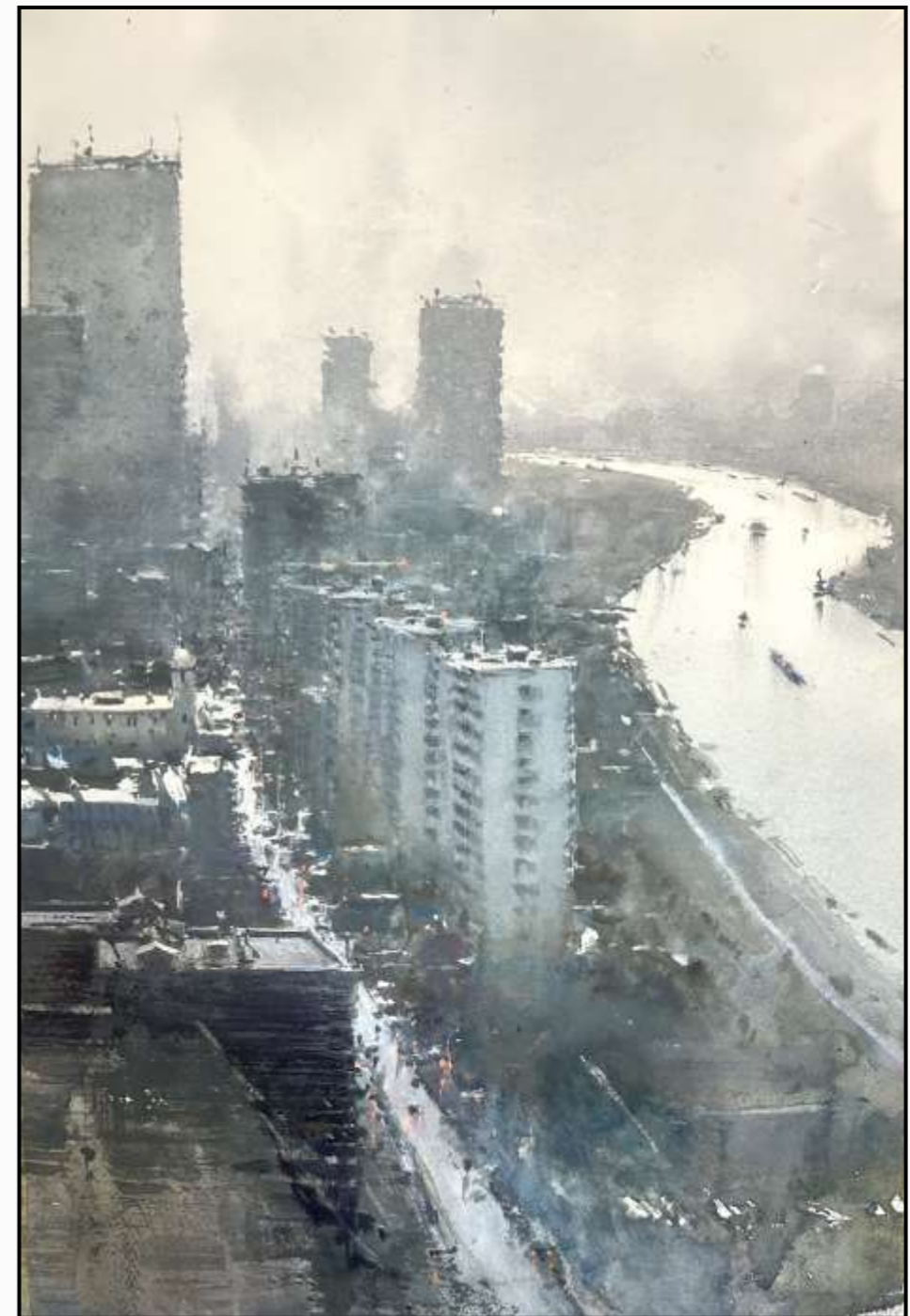


WATERMARK WATERMARK



"Shanghai From High" by Joseph Zbukvic

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

October—December 2024



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Watercolour Society of Victoria Inc Committee 2022

President:	Ev Hales 0400 560 156
Vice President:	Alison Fincher 0418 577 115
Treasurer:	Carmen Ayres 0413 013 711
Secretary:	Jane Elliston 0402 297 019
Membership:	Sue Crosbie 0420 845 113
Members:	Myriam Ash Carmen Ayers Janit Gardner Wilma Green Neville Penny Martina Quirk
Watermark Editor:	Brenda Innes brendainnesart@gmail.com
Website:	www.watercoloursocietyofVictoria.com.au
Postal Address:	PO Box 415 Ashburton 3147

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

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WATERMARK

From the Editor's Desk

Hello Members,

The last issue of the year is also my last issue as editor of your magazine. I have thoroughly enjoyed representing the art and activities of the WSV and its members but is time after 7 years to pass on the baton.

