

# WATERMARK



***“Beach Sands, Isle Of Skye” by Yesim Gozukara  
Best Watercolour < \$1500 at Camberwell Art Show***

*See Page 5 for the Judge, WSV member Louise Foletta’s comments*

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

***July—September 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,

Another bumper issue of your magazine with a lot of reports on the busyness of the WSV. Many members including myself have escaped wintry Melbourne for warmer Northern climes and it's for this reason I apologise for the lateness of the July—September Watermark; until 8th July I was in England and Southern France. I'm very fortunate that my Pommie husband's passion is cricket and being a member of Marylebone Cricket Club wants to be in London to watch the Aussies play the Poms in The Ashes (much to the horror of his English family, he supports Australia). He is always very concerned that he will be at Lords and I won't have anything to do....! I will be writing about what I did to fill it in my time at The V & A, National Portrait Gallery, Tate Britain, The Courtauld and The Royal Academy in the next issue of Watermark.

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:

**Christine Andrews, Jeannine Desailly, Janit Gardner, George Haddon, Jill Keen, Marg Keogh, Carole Milton, Colin Peel, and the members who had news to share on page 4—5**

*I hope you enjoy reading your magazine.*

**Brenda Innes, Editor**

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

**Myriam Ash, Sue Brownless, Lynn Kennedy, Dina Matei, William Offod, Sue Reilly, Larissa Rogacheva, Angela Wharton, Alice Young**

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

## Arty Cartoon by George Haddon



*Pertinent to some of the reports on plein air painting in this issue of Watermark, George Haddon hits the mark again with his observation of the 'wisdom' of non artists! Thanks George—Editor*

## From the President's Brush

Dear Members,

Many of our meetings involve demonstrations. At our April meeting we had a presentation by Colin Peel about his favourite living artists, from 20 countries around the world.

Several things became apparent from viewing these artists that I think are worthy of note:

1. To be a fantastic watercolourist you can (and possibly should) work in any number of other mediums and use your watercolour paintings to do something that the other mediums do not do as well. This is not new; for example John Singer Sargent was never restricted by medium.
2. Despite what we see in our membership, age is no barrier to an interest in the watercolour medium.
3. There are many fabulous young watercolour artists at the beginning or mid-career around the world. Where are all these people in Victoria? Why can we not attract and maintain their zeal for this fabulous medium and involve them in our group?

The new age we live in, where digital platforms are available to any artist cannot be underestimated or overutilized. What was clearly apparent from this presentation was the artists' presence on You Tube and social media platforms and how they used this for awareness of their work and exposure to the world. Is this our missing link? How is this relevant for us? In Melbourne in the '80's we had a core group of artists who blazed their way across the world and made a name for themselves and Australia on the watercolour painting map. Imagine if the opportunities of the internet had been available to them! How much easier some of their challenges would have been and how much further they could have travelled without the physical hours. How the world has changed - in the '80's paintings were sold off the easel before they had a chance to dry and sales at exhibitions were frequent and ensured. This is not so easy today, despite the quality of the work.

What can we do that would attract and assist these younger artists of today on their journey? Who among our members are the mentors like Bob Wade was in the '80's? I know we have some very active members fulfilling this task like Julian Bruere, Joseph Zbukvic to name two.

I think this is a conversation well worth having and perhaps there are things we need to do to engage and nurture the next generation of Watercolour Masters. At the moment many of our 'master' artists are nearing the end of their careers and that depth of knowledge is like a rich bank vault that we still have time to explore.

Who knows what will be available from this network in 5 or 10 years. I see this as a critical moment in time and I thank Colin who has set the stage for such a discussion.

Along those lines we are planning to celebrate our 50<sup>th</sup> Anniversary with a stellar exhibition in May 2024.



Put the dates in your diary now May 16<sup>th</sup> – 27<sup>th</sup> 2024. If you have any historical material that may be of interest contact any of the committee to assist us with our research.

We are not sitting still just reflecting on the past and as the chill sets in, the studio beckons and there is time for reflection and production. It is never cold enough in Melbourne for the water jar to freeze, so paint, paint and then paint some more.

**WSV President: Ev Hales**

## Members' News

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



Above: "Lake Weeroona" By Nina Volk Best Watercolour Bendigo Art Show

Below: "Journey—Delft Town Hall" By It Hao Peh Best Watercolour Chelsea Art Show





# Members' News



Above: "Dusk at Noosa" by Suzanne Johnston, Winner Malvern Artists' Society Member Exhibition

Below: "Window Journey Grampians" by It Hao Pheh Best Watercolour Frankston Art Show



Sent to the WSV about Eudes June Zoom Demo:

Thank you so much for the wonderful recording. I was mesmerised by Eudes' skill and flare. The person seemed to emerge from the page - bit by bit and sometimes at the most unexpected times! A tiny addition of a dark line and there he was! It almost brought me to tears. I liked Eudes' explanation of choice of subject, responding to the intangible urge to capture an experience rather than copy the unknown. It showed in every stroke from the broad watery first application of paint to the final detail. And every layer and merging stroke in between. So thank you again from one of your newer members in regional Victoria. It is a pleasure to be part of the WSV.

