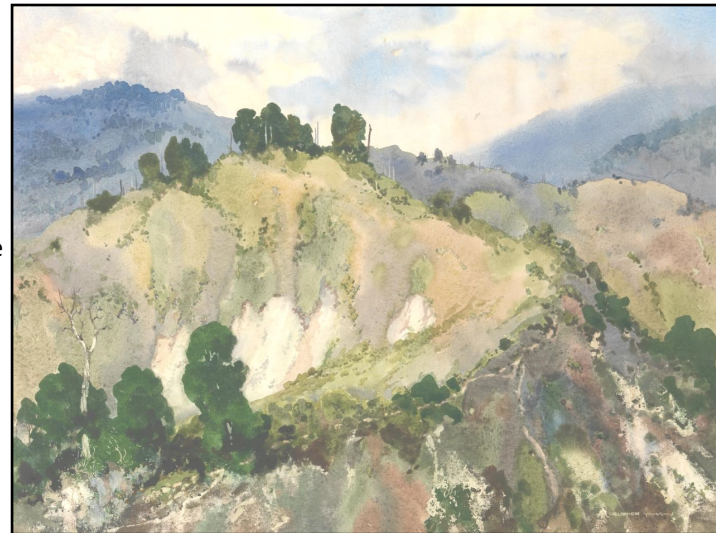
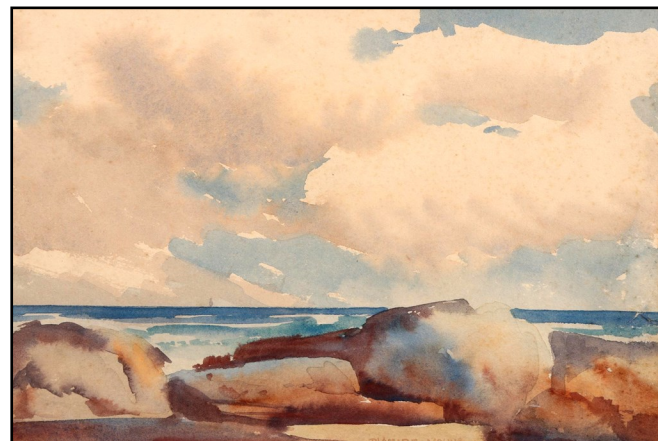
# History of Watercolour:

After a WSV committee discussion it was decided to repeat an article on Blamire Young for those newer members who may not have been familiar with this important watercolourist's lyrically beautiful artworks. He is worth an investigation; you will love his work—Editor

William Blamire Young (1862-1935), artist, was born on 9 August 1862 at Londesborough, Yorkshire, England, son of Lieutenant-Colonel Thomas Young, land agent, and his wife Mary, née Bowser. William was educated at Forest School, Walthamstow, Essex, and Pembroke College, Cambridge (B.A., 1884; M.A., 1897). In 1885 he was appointed mathematics master at Katoomba College, New South Wales. Enthusiastic, 6 ft 3 ins (191 cm) 'long ... strong and healthy and very fond of cricket', he was active in the local community and established a friendship with the cartoonist Phil May.

In 1893 Young went back to England. After a short period at Herkomer's art school at Bushey, Hertfordshire, he became involved with the innovative poster work of the 'Beggars' staffs'. On 1 July 1895 at St Peter's parish church, Bushey, he married Mabel Ellen Sawyer, an accomplished woodcarver whose work contributed to their support. He returned to Australia and in 1895-98 was art advertising manager to the Austral Cycle Agency, Melbourne, whose advertisements appeared in *Cycling News*, *Sportsman*, the *Bulletin*, and other popular magazines. Briefly engaged in producing posters with Norman and Lionel Lindsay and Harry Weston, Young became prominent as a poster artist. He next began to paint large watercolour scenes of Melbourne's pioneering days, among them the printing of the first newspaper, the first christening and Lady Jane Franklin's reception at Fawkner's hotel. Abandoning such work about 1906, he then attempted to communicate his reaction to the Australian landscape in an imaginative way, for he believed the gulf between the European artist and his Australian subject to be so great that to depict the landscape realistically was an empty exercise.

Below: "Coastal Scene" by W. Blamire Young



Above: "The Crater" by W. Blamire Young c. 1930

His first one-man show in Melbourne in 1909 was followed by others in Melbourne (1910), Adelaide and Melbourne (1911) and Sydney and Melbourne (1912).

When he left for England in December 1912, Young was well known in the Australian art world: his watercolours hung in several State galleries and he had exhibited with the Victorian Artists' Society, the Society of Artists, Sydney, the Royal Art Society of New South Wales and the Royal South Australian Society of Arts. A member of the T-Square Club, he had attended meetings of the Royal Victorian Institute of Architects and designed layouts for its *Journal*.