This magazine is one of a dwindling number of art society magazines that not only records the significant goings on of this art group but is actually printed as a HARD COPY—long may it last in this format. Over the years many members (and their spouses!) have commented that they look forward to collecting it from the post and keeping it on the coffee table where it has been read with interest by other non arty visitors.

Watermark in this format is a positive promotional tool for the WSV and I have appreciated the support of the WSV committee in its production.

Thanks to all the those members who have participated in this production during my editorship.

The biggest thank you is to the wonderful band of "Usual Suspects" who have regularly written or drawn articles when I have "nicely" twisted their arms. These members are:

Jeannine Desailly, George Haddon, Marg Keogh, Colin Peel and Maxine Wade .

Without their contributions and those of the many other members who have sent in their news, articles or published their art on Facebook (thanks **Lyn Morgan**) it would not have been YOUR magazine and this editor would have resigned long before now!

Don't forget to continue sending in your news to the next editor.....

And for the last time, 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 more new members joining since the last issue of your magazine.

Meanwhile, view the list of new members at the next monthly meeting where they will be welcomed

VALE

It's with sadness the WSV acknowledges the passing of Queensland member

Cavin Staff

Sincere condolences on his loss to his family & friends

From the President's Brush



Dear Members,

We have had a fascinating time over the past few months celebrating our group and the rich heritage we share. Our new members are eagerly joining in the meetings and events and bringing revitalised energy as they mingle with the group. If it has been some time since you attended a meeting or paint out then you are missing the fun.

After such an exciting few months with our three outstanding visiting artists (Marc Folly, Paul Talbot Greaves RI and Eudes Correia - two in person and one on zoom) there is inevitably a settling time. This has started by exploring what local members have been exploring with forays into the Print medium. At the August meeting all learnt a lot about some of our quiet achievers. There is a report about this inspiring night elsewhere in the magazine. Where to from here you may ask? We have not exhausted all the good things planned for the rest of 2024. In September learn about the balancing act that all artists negotiate during their careers with a visit from Christine Porter from NSW. In October, Andrew Mackenzie shares more of his inside knowledge of our famous watercolour artists who have work hidden in the back rooms of our Regional Galleries. His deep understanding and knowledge of behind-the-scenes artists' methods and anecdotes promises an interesting and insightful evening. Our Regional Galleries have a wealth of early watercolour artists in their collections and it will be fabulous to get a glimpse of some of these rarely seen gems. It would be good if they were collecting current masters for the future. Plan to attend our finale in November when Joseph Zbukvic will demonstrate for us. This is a huge treat as he rarely demonstrates at home these days. Definitely a highlight for our final gathering.

I have enjoyed getting to know some of our new members and learning about their art journey as it is always intriguing how people come to painting from different places, at different stages in our lives and for different reasons.

I love our paint outs and paint aways because there is something special about discovering the natural world from a painter's perspective. Soaking up the atmosphere, watching focal points for a scene appear and disappear, seeing how light can transform a bland setting - I cannot think of a better way to spend a few hours. Join us for the next few events like this that are coming up in October 13th and November 15 - 18th.

There are so many things the WSV could do but we run on volunteers which is our limiting factor. Our Editor, Brenda, who has filled this role for many years is needing a change. This will be her last magazine and I know it is a bumper edition. We all appreciate the tireless efforts Brenda has expended on our behalf.

We need more assistance to continue to bring you quality events and activities. We need anyone with the time and the desire to be involved. We especially need someone with computer skills, social media knowledge and video experience. If you want to join the team, contact any of us and enrich your life for a time with this exciting group.

I am about to venture to Japan for a four week artist residency and know that I will come home exhausted, exhilarated and hopefully a little bit happy with what I produce during this time. It is so empowering to think of nothing but painting for 4 weeks. To be able to step out of the everyday and totally focus is such a gift.

I trust you too can find a way to bring creative energy into your painting life as Spring rejuvenates the world around us.