**Sue Reilly**

Editor's Note: if you missed this zoom demonstration it is available to members from the WSV website (in the members' only area code: WSV123) until the next month's demo is uploaded

WSV member, **Margaret Edwards** highly recommends the website of English artist, **Ann Blockley**: [www.annblockley.com](http://www.annblockley.com)



Above: "Ascension" by Peter Porteous, People's Choice Award at Queencliff Art Prize

Below: "Yellow Roses" by Anna McGrath, Best Watercolour Harcourt Art Show



Above: Congratulations to distinguished WSV member, **Joseph Zbukvic** for being selected to judge this prestigious Plein Air Competition from The San Diego Watercolour Society

# Members' News

## Judge's Comments by Louise Foletta for the Watercolour Awards at Camberwell Art Show 2023:

1)Below: **Best Watercolour Stefan Gevers**: "Coming to Patterdale after Glover". Here with the reference to the John Glover painting we are seen to be looking back into our Colonial Past. The vertical lines seem to be representing the vertical blinds of the present through which we become aware of the past. At the same time we are made aware of the paper through the unconventional scratching up of the surface exposing the fibres that make up the surface on which this juxtaposition of time is unfolding. The lines could also be seen as the shadow Western Culture has cast over a once pristine Aboriginal landscape. A beautiful and intriguing work.



2)**Best Work Watercolour < \$1500 Yesim Gozukara** "Sand Patterns Isle of Skye". ( see image on Front Cover) This Award could have been given to several of Yesim's paintings. Her mastery of watercolour is demonstrated by the way she uses granulating pigments to create an image both descriptive and beautiful. Here the water's edge is energetic and exciting and leads us back into the distant landscape and sky. The mastery and beauty of this work makes it deserving of this prize.



Congratulations to WSV Member, **Annee Kelly** for winning the Ardency Place Plein Air Competition with her watercolour titled "Old And New". Thank you to those members of the WSV who participated in this Plein Air Competition which was generously sponsored by Ardency Place/Lendlease who chose the winner . Annee received a \$500 cash visa card as the prize. Due to the successful support of the event by WSV members, Ardency Place/Lendlease and the WSV look forward to further events in the future.

Right: WSV members, **Jane Elliston** and **Jeannine Desailly** painting at Ardency which is located at the historic former GTV 9 site in Burnley.





# The Joys of Plein Air:

# WSV May Paintaway

By Christine Andrews



Above: Shop Verandas made a good painting location when it was raining....

The very well organized trip to the Bellarine Peninsular was a huge success despite...wind, rain, and tiny flies!

The joy of these trips is the camaraderie of fellow artists and their long-suffering partners.

Alison and Leo were perfect hosts on the Monday night, the pizzas were numerous and delicious. First time for me to sample the delights of Nutella and strawberry pizza! We were warmed by the open fire, plied with Bubbles and the eyes feasted on all Alison's art.

On Tuesday we met in Barwon Heads on a cold but sunny morning. We dispersed in all directions, Jane and I staying near the car park in case of late arrivals. This was no hardship as the views across and along the beach kept us busy all morning. As

soon as my first wash graced the paper it was covered by tiny flies. At first, I thought I had

flicked paint, but no, a quick blow dislodged them, they were soon replaced by their fellow flies. I gave in and just ignored them!

In the afternoon some of us went to The Bluff lookout, great subjects everywhere. Many propped on the steps and painted, with many onlookers out on their daily walks and a group of Aboriginal children from Palm Island and the Tiwi Islands were a distraction and a delight. So lovely to watch them all as they rambled along the beach.

Tuesday night some of us met at the Barwon Hotel for dinner. I believe everyone enjoyed the chatter and meals.

Wednesday was a grim weather day. Squally winds and rain that either came in a rush or drizzled. We met in Queenscliff. A break in the weather fooled us and I for one, have a lovely rain-spotted scene; I wasn't quick enough to retreat undercover. While some of us immediately found a coffee shop, the hardier members set up their easels under the shop awnings! We all succumbed to the temptation of the wonderful architecture and decided we would brave the elements. A few of us found time to visit a shoe shop, just ask our President about that! Lunch at the Pie shop hit the spot and warmed us up enough to paint.



Above: A well rugged up Janette Garbuiio, painting under a shop veranda



Above: Colin Peel braving the elements

Members came and went. Some joined all sessions; others had commitments and came for some events not others. Before dinner at the Point Lonsdale Golf Club, we had a 'Paint Down' that Jeannine hosted, it was lovely to view everyone's work and listen to their experiences of the trip.