He exhibited with the Royal Academy of Arts, Royal Society of British Artists, Royal Institute of Painters in Watercolours and other groups. In 1920 he held a large exhibition in London and was invited to provide miniatures for Queen Mary's dolls' house. Having maintained contact through several exhibitions held in Melbourne in 1920-21, Young returned there in 1923.

*The Art of Blamire Young* had been published as a special number of *Art in Australia* (1921), its text echoing his articles in *Drawing and Design* (London, 1919-20) and his unpublished 'Autobiographical Sketch' written in 1920.

Securely established, 'he was recognized everywhere as one of the leading artists in watercolour in Australia'. He showed regularly in most capital cities and was in demand for lectures and after-dinner speeches.

Young was a voluminous writer and an astute critic: he had contributed to *The Argus* in 1904-12 and sent articles and drawings to journals such as the *Lone Hand*. One of his plays, *The Children's Bread*, was performed in Melbourne in December 1911. He published *The Proverbs of Goya* in 1923 and produced 'Adventures in paint', a handwritten book with twenty-seven original water-colours in 1924.

## W. Blamire Young

By Brenda Innes



Above: "Fishing Boats Weymouth" by W. Blamire Young 1913-20

Below: "The Bather" By W. Blamire Young c.1920

As art critic for the Melbourne *Herald* in 1929-34, he wrote over 400 articles.

Young cannot be identified with either the modernist developments or the conservative academic establishment of the 1920s and 1930s in Melbourne: responsive to a range of art, he campaigned for what he considered 'modern art', but

remained friendly with conservatives like Bob Croll, Harold Herbert, Hans Heysen and Lionel Lindsay. While reviewing traditional artists appreciatively, he remained critical of attempts to emulate the early works of Arthur Streeton and Tom Roberts, and deplored the effect on students of Bernard Hall and Max Meldrum. He welcomed the work of Margaret Preston, Arnold Shore, Rah Fizelle, Ola Cohn, Eric Thake, Ethel Spowers and J. K. Moore, yet warned against sacrificing conviction for fashion.



Blamire Young died on 14 January 1935 at his Lilydale home and was buried in the local cemetery. His wife and two daughters survived him.

## Aerial Challenge winners



Winning Work:  
"Sedimentation on the Earth"  
by Wilma Green  
received a \$100  
voucher from  
Senior Art  
Supplies

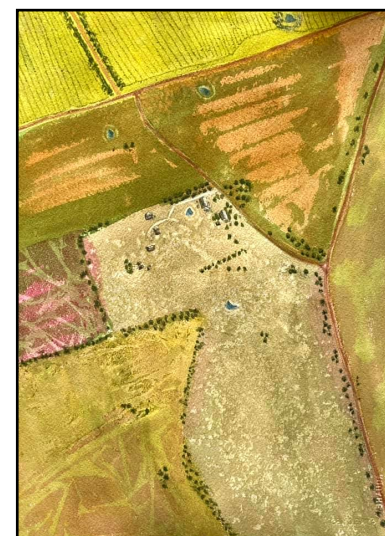
Highly Commended:

"Pink Lake" by  
Grant Cavenagh



Highly Commended:

"The Farm, Traynor's  
Lane. 3477"  
By Lyn Morgan





## July Demo: Rob Candy

By Maxine Wade

Our members were treated to a well-planned and presented demonstration, explaining Rob's personal philosophy on watercolour painting, and his practical approaches. With a degree in geography, which informs his love of the landscape, Rob has led many painting tours in a variety of countries over the past 20 years, teaching his students onsite. It was clear from the outset that he is an excellent teacher! With a favourite *contre jour* [back lit] marine subject to paint for us, Rob underlined the importance of correctly drawn boats and showed us how that was done, with a 2B pencil. Watching his preparatory drawing was important itself, explaining his thinking. "Don't overdraw!" he said, but link shapes with some ground lines. He also discussed the importance of negative shapes between the boats and overlapping edges of forms. Draw in the transom (back) first, then pinpoint where the tip of the bow is – how far away? How much of the 'inside' of the boat is visible? Then draw in the top curves – simple! This will give you the correct foreshortening.

Rob has painted and taught workshops in many countries, but on July 31<sup>st</sup> he focused on Mousehole, Cornwall – in particular the Newlyn School and the St. Ives Art Club (est. 1890). While his first washes were drying, Rob presented an impressive collection of works via slides, painted by many of the principal artists of these 2 schools, which gave us an informative picture of the styles and personal history of these major watercolourists. St Ives on the north Cornish coast has a mild climate and has traditionally spawned artists in all mediums – painting, sculpture, printmaking, and the minor arts. The addition to London's Tate Gallery has been built at St. Ives, underlining its cultural importance as a centre of British art. A very inspiring short history of Art lesson!