WSV President: Ev Hales

**WSV October Paint-Out
DAYLESFORD**

SUNDAY OCTOBER 13 at 11am

Meet at the
Boathouse Restaurant car park
at Lake Daylesford

Contact: Neville Penny
0432170402 or nev.penny@gmail.com

Watercolour Society of Victoria

**SAVE THE DATE:
WSV Paintaway to
Yarrawonga
15—18 November**

Members' News

Congratulations to the following members for their current achievements:

1. Julian Bruere

Below: "Wet Sands, Marazion Cornwall" Walter Withers Prize, VAS Winter Exhibition



2. Nina Volk



Above: "Newcastle Baths at Sunset" Best Watercolour at Singleton Art Show. Below: "Southwest South Australia, Coastline" 3rd Prize Blackwood Art Show.

Nina thanks Alan Ramachadran for delivering her artwork to the show



3. Sally Cant

Right: "Pelicans in Flight", Doyle's Award shortlist and sold at VIP Night
Hi Brenda, I would also like to promote my art retreats which I run in March and October each year on the Bellarine Peninsula. Details can be found at: <https://www.sallycant.com.au/art-retreat> Thanks, Sally.



4. Maxine Wade

Below: "Summer Morning, Yarra River" HC VAS Autumn Exhibition



5. David Freedman

Below: Feature Page in "Talking Birds" magazine, Aug. '24



More Members' News

Hi Brenda, I was able to get lots of sneaky photos of people going about their daily business whilst on Magnetic Island so I've got lots to practice with. I'll never be a "Eudes" and I don't want to copy him but its good to practice and have a few skills like that up your sleeve!
Kind Regards,
Jo Taylor



Above: "Magnetic Island Muse" by Jo Taylor

Thanks, Jo. It's great to be inspired and reinvigorated by the practice of a master. We are so fortunate at the WSV to have access to such internationally outstanding watercolourists—Editor

Hi Brenda, I'm in Rio de Janeiro this week, loving the art (painted jaguars on sidewalks) and the complexity of their art...not many watercolours...only visited 3 art galleries so far... sending some images, last is my sketch from Ipanema beach...apartment is less than 100 m away...I'm in heaven!
Ciao, Olinka Michail

Right: "Ipanema Beach" by Olinka Michail



Below: Joseph Zbukvic in Dalian China. Not many artists can create a great painting out of a rubbish tip!—Editor



New WSV member and distinguished international artist, **Chen Shixiu** sent the editor this introductory bio: Shixiu was born in 1938, Yuanjiang City, Hunan Province, China. He is a member of the China Artists Association, a member of the Watercolour Society of Victoria, and a member of the American Watercolour Society. He was the Deputy Editor-in-Chief of Art at Shenzhen Haitian Publishing House, Director of the Art Department, and Vice President of the Shenzhen Watercolour Artists' Association. Since 1984, Chen Shixiu has held over 20 solo watercolour exhibitions worldwide.

Nominated Solo Exhibitions

- 1998 Mall Galleries, invited by the Federation of British artists (FBA), London, UK
- 1999 Art Gallery, City of Monterey Park, California, USA
- Mr Chen was awarded the Honorary Citizen Certificate and the emeritus Golden Key of the City of Monterey Park, California, USA due to the great success of his exhibition.
- 2014 invited by the United Nations Cultural Exchange Committee, the "Magnificent China" exhibition was held at the United Nations headquarters in Geneva. At the organisers' request, the exhibition was extended for one week.
- 2014, to celebrate the 40th anniversary of diplomatic relations between China and Malaysia, Chen Shixiu was invited to hold the "Magnificent China" exhibition in Kuala Lumpur, Malaysia. The exhibition was a great success and received widespread acclaim.

Right: "Along The Canal" By Chen Shixiu



Arty Quote

THINK ABOUT ALL THE PEOPLE YOU NEVER WOULD'VE MET IF IT WASN'T FOR ART!

@LisaDamicoArtist



Getting to Know:

I became interested in watercolour painting in the early 90's after viewing an exhibition at a watercolour (only) gallery in Templestowe run by Noel Stevenson. At that time, I was teaching Art and Studio Arts full time in schools, having trained at Melbourne State College 1969 – 1971. My lecturers included many luminaries (which I wasn't aware of then) Bill Harding (oil painting) Ken Scarlett (sculpture), John Borrack (watercolour painting) Herta Kluge-Pott (printmaking), Steven Spurrier (printmaking), Godwin Bradbeer (life drawing) and Helen Topliss (Art History and author of 'The Artists' Camp' and others). These practicing artists were my teachers and they laid a solid foundation for my knowledge and teaching practice. I taught Art in secondary schools for 27 years, including raising two daughters. When I further investigated the 'watercolour scene' in Australia and particularly Melbourne, I discovered that we were witnessing the burgeoning careers of artists like David Taylor, Greg Allen and Joseph Zbukvic. After tracking down and viewing their current exhibitions, I discovered the Old Watercolour Society's Club (now the Watercolour Society of Victoria). I joined in 1993 and have been a member and a regular at our monthly meetings, have demonstrated and been a guest speaker and served on the committee for six years, under three Presidents. This was before the Internet – so I looked at VHS videos and bought lots of books, including three written by an American watercolour artist,



Above: "Girl in Lavender" (Gouache)

Philip Jamison. He was certainly one of my first mentors with his encouragement to me as a beginner and his advice for exhibiting and selling my work.