On Thursday once again the weather was cruelly, cold. Several of us met at The Point Lonsdale Lighthouse and attempted more paintings or sketches before sadly admitting defeat and heading home.

Jane and I were treated to a fine Dolphin display on the ferry across to Sorrento. They swam and jumped for our entertainment!

On behalf of all participants, I wish to thank the Society for organizing such a great trip.

## ARTY QUOTE:

### Why is plein air the best teacher?

- 1:It makes you look.
- 2:You see shapes, not a flat pattern as on photos.
- 3:You simply have to simplify, no way you can get it all in.
- 4: You have to paint quickly, but best of all?
- 5:You can get one done before breakfast!

Joseph Zbukvic



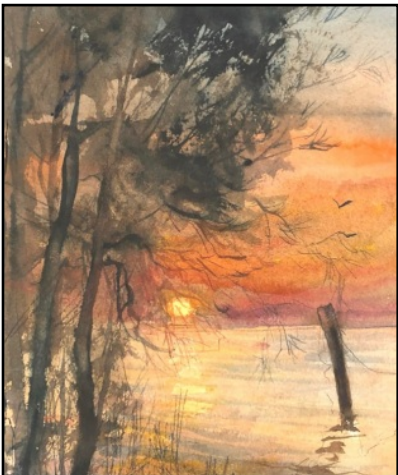
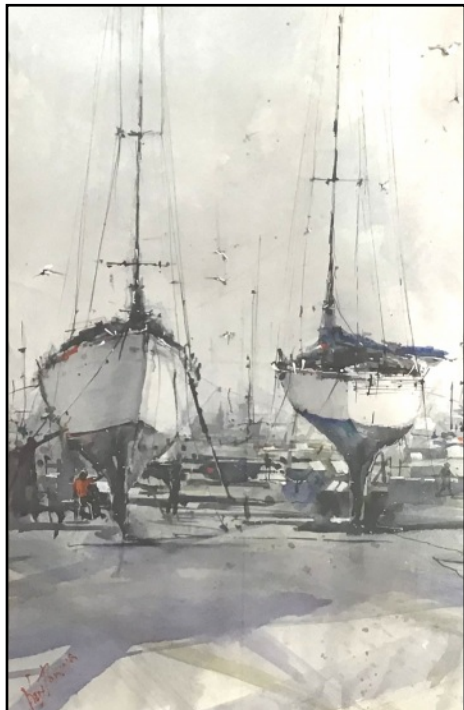
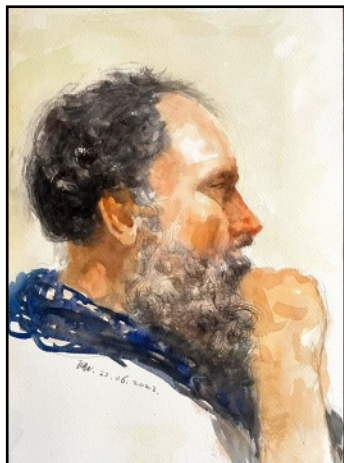
Above: Norm Hanson had the ideal solution—coffee and painting in the comfort of a café!





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 the top left: "Sunset" by David Freedman, "Guardian of Venice" by Lisa Wang Finalist San Diego Watercolour Society's 43rd Watercolour Exhibition, "The Smell of Old Shag" by Bill Offord "Nest—The Birds Abode" by Terry Jarvis, "Merimbula Boardwalk", by Louise Miller, "Back Beach" by Bruce Hargrave, "Autumn Colour on the Tambo" by Jan Martin, "Naughty Hannibal" by Di Pritchard



Clockwise from the top left: "Landscape in Blue" by Neil McIrvine, "Mystical Milford Sound" by Wilma Green, "Harbour Reflections" by Rob Candy, "In For Maintenance" by Ken Downs Best Watercolour Leongatha Art Show, "Portrait I" by Zhenfeng Wu, "Ross River Red Gums" by Joy Brentwood





# History of Watercolour:

The State Library holds an amazing collection of original works and seminal texts related to the art of watercolour. As part of an arranged excursion with the library WSV members were treated to a curated selection of material for private viewing in the Heritage Collection Reading Room.

On show was a fabulous range of artists books covering three centuries. These included surprises such as Mary Gartside's book on colour theory, along with illustrations from founding members of the 20 Melbourne Painters. At the March WSV members meeting Karen Neal had provided a fascinating presentation on how to make your own artist's books, so we were delighted to see her work in the collection as a modern representation. Here are some highlights from the collection viewed, which may take you down your own path of research, discovery and inspiration.