Rob likes to approach his paintings through careful planning first – agreeing with Hans Heysen: "Don't start a painting until you can see the finished work." He uses a table easel – both hands free – on a 45-degree angle and generally works on BaoHong paper 300gsm rough. His drawing clearly established the lights and darks of the demonstration painting, and his first washes were carefully applied around some of those crucial reserved white shapes and top edges. He likes to begin with a large mop with a good point and keeps using it as long as possible. (Escoda and Raphael brushes are favourites). He mixed Tasman Blue (AS colour) with a touch of Cad. Red for a soft grey sky, making use of gravity on his board for a brushstroke – free sky. Additional light washes were painted in the foreground of similar colours, plus Cerulean Blue, Burnt Umber, Lavender, and touches of Manganese Blue....to describe both the sand (tide is out) and pools of water.



Rob suggested some connective land lines with these colours also while these washes were still damp and splattered them onto the foreground also to suggest some textures. Time then for a drying spell when he presented the slide show.

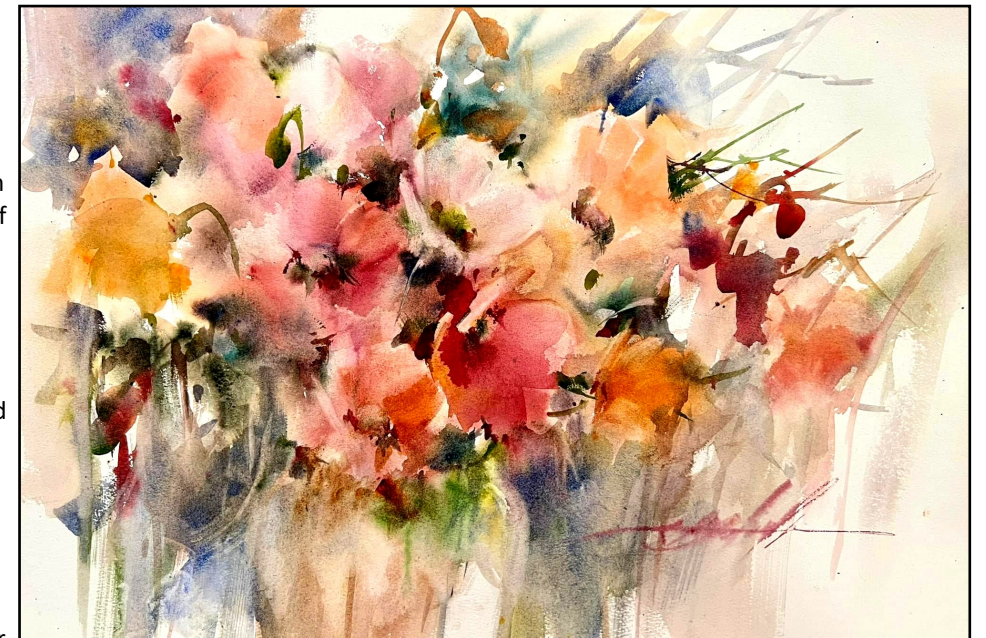
With his initial washes now dry, Rob continued to develop his painting by adding in the distant background hills (leaving small white random shapes suggesting houses) and the harbour wall in darker values of blues and browns, plus Alizarin Crimson mixed with Ultramarine Blue, highlighting that *contre jour* lighting. The lighthouse above the wall was added with only suggested detail, using Burnt Umber and grey on dry paper. Now to the boats.... Rob began with the largest white central boat, painting the shadow on both the side and the transom with a strong dark, just under the lip of the top edges, and flowing that colour down onto the boat itself. . Whilst still wet, the darkest value was painted down to the base of the boat, then pulled out into its shadow onto the sand at the same time. White paper was left for the buoys hanging from the sides and the very top edge to catch the light. There is both a cast shadow and a reflection of the boat in the pool left by the receding tide. He continued in a similar manner for the other boats, adding appropriate details where necessary – but with LESS on the boats further in the background. He then added an additional wash of a stronger Manganese Blue in the foreground puddle, with a hard edge (paper is now dry). Bright red/orange was added in for the buoys, making a nice 'pop' of colour. Rob then viewed his painting from a distance and decided to further emphasize those connecting ground lines put in at the start, with a mid-tone dark, to connect the boats together.