He left me a lovely small painting which I cherish. Through Philip I also became aware of the wonderful watercolours and temperas of Andrew Wyeth whose work still takes my breath away. His use of strong contrasts influenced my own palette choices.

Other Australian watercolour artists from the past that I admire are Blamire Young, Harold Herbert, Hans Heysen, Tom Garrett, JJ Hilder and RW Sturgess. I could paint only part time, as I was teaching full time, but my interest in watercolour really grew on discovering John Singer Sargent and Turner of course! I exhibited regularly at many shows and also some that are sadly gone (like Church of the Holy Family in Mt.Waverley and St Kevin's Art Show in Toorak). Of course winning awards along the way was an encouragement. At the end of the 90's, I retired from teaching and took over a picture framing business with a partner. This was a very different job and hard work but I learned a lot about framing, business practice and marketing. I had more time to do my own painting (no homework at night, as a school teacher!) and continued to develop my watercolour skills and enter local and regional art shows.

So I am mainly 'self - taught' in that I did not study under any one or take regular lessons, but I did go as a student on David Taylor's tour to Italy in 2004.



Summer Morning Yarra R, HC at VAS Autumn Exhibition

In 2005, I sold my interest in the framing business and began teaching adults in art societies (up to 10 classes per week), I now teach 4 classes. Teaching adults is not unlike teaching teenagers, the main difference is that adults elect to learn and develop their skills.



Maxine Wade

I have made some lovely friends among my students and also the many tutors I have met such as Alan Rawady, Clive Sinclair, Craig Penny, Julian Bruere, Vivi Palegeorge and more.

I also have had many bookings as a demonstrator and workshop facilitator over the last 20 years and have come to know and work with many art society committees.

In addition, I have judged many Art Shows and written a total of 18 articles for Australian Art magazine (now gone). My profession as a qualified teacher has stood me in good stead teaching adults. Of course, I have also held many successful solo exhibitions of my own over the years - next one is at Malvern Art Society in June 2025.

In 2011, I decided to join the throng of fellow artists and friends on the 'painting tour to Europe' circuit and set up 'paint.ED Tours'. Margaret Cowling put me onto her very good travel agent and he subsequently booked flights and accommodation for my six tours up until 2020 (you know what happened then!). I have taken groups to Venice, San Gimignano, Siena, Radda in Chianti, Santa Margherita, Paris, Albi, Nice, Aix en Provence. These have been wonderful tours in beautiful locations with great students (and some great subjects!).

My painting process is difficult to pin down and is constantly evolving. In the beginning, I was terrified of making mistakes which I had been lead to believe could not be 'fixed' in watercolour. I now know better and have a much more relaxed and experienced approach to painting. That took years to achieve and was enabled by talking Art and techniques to my colleagues at WSV and attending as many demos as I could. My palette has also changed over 40 years: initially cad. red and yellow, lemon yellow, Payne's grey, Hooker's green (now all gone for various reasons), now I have brown madder, moonglow, smalt blue, manganese blue, neutral tint, davy's grey, (thanks Philip for that one) and perylene green plus perylene violet as great extra dark additions. This palette accommodates my need for a broader and darker value scale than before. As well, my brush collection is more varied – riggers of various sizes, needle brushes, more hakes and bigger rounds for larger washes. My current process involves more drawing with my brush as opposed to 'filling in shapes' as I used to do, and less pencil drawing. I also use a lot more water and wet in wet techniques. This comes with confidence and is impossible to 'teach', but with constant practice somehow gradually emerges and you are not even aware of it.

edited by Lyn Morgan

I also enjoy painting in gouache – not just a tinted highlight on a watercolour – but also as entire paintings. Its luscious creamy texture I find wonderful to work with (thicker than acrylic but not as 'slimy' as oils). As it's technically also a 'watercolour' but opaque. I am very happy to include it in my oeuvre.