## Mary Gartside

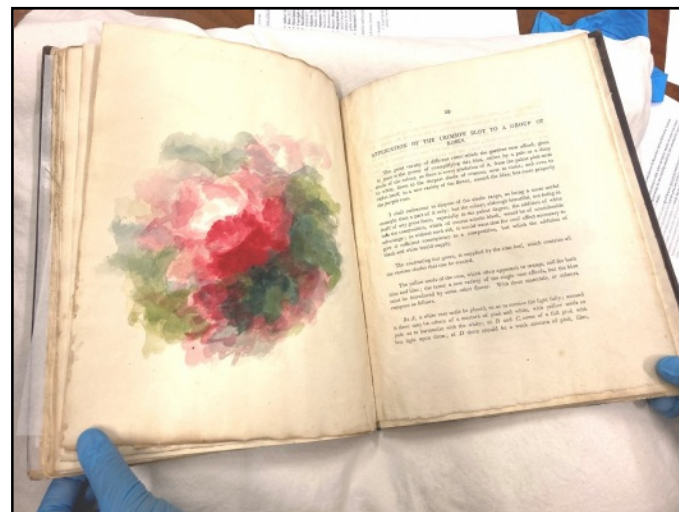
An English water colourist and colour theorist, Gartside (c. 1755-1819) published three books between 1805 and 1808. Gartside was an incredibly important figure in the history of colour theory and yet little is known of her work, primarily due to her being a woman. Gartside's colour theory was published privately under the disguise of a traditional water colouring manual, instead of a scientific journal. She is the first recorded woman known to have published a theory of colour. Her ideas on colour focused primarily on the experience of colour, colour harmony, modulation and colour relationships, ideas that prefigured some of the concepts and approaches to colour theory that were later taken up and popularized by men. The photo, taken on the day, show the originality, beauty and abstract approach to her colour illustrations. (see right). The State Library acquired her book in 2022 and it adds an iconic work by a woman artist and theorist to the collection, and one of a handful in international collections. It was purchased with the intent of adding a female voice to the history of art and colour theory represented in the State collection.

## Presentation Album - Twenty Melbourne Painters. 1924

We were amazed to see a Presentation Album of original works by members of the Twenty Melbourne Painters group, created for fellow artist and patron Isabel Tweddle and her husband Joseph Tweddle in 1924. The Twenty Melbourne Painters was established in 1917 as a vehicle for exhibiting works by artists with common aims and traditional values, but their exhibitions came to include some of the first modernist painters to be shown in Australia. We discussed how wonderful it would be for our



Above: Viewing the Collection  
Below: Gartside's rare book

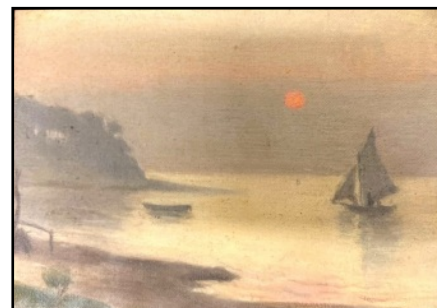


current Twenty Melbourne Painters to give a similar presentation to the library in 2024 to mark the 100 years since this album....

## Clarice Beckett

Clarice Beckett (1887-1935) was born in Casterton Victoria and educated at Queen's College, Ballarat. From 1914-1916 she took lessons in drawing from Frederick McCubbin at the Melbourne Gallery School but chose to study under Max Meldrum. From 1918 she lived and worked in Beaumaris. Some of our members also recently attended the exhibition of her works at the Geelong Gallery as part of our recent Bellarine Paint Away.

Right:  
"Boats on  
Water" by  
Clarice  
Beckett



# The Collection of the State Library *by Janit Gardner*

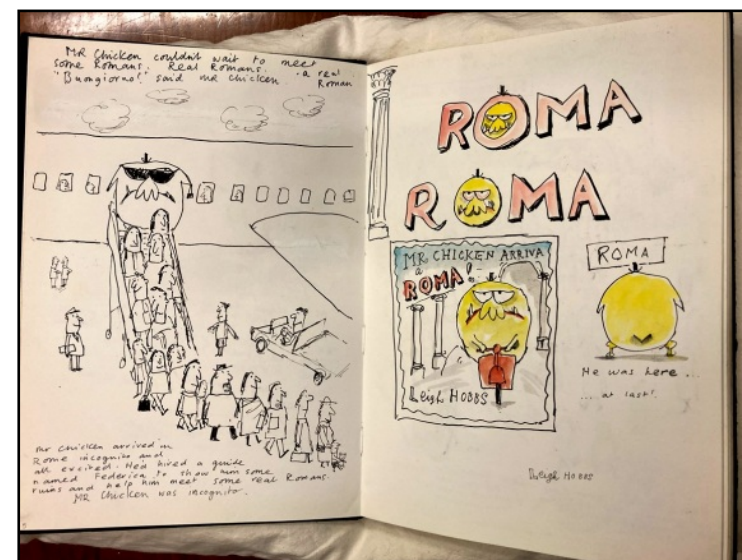
## Leigh Hobbs

Leigh Hobbs's artworks and ceramics are found in private collections, art galleries and institutions around Australia and his book "Mr Chicken goes to Paris" is a popular title in the Musée du Louvre bookshop in Paris. Born in Williamstown, Victoria, Hobbs grew up in Bairnsdale, Victoria.