At this point, Rob finished his demonstration but said he would add some further details later in his studio – which is his normal practice. The audience were unanimous in their praise of the finished painting. *Thanks, Rob, for sharing your insight and your expertise with our members.*

## August Demo: Fabio Cembranelli

Report by Kelly Grace

Brazilian artist, **Fabio Cembranelli**, is known for his watercolours of lovely loose florals and landscapes. He works with the paper quite wet and enjoys the surprises that come with working that way. Flowers are his first and main subject, however the basic principles of how he paints flowers can be applied to most other subjects in watercolour. Fabio talked a bit about paper, saying he likes to use a half sheet of cold pressed paper; he sometimes enjoys using rough paper, and prefers to avoid hot pressed papers as he finds them a bit too slippery. There is no wrong or right way. Papers he currently uses are Arches, Baohong, and Cezanne (Hahnemühle). He says you need to have a close relationship with the paper, to understand the ratio of water to pigment, and so on.



Fabio started the painting with a simple sketch using water-soluble graphite pencil, sketching in the shapes and composition but not much detail, apart from where the focal point will be. The paper should be on a non-absorbent backing board due to the amount of water used. He only uses synthetic brushes because the stiffness and springiness of the head enables him to lift off the paint, which he does a lot. Fabio is in the 'never use white gouache' camp – that is why he is particular about the brushes, so he can recover the white of the paper when required. He also likes to allow colours to spontaneously mix on the paper. Another thing that is spontaneous is the composition. The number of flowers he paints can change as he goes along. His painting of poppies was well advanced when he decided it needed a suggestion of a vase beneath the blooms.

I always enjoy hearing the self-talk a working artist often shares without realising. The viewer witnesses the 'aha' moments, problem-solving and sheer enjoyment as the painting progresses, and the positivity of that is reassuring. Fabio is no exception, with the occasional "Uh huh" and "I like it" when something is working well, and "is ok" tells us most mistakes can be fixed. Fabio paints fast, with graceful flourishes of his brush; a paper towel constantly in the other hand to clean or dry the brush between strokes when lifting the paint. He also swaps brushes constantly, between large round, small, flat with sharp corners for lifting, as he expertly knows the effect each type of brush will provide. The paint lifting technique is especially useful when painting flowers, being used to define a folded petal where the light falls on it to good effect. Lifting the paint creates light, softens edges, or can create new edges. Perfect for turning an anonymous patch of paint into a softly defined flower. Darker colours are used to suggest the shadows and focal points, hinting at

shapes and edges with negative painting; ultimately creating blousy, slightly wild looking paintings that are always gorgeous.

Never using paints straight from the tube, Fabio always mixes them first, even if just a little bit. He explained his reason for this at the weekend workshop, which I attended – he doesn't want people to look at his paintings and too easily dissect the colours he has used or how he has mixed them, as he wants the colours to be unique to him, like a signature. He also mixes his own black from a variety of colours and never from a tube. Some other colours he avoids are ochre, cerulean blue and Payne's grey, saying they are too opaque for his style. Fabio also talked about balance – if colours are looking too warm, he tries to balance that with splashes of cool hues. If he introduces a new colour, he must put a small hint of it elsewhere in the painting to add balance.

Having completed the first painting of poppies, Fabio whipped off a second quick painting of a single apricot rose, which clearly illustrated the lifting off technique. From a patch of orange on the wet paper, negative painting of darker colours formed shadows and leaves, and allowed the rose shape to emerge. With a dark red centre, and progressive liftings of paint, the light edges of petals form, and the paint and water keep moving as he works. Fabio said he very much enjoys the risk of watercolours - the movement and bleeding of paint, creating something you had not intended but enjoying the surprise anyway. And we very much enjoyed his demonstration and his generosity, coming all this way to share his skills and knowledge and creations of great beauty.

*Thank you Fabio!*

### ARTY QUOTE:

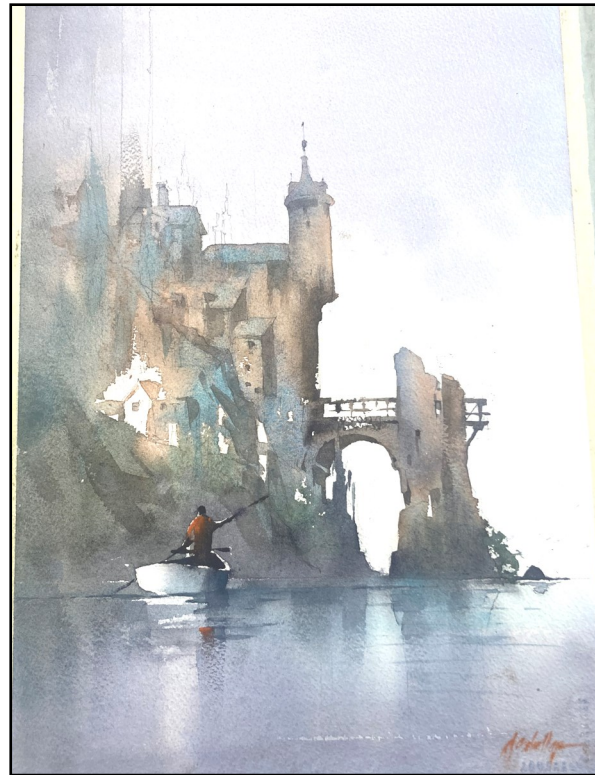
*"Art enters the mind, and touches the soul and we are full."*