Above: The Window, Aix En Provence

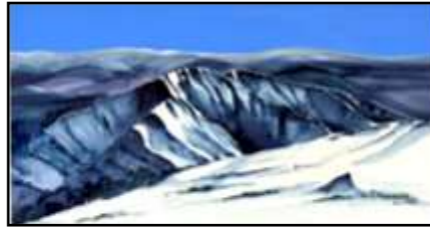
My subjects have changed over the years initially landscapes, then still life – I thought boats, water and figures were off my list! But in 2004, on David Taylor's painting tour, we were in Venice and then I went on my own to Cornwall for a month, so water, boats and people were forced onto me. Thereafter I found these subjects great fun and very satisfying to paint. Still do! On this trip, I also discovered the watercolours of British artist, David Curtis. My subjects now are figures, portraits, seascapes and boats, interiors and still landscapes, of course. I pay more attention to my compositions and often 'crop' in tighter from my original idea/sketch to make a more dynamic composition.

I have recently discovered other artists to admire like Anders Zorn, through the internet so many fabulous contemporary watercolour artists painting today too, to learn from. We are very lucky to have this resource at our fingertips. Also our guest demonstrators at the WSV continue to open me up to other watercolour approaches and possibilities to explore.

During the first lockdown in March 2020, I seized the opportunity to begin writing my art instruction book, 'Watercolor Warfare'. For many years I had people pleading with me to either write a book or make a DVD – but I just did not have the time with my teaching commitments. Now, I did and by October I had a copy in my hand and it was launched! I printed a small run of 350 copies and undertook the selling myself – I have around 20 copies left, so it has been a great success. I very much enjoy writing about art practice and art history, in fact now I would happily write rather than teach! I currently teach at Glen Eira Cheltenham Art Group in watercolour and a mixed media class also (20 years there), Malvern Art Society (watercolour) and McClelland Guild of Artists (life Drawing).

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 from left: "Krytyami Beach, Ithaca Greece" by Lynn Buddenbaum, "High in The Alps, Mt. Feathertop" by Louise Miller, "Lion Rock, Piha NZ" by Denise Nethercote, **2nd Row from left:** "20 minute Drawing" by Maureen Runge, "Along the Amalfi Coast" by Mark Reid, "Sunday Afternoon at Florentino's" by Joel Spencer, **3rd Row from Left:** "Ripening Fruit" by Priscilla Fenton, "Towards Mt. Buller" by Peter Porteous, **Bottom Row:** "Aaron" by Neil McIrvine, "Homeward Bound" by Sumbel Sajid, "Eudes Inspiration" by Jill Keen

Top Row: "King Valley" by Sally Cant, **2nd Row:** "Still Morning, Apollo Bay Harbour" by Rob Candy, "Somewhere on Main Ridge" by Peter Porteous, "Ancient Olive Grove" by Vivi Palegeorge, **3rd Row:** "Sally Holmes Roses" by Anna McGrath HC Kyneton Art Show, "Ryalla Homestead Monaro Highway" by Louise Miller, "Last Roses of the Season" by Carole Cannon Norton, **4th Row:** "Nature Study I" by Chris Kelly, "Jess Fox, Golden Olympian" by Julian Bruere—a repeat of a great painting of an amazing athlete, Editor. "Male Hooded Robin Sketch" by Jane Rusden



History of Watercolour:

J.J.Hilder

edited by Brenda Innes

Jesse Jewhurst Hilder (1881-1916) artist, was born on 23 July 1881 at Toowoomba, Queensland, fourth son and eighth child of Henry Hilder, a Sussex-born engine driver, and his Indian-born wife Elizabeth, née Hall. His father had reached Queensland with his family in the *Gauntlet* in 1875; all were musical. Jesse attended the Toowoomba North State School until in 1890 the family moved to Brisbane, when he went to Fortitude Valley State School and to Brisbane Grammar School on a three-year scholarship. He had already developed a keen interest in drawing and painting, encouraged by the architect T. H. Addison and artist Walter Jenner.

In 1898 Hilder entered the Brisbane branch of the Bank of New South Wales; he was transferred to Goulburn, New South Wales, in February 1901 and to Bega in June 1902. A shy lad, he found at Bega a congenial circle of friends, and made his first sales; here the first signs of his pulmonary illness appeared.

Transferred to the Waverley branch in April 1904, Hilder contacted Dr Moffit who encouraged him in the use of colour. He began to frequent the National Art Gallery of New South Wales, particularly admiring the work of (Sir) Arthur Streeton, Sydney Long and J. W. Tristram. At Waverley he met Fred Leist who advised him