After graduating from art school in 1973 he worked as an artist at Sydney's Luna Park. Hobbs worked as a secondary school art teacher between 1978 and 2002 and as a freelance cartoonist for The Age newspaper, Melbourne.

In 1983 he created a series of ceramic teapots in the shape of Melbourne's Flinders Street Station, these are exhibited in galleries around Australia. In 1999 he designed the colour scheme for the entrance to Melbourne's Luna Park.

Below: "Artist Sketch Book" Leigh Hobbs



## Karen Neal - Firestation Print Studio

The collection included a printed edition of the handmade book 'BIRD', which showcases the work of 24 talented Australian print artists. It features their impressions of birds in our neighbourhood and included work from Karen Neal who had recently presented on artists' books at our meeting. The work by Karen, top right was a breathtaking print of two vibrant lorikeets.

## Caroline Peebles

Peebles (1826-1911) migrated to Australia after the death of her mother in Windsor in 1855. Her father, William Gordon was reputedly painter to Queen Victoria. Peebles exhibited at the Melbourne International Exhibition in the late 1880s and died aged 84 having produced an incredible collection of watercolours, some of which were donated to the library by descendants of the Peebles family. The WSV group were struck by the beauty, detail and luminosity of her work.

Top Right:  
"Musk  
Lorikeets"  
by Karen  
Neal  
Middle:  
"Still Life  
with Fruit"  
by Caroline  
Peebles  
Bottom:  
"Seashells"  
By Caroline  
Peebles





## Wednesday Wanderers

## March Demo: Karen Neal

## April Demo: Colin Peel's Talk

Report by Marg Keogh



Last Wednesday's photo from Brendan Lovelock (12/7) of the Lighthouse at Low Head

Another sociable and craft honing couple of hours last week for the Wednesday Wanderers WSV Group. One of the positive aspects of COVID was the replacement of the plein air day of painting with this very successful indoor art practice that celebrates the diversity of art interpretation.

Contact Jane Elliston (janeelliston3@gmail.com) to participate in the next event.

Top to Bottom: Denise Nethercote, Neil Mc Irvine and Norm Hanson



What an absorbing evening at Vicarts was experienced by those WSV members who attended our March Monthly meeting. New member, **Karen Neal** showed the attendees some of her inspiring creativity with several different methods of display and artistic interpretation.



Above: Karen discussing one of her watercolour techniques

Middle: A very effective presentation of a series on that very inquisitive bird, the magpie.

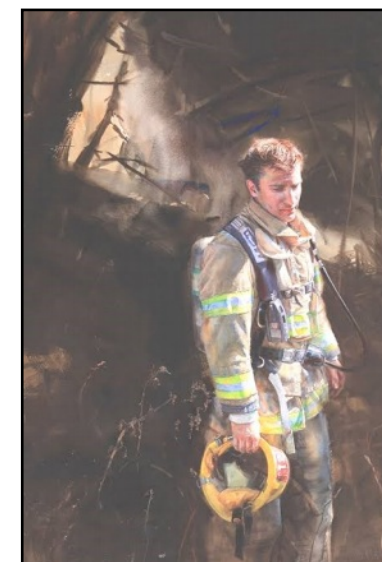
Bottom: This unusual and dramatic interpretation of a landscape created oohs and aahs amongst the audience.



Accomplished and well travelled artist, the WSV's **Colin Peel**, a perpetual student of the medium, takes a great interest in the work of artists throughout the ages, and those currently working in the medium. In his research for tonight, Colin reviewed the work of 20 artists each from a different country and whetted the appetite of those attending to know more of some of the chosen painters, and perhaps others as well. Colin stated that Instagram and social media provide this opportunity.

The presentation opened with the work of two Swedish painters, the famous **Anders Zorn** (1860 to 1920) to the current **Nick Alm**, who paints mainly in oils, but whose stunning watercolours command the same prices of up to \$50,000. Next on screen was **Joseph Zbukvic**, known to all as an elegant, harmonious painter of world renown, and whose workshops and demonstrations have been enjoyed by many, with Colin remembering a demonstration from a WSV Christmas break up where, with a few flourishes of his brush Joseph finished his scene by producing bicycles in two seconds flat!