*Archie Roach*



# September Demo: Thomas Schaller

Report By Marg Keogh



To demonstrate at the September meeting, the Watercolour Society was privileged to welcome Thomas Schaller, a world renowned and award-winning artist from the United States.



Above: Words of wisdom from the master

He discussed colours and their complements, such as yellow complementing violet. With a Neef wash brush, he then began the painting with some Naples Yellow and Cobalt blue applied in a wet pigment wash. Thomas tilted and rotated his board allowing the pigment to mix and blend, a system he continually uses.

While wet, more colours were added to make a coherent design according to the values marked, with cool darks and warm tones being continually added and blended to the point where the work needed to be dried. Although against using hair dryers, because of effects on pigments and luminosity, Thomas was forced to use one here because of time constraints.

While drying the painting, Thomas told how from childhood he had loved art and took interest in different artists including Bob Rose, a noted television artist who inspired many. He also said the Covid era had made him remember that painting is so much fun!

Continuing with the painting Thomas used a small mop brush and darker pigment to bring out the bridge and edges – some crisp and some purposely indistinct. Buildings were brought more into focus with some detail added, and flat brush work used for dry brush effects along the sides. A liner was also used to introduce some foliage marks.

Merging the land into the water, Thomas put some in reference marks for the figure and boat, and spraying the area, worked across the water with a horizontal emphasis on the vertical design. For reflections Thomas used his flat brush with an upward stroke, and then with the figure and shadow side of the boat painted, more spray was applied, and final reflections added, bringing this inspiring demonstration to a close.

At the conclusion of the demonstration, Joseph spoke on behalf of the Society. He spoke of the wonderful talents of Thomas, with whom he had enjoyed a long friendship, and thanked him for his engaging and informative demonstration.

Thank you, Thomas.

Above: Thomas' completed painting. Apologies from your vertically challenged editor who should have photographed from a ladder to eliminate the masking tape!

From an architectural background, Thomas had built his skills in painting to the point where he was able to make art, his first love, a full-time career. As part of his journey, he credits artists such as our own **Bob Wade** and **Joseph Zbukvic** with helping him evolve as an artist. A saying Thomas favours is "Don't compare yourself to other artists".

Before starting his painting Thomas shared some of his philosophies, including "open doors to things we didn't know we could do", and "it's not what you look at, it's what you see". He spoke of the visual and the poetic, the real and imagined and how he doodles to work up shapes, playing with abstract to see a potential composition.

For his demonstration tonight Thomas did not have a reference photo, but had used a half imaginary idea, which he built into a landscape, rather like a comic book – not of something real. He had done a pencil study with contrasting light, medium and dark tones, positives, and negatives. Marking in the different values Thomas had placed a 1, 2, and 3 on the paper to show where the different values met, the lightest light against the darkest dark. Discussing the option of a vertical or horizontal painting he pointed out how the vertical draws the eye up, whereas the horizontal draws it across, and for this demonstration he decided on a vertical.

Using an Arches Bright white 300gm rough paper, Thomas had prepared a sketch of his subject stating that he placed values ahead of colour, but that values and colours work in concert. Whilst he teaches a lot, Thomas does not have a set palette as such.



# Two Hours With Thomas Schaller

By Lyn Morgan

The acclaimed water colour master Thomas Schaller ended his 3-day workshop at the Balwyn Community Centre by providing fine superlatives and accolades to each student, over nibbles and drinks.

As Thomas' driver to his Carlton accommodation, I chose the slower Studley Park route into the city's setting sun, aware that he hadn't experienced Melbourne's outdoors in his whirlwind visit down under. Moments later a spontaneous left turn into Walmer St Kew resulted in a 11 kilometre detour following the Yarra River along the 'Boulie'.