Noting the different styles of the artists, Colin moved to the U.K. and **John Yardley**, famous for his dark interiors, then to France where **Marc Folly**, artist and author whose loose painting expounds a great sense of light and colour. Dramatic skies are the domain of Russian **Sergei Temerev**, and in Italy, **Wendy Artin**, (see landscape above right) an American, is known for her large scale figurative works in watercolour and charcoal.



While discussing artists he had chosen, Colin spoke of the variety of talent these artists showed, also in the field of portraiture, including **Mary Whyte** of the U.S.A. whose series titled "We the People" reveals her international award winning talent (see image to the left). Another outstanding artist in this field is Mexican **Patricia Guzman**, with her

particular interest in eyes, and **Marcos Beccari** of Brazil who favours portraits, some with interesting water features. **Guan Weixing** of China is another exponent, and his crowd scene is amazing, while another Chinese artist,



**Liu Yi**, produces lovely atmospheric figures.

Moving through other artists Colin spoke of artists such as **Rukiye Garip** of Turkey who had appeared on the cover of The Art of Watercolour magazine (edited by Australian Janine Gallizia). Also featured tonight was **Michal Jasiewicz** of Poland, an architect who paints as a hobby; **Chien Chung Wei** of Taiwan, who had given a wonderful zoom demonstration to our society during Covid also featured, and of particular interest was his liberal use of Jaune Brilliant in his paintings. Then there was **Kazuo Kasai** of Japan, with his wet and flowing style, and **It Hao Pheh**, an innovative artist from Malaysia, well known to Melbournians where he currently teaches his unique figurative and abstract style. **Myint Naing** of Myanmar features as an atmospheric painter of South East Asia, and **Prafull Sawant** of India who produces beautiful, colourful works. Also featured was **Nicolas Lopez**, whose interests include research of new materials, and use of Daniel Smith paints.

During the presentation Colin spoke of the "golden period" in Melbourne in the 80's, which produced artists such as **Joseph, Herman Pekel**, and **Alvaro Castagnet**. Originally from Uruguay, Alvaro lived in Melbourne from 1983 to 2003, and is a bold and confident painter who still returns to do workshops. There were other great watercolour talents during that period, and one in particular who it was said "brought watercolour to the world" was **Robert Wade**.

As Colin showed the work of Bob Wade, he commented on the wonderful style he commanded. Colin had lived in America for twenty years, and before returning to Australia, he visited the Ridgewood Art Institute in New Jersey, where he was asked by **Joel Popadics**, a top U.S. watercolourist himself, if he knew Bob Wade, such was his fame in the U.S.

After a very interesting and informative evening, enjoyed by all present, Colin set the screen to finish the presentation with the watercolours of **John Singer Sargent** – what more could you ask for.

Thank you, Colin.





# May Demo: Joy Brentwood

Report By Jeannine Desailly

## Dancing with Yupo

The cold weather didn't deter a large enthusiastic crowd from attending the VAS building to watch and learn. Tonight we were fortunate to have both Joy Brentwood and her partner Ian Pascoe in attendance at the monthly WSV meeting. They share a compact studio in rural Victoria and though they occasionally collaborate on pieces, their painterly styles are highly individual. Ian favours fine detail and will occasionally embellish Joy's paintings with his use of pen and ink, whilst Joy began her artistic journey via lessons in oil painting with renowned artist / tutor Alan Martin. Although she employs many mediums including oil, acrylic and pastel, watercolour remains her first love. This love of colour shines through in each of the lustrous works she brought along to the meeting for us to enjoy.

In preparation for our demonstration, Joy had made a small preliminary painting of Blackburn Lake which she intended to use as a guide from which to work. She explained that one of her favourite colours is quinacridone gold, due to the reaction it has with other colours; for example, the way it repels other hues when painting on yupo.

Joy informed us about the different varieties of yupo, such as the fact that it comes in a transparent variety, as well as a number of weights including 180 and 250gsm, and is available in different sizes. However on this occasion she chose to demonstrate using 200gsm.

Without any preliminary drawing, Joy uniformly wet the paper and began by using her beloved quinacridone gold. Next she added cerulean and cobalt turquoise, working in other hues as she went along.

It was mesmerising to see the colours and shapes appear on the flat surface; an important detail, due to the nature of the non-absorbent ground. At times she tilted the work surface and carefully observed how the paint blended and merged. Using quite a large brush, she built up the image by adding yet more colours to create an increasing depth of tone, producing ever-intensifying hues.

Surprisingly, Joy then introduced a special tool - a reed pen - fashioned by Ian from a multitude of reeds growing close to their home. She used this to scratch and break up the paint layers, then sprayed water on the surface, all the while continuously adding more colours, then washing these back to reclaim or develop the lighter areas. The scratched surface, created by the reed pen, allowed interesting textures and shapes to appear. As she proceeded, sometimes using tissues to lift colour, she constantly added more depth to the image while continuing to both paint and spray water all over the paper. While she allowed some areas to dry, Joy simultaneously added and removed paint to create specific forms, such as tree trunks, sometimes reworking these several times over.

Fascinated, we watched as colours merged and ran, creating areas of great visual interest.

She then shared her magic ingredient: the window cleaner Windex, which she carefully sprayed in selected areas. As we watched its thrilling effect, Joy reminded us that at all times to

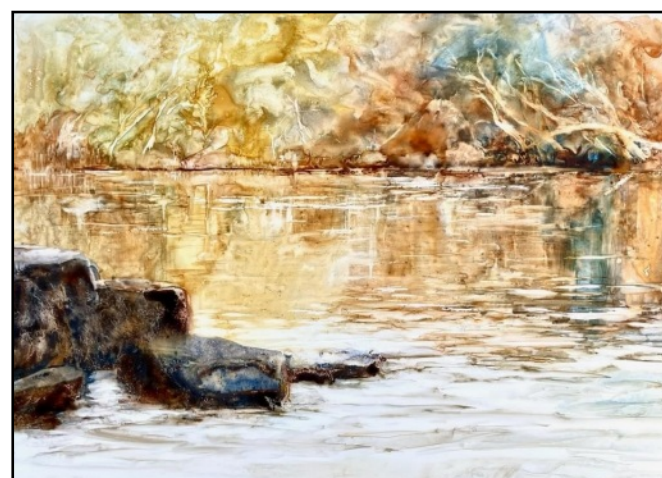
keep our hands clean and free from grease as this would create dirty marks on the surface of the paper that would interfere with the quality of the finished work.



Above: Joy in action

Although she made the demonstration look easy, we know that it's thanks to Joy's many years of experience and practice that makes her luminous technique glow. We were delighted that Joy and Ian had brought along several of their finished paintings to demonstrate various examples of their work.

As a postscript that can be found on the video on the Member's page of the WSV website, after coaxing the painting towards its home stretch and ensuring it was thoroughly dry, Joy then delved into the work again, removing areas of colour to create ripples and various effects on the surface of the lake to create a truly lovely work of art.



Above: Joy's finished artwork

Again I'm reminded of the many talented artists in our Society and their generosity in sharing their knowledge. Many thanks for a thoroughly interesting and informative evening.

# Stefan Gevers Workshop 12th June 2023

WSV Committee member and co-host with **Jane Elliston** for this workshop, **Lyn Morgan** observed: "...The noise and excitement level during the WSV **Stefan Gevers** one day workshop gradually increased as students experimented with watercolour washes manipulated with the use of sandpaper, sponge, gladwrap, knife, tissues and salt.

Scratching, digging, pushing, picking and throwing were commonplace with an ordinary scene turned into an extraordinary abstract landscape. Thankyou Stefan and Seniors Art, Malvern for the venue.."



Above: A very happy WSV Member, **Kath McCann** who is enjoying all the experimentation.

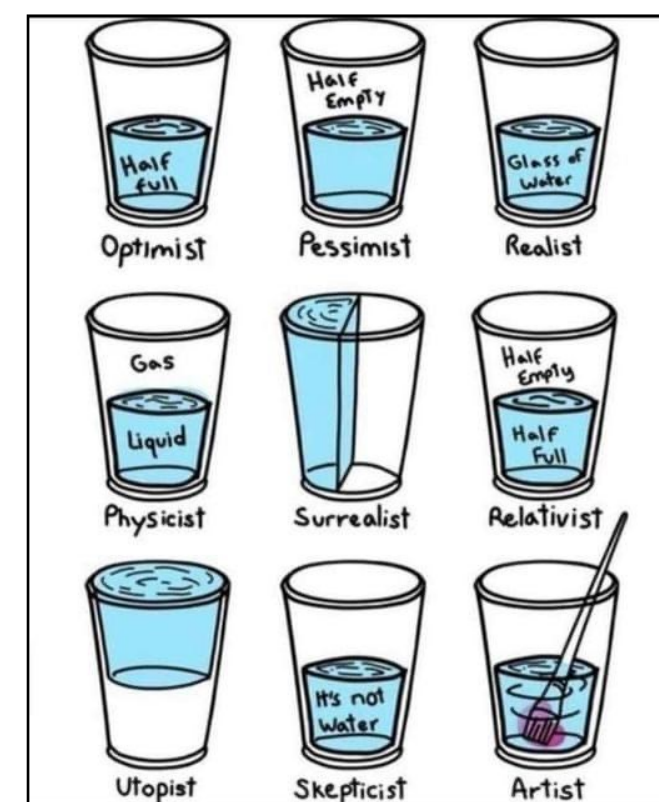
From the WSV website: "...Thank you to Jane Ellison & Lyn Morgan for looking after all of the enthusiastic participants today.. learning and practicing some fun and challenging contemporary water colour painting processes with inspiring artist Stefan Gevers..