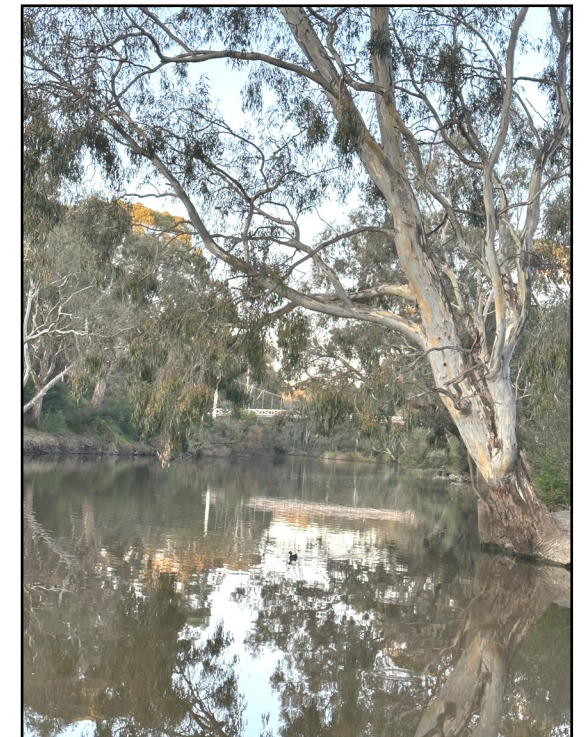


What a show our bush turned on in the best of wind free conditions. Thomas (from New York City) was clearly enraptured as he encountered several Aussie firsts beginning at Studley Park boathouse:

*The still, slowly moving Yarra interrupted by reflections from a couple of ducks skating along; a lone paddler scurrying upstream before dusk; a black 'n' white warbler - magpie; Kanes Swing Bridge performing its obligatory jig as 20 joggers paced from Studley Park to Yarra Bend; and best of all the (aptly named by Thomas) 'Herman Pekel' gumtrees!*

It was difficult to hurry Thomas even though I had one more vista nine kilometres away, sunset views of the city skyline from the top of the Fairfield Pipe Bridge. It didn't disappoint.

Thomas is such a kind, generous, perceptive person who is totally immersed in his surroundings, his art, and his students, forever 'in the moment'. I felt honoured to have been a witness to his appreciation of our flora, fauna, and countryside and of course a good Aussie beer at Studley Park boathouse. A memorable detour for me too.



Left and Above: Melbourne City Lights and "Herman Pekel" Gumtrees photographed by Thomas Schaller

Thanks to Lisa Wang and Joseph Zbukvic for securing Thomas's visit, and their hospitality, also to the WSV committee who brought this workshop to fruition.

## Arty Cartoon by George Haddon



Thanks once again for your sharp observation, George. Those self portraits can be quite grim. I blame Rembrandt!—Editor



# Inside The Artist's Studio: Maxine Wade

by Brenda Innes



In her Art Deco Hawthorn East apartment, Maxine has dedicated 2 rooms to her art—to the left is where she paints and to your right is where she stores her materials, unframed artworks, class preparation, framing and all the other paraphernalia

that artists collect; I've noticed that all artists' studios I've had the privilege to enter are like bower bird nests—full of interesting “stuff”.



Maxine's studios are very stimulating places to visit, and judging by her art, just as stimulating to work in.

Thanks Maxine for allowing your fellow WSV members to peek into your “happy” spaces



Above: The afternoon light creating softly dappled shadows in Maxine's painting space.

One of the reasons Maxine chose to live in this apartment was because of the picture rails in each room where she can easily hang her own paintings and the handsome collection of works by other Australian artists. The editor is always interested to view the artworks in each artist's home and Maxine's eclectic collection is no exception. For example, the photo to the right is a delightful reminder of a favourite work by John Singer Sargent “Carnation, Lily, Lily, Rose” where Maxine has draped some similarly coloured paper lanterns over a dressmaker's dummy and a mirror. Note the Greg Allen Nude in the background of this photo.



# WSV Member Activity: FNQ with Annee Kelly

By Judith McLaurin

On Friday 14th July, 9 painters met in Cairns. Two of our group, Ian and Rory, were non painters. Most of us had not had the pleasure of meeting before. If there had been a little trepidation, the group was bound together by Annee and Rory Kelly's humour and acceptance.

That night was one of quite a few included dinners in this trip.

We had 5 nights in Cairns, 3 nights in Cooktown and 3 nights in Port Douglas. Each morning breakfast was provided.

Of course, the tropical weather gave us wind, rain, steam, and sun!

Our fearless leader found places of shelter from most elements, and also took note and suggestions of painters who had doggedly searched for hidden corners. There was never any lack of subjects to paint whether buildings or landscapes. Sometimes there was just no hiding and we battled wind and curious onlookers. Curiosity abounded in Cooktown, where word had ‘got around’ that a group of painters were lurking inside alleys and in the main street.