Anonymous

The WSV members who attended this workshop by the winner of Best Watercolour at this year's Camberwell Art Show, were very privileged to be there as Stefan will not be conducting any workshops in the near future— Editor



## ArtyFact 😄





# Inside The Artist's Studio: Alan Rawady

by Brenda Innes



There are lots of memories and achievements on display including the framed handcrafted brush with a 22 carat gold ferrule given to Alan by the proprietor of Melbourne Art Supplies, Alan Gardner –see image to the right



It's always a pleasurable privilege to invade the inner sanctum that is an artist's studio and in this issue I reacquainted myself with the studio of my dear friend of many years, **Alan Rawady**, a past president of many art societies including the WSV, Malvern Artists Society and The Australian Guild of Realist Artists.

Unlike most artists' studios that are completely separate from the remainder of the home, Alan's studio is the heart of this house and is the reason it was bought. Opening the door to this room is like entering another world, or as Alan said "a big man cave" of all the tools of his trade that he has accumulated over the 40 years he and his supportive wife, Helen have lived in their Camberwell home.



It may look like chaos to the observer but as the image above indicates there is a very methodical approach to recording his work —all labelled in numerous folders, many interesting art books and other stimulus material to look at or read and inspire the next painting; Alan can immediately put his hand to an example when discussing anything to do with art.



Above is an image of Alan's very organized work desk with his easel in the background surrounded by stimulus material.

Thank you, Alan for allowing me into your inner sanctum which is indeed the heart of your lovely home—Editor

## ARTY FACT:

"I don't know the secret of happiness, but I'll tell you what:

I've never been sad in an art supplies shop"

Anonymous

# WSV Member Activities:

## 1. VICTORIAN GARDEN TOUR By Carole Milton

When I accepted a friend's invitation to join an organised tour of Victorian Gardens, I hoped I would fit in with my limited 'back garden' knowledge.

This was Art in a different form!

With my sketch book in hand, I made quick pen and wash sketches as I walked around these beautiful properties. Some blended into the surrounding countryside and coastal sea landscapes, while others were more formal with avenues of trees, lawns, sculptures, fountains and arbours.

The property owners are as passionate about their gardens as we are about our paintings. Every garden was different and had a personal style and theme. I enjoyed this tour and I have gained knowledge and respect for the dedication and hard work it takes to create a truly beautiful garden:

**Heronswood** : 2 hectares of formal garden overlooking Port Phillip Bay.



**Woodcote** garden surrounds an Arts & Crafts Revival home.



Editor's Note: 2 of the 8 delightful sketches were selected, including a sketch of my good friend, Sandra McMahon's stunning garden at Woodcote in Kilsyth

## 2. JOHN LOVETT PAINTING TRIP TO NZ by Jill Keen

In March myself, several members of the WSV and other painters enjoyed a 12-day Travelrite watercolour painting workshop with John Lovett in the South Island of New Zealand.

20 enthusiastic painters, plus 5 non painters, met in Queenstown to begin our plein air workshop. We spent 4 nights in each of Queenstown, Dunedin and Wanaka.

Each day John would find a place to paint. We'd all set up our easels and/or chairs, watch John demonstrate, then get stuck into it ourselves.....

John would start his demonstration with a tonal sketch to decide which elements to move, exclude or include. Then he would wander amongst us giving helpful hints and advice.

The subjects we painted included lakes, stunning mountains, historic buildings, and streetscapes. The weather was mostly kind to us, though one day of drizzle we managed to access the local community hall and use it for the morning.

John used a limited palette, including quinacridone gold, (or Indian yellow), permanent rose or alizarin and ultramarine blue but I think his favourite is phthalo blue...!!

Every few days we would have a critique session in the late afternoon, often accompanied by a glass of wine!

John always had a sheet of sticky black spots... he would place these on various paintings to show how darkening certain areas could enhance other aspects of the painting.

John also demonstrated how to use gesso to fade out some areas of a painting to focus the attention on the main subject.

We were saturated with fabulous topics to paint:

Some of the great places we painted included Lake Wakatipu at Queenstown, the historic village of Arrowtown, the Glenorchy waterfront, Cromwell historic village, port Chalmers in Dunedin, Larnach Castle in Dunedin, lake Wanaka, and the fabulous Cardrona historic hotel.

We all had a wonderful time with a great group of people, lots of laughs, always a 'proper' morning coffee delivered to us, and yummy meals in the evening accompanied by much wine and chatter.

We came home inspired with many new images to paint.



Above: John Lovett demonstrating to a group of very 'keen' (apologies about the pun, Jill!) artists observing a master at work





# 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	
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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