We featured (well, on page 32) in the Cape York Weekly, with the local reporter interviewing Annee and a few ragged painters.

Annee gave great advice and valued our work, regardless of the length of time we had worked with watercolour. Each session was Annee sharing her thought processes before water hit paper. This tuition was confirmed each time ‘en plein air’.

Our drivers from Down Under Tours were thoughtful and caring for our group. Their knowledge of the areas we travelled was extensive as they were locals in North Queensland. They were really considerate of break times and always clear in their instructions. None of us was even nibbled by a crocodile!

Our tour guide, Rory Kelly, kept the group together with humour and care.

The accommodation was very good, with Cooktown accommodation being a treat with the lagoon style pool and cool rooms for us who had braved elements and cameras.

Although the majority of the group met for the first time on the 14th, we left on the 25th of July as great friends, bound together by our love of watercolour and the need to explore our abilities.

This experience in the top end of Queensland was filled with laughter, generosity, knowledge, and care from our tutor **Annee**.



Above: Watercolourists in action in the Tropics

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### For more information contact:

Alice Young  
P: 0409 847 988  
E: chestery@bigpond.com  
WWW: hrtreks.com

## “FIGURATIVELY SPEAKING” an exhibition by MAXINE WADE

Maxine Wade, a WSV member for more than 20 years, has an exhibition coming up in October at the Victorian Artists' Society in the Members' Gallery downstairs. Maxine is a member of VAS and has exhibited her work in their galleries for many years. Also, a member of MSWPS, her exhibition coincides with their Spring Exhibition at VAS, held in the upper galleries.

Maxine's exhibition is figurative and primarily in watercolour — but also presents work in graphite, ink, pastel, and gouache. Maxine teaches watercolour classes, but also mixed media and life drawing. This exhibition is representative of all those disciplines, showcasing all of her experience.

**DATES: OCTOBER 1<sup>st</sup> - OCTOBER 24<sup>th</sup>**  
**MEMBERS' GALLERY**

**at VAS: 10 – 4 weekdays 11– 4 weekends**

Right: WSV member **Clive Sinclair** is having an exhibition at Quadrant Gallery 72 Barkers Rd., Hawthorn from 11th Oct—3rd Nov

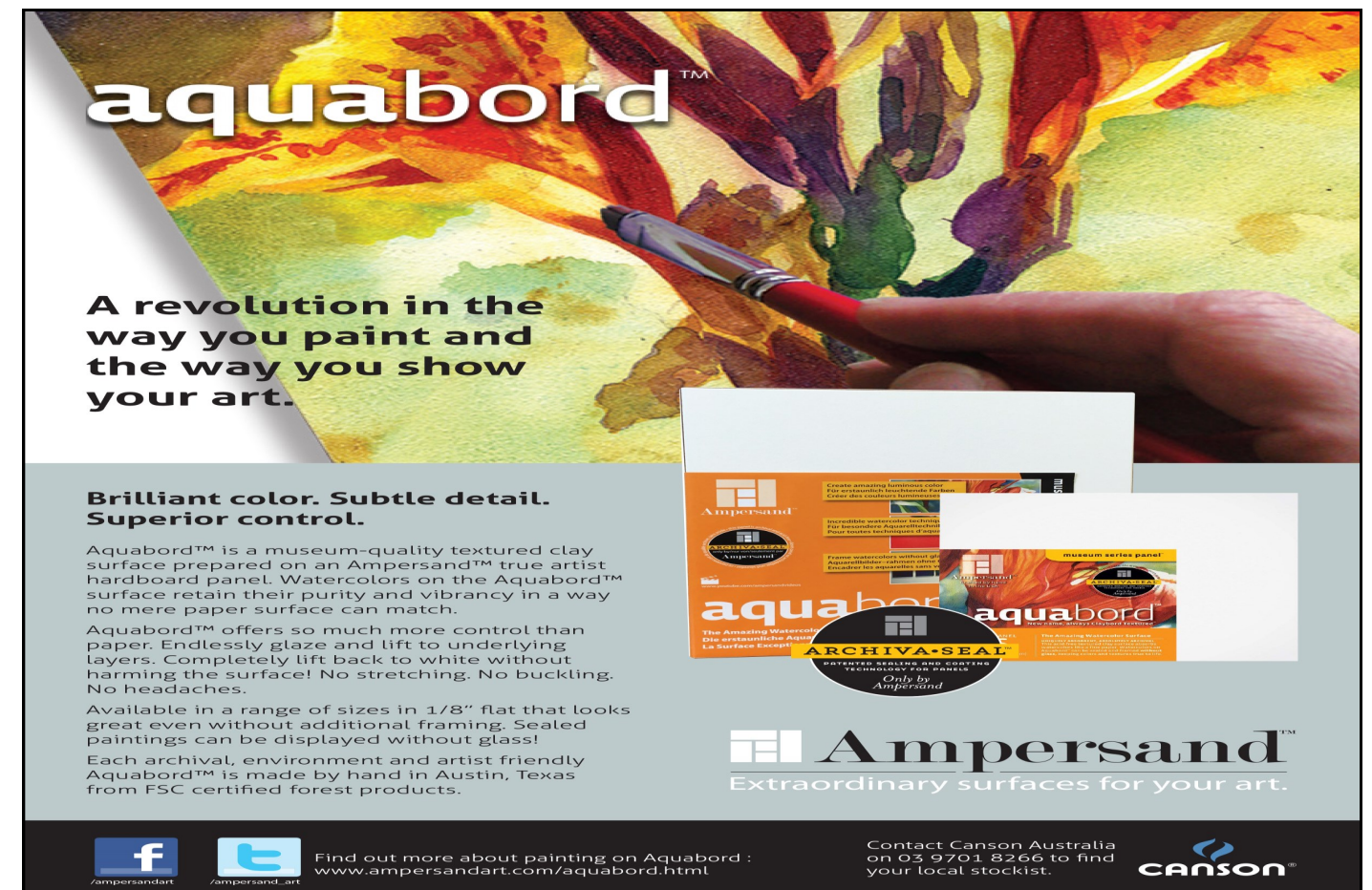




# WSV Artists' Directory

Artist	Email	Website	Classes/demos/workshops
Antoinette Blyth	antoinetteblyth@bigpond.com	antoinetteblyth.com	
John Orlando Birt	arte-orlando@bigpond.com		3 day workshop Great Ocean Road
Julian Bruere	studioartist@optusnet.com.au		
Rob Candy	rob candy3@gmail.com	rob candy.com	
Ted Dansey	teddansey@gmail.com	ted-dansey.com	
Yasaman Dehghan	yasaman.dehghan1987@gmail.com		W/C for beginners Mon.am. @Vicarts
Alison Fincher	info@alisonfincher.com.au	alisonfincher.com.au	
Louise Foletta	louise.foletta@gmail.com	louise.foletta.com	October workshop in Birchip
Julie Goldspink	jgoldspi@bigpond.net.au	juliegoldspink.com.au	See website for plein air tours
Yesim Gozukara	yesim.gozukara@hotmail.com	yesimgozukara.com	See website for teaching activities
Ev Hales	evhales@evhales.com	evhales.com	
Bruce Hargrave	mentone.beach@bigpond.com		23/10 Euroa Exh. daily for 3 weeks
Amanda Hyatt	ajhwatercolour@gmail.com	amandahyatt.com	go to her website for workshops
Terry Jarvis	terry@terryjarvis.com	terryjarvis.com	lots happening, go to Terry's website
Colin Johnson	colval@johnsonfineart.onmicrosoft.com		
Annee Kelly	anneekelly.artist@gmail.com	anneekelly.net	classes/demos/workshops
Kath McCann	kathmcart@gmail.com		
Andrew MacKenzie	andrewmackenzie2@bigpond.com		
Pat McKenzie	pat@patmckenzie.com.au	patmckenzie.com.au	Classes at Geelong Art Society & Torquay House
Jan Martin	martin3@tpg.com.au	janmartinart.com	exhibition in East Gippsland October
Ron Muller	mareeron@hotmail.com	ronmuller.com.au	
Vivi Palegeorge	vivipalegeorge@gmail.com	vivipalegeorgeart.com	4 day workshop Echuca March '23
			Vacancy Tues pm class in Beaumaris
It Hao Pheh	phehithao@gmail.com		
Alan Rawady	alpalart@optusnet.com.au		
Clive Sinclair	clivesinclair@bigpond.com		
David Taylor	dktaylor2505@gmail.com	davidtaylorartist.com.au	
Maxine Wade	maxinewade8@msn.com	maxinewade.com	
Lisa Wang	lisawangart@gmail.com	lisawangfineart.com	
Joseph Zbukvic	zwatercolour@gmail.com	josephzbukvic.com	

If you wish to see what the professional members of WSV are offering to other artists or art lovers contact them through their website or e-address OR if you wish to i) update your entry ii) be included in the directory contact the editor: [brendainnesart@gmail.com](mailto:brendainnesart@gmail.com)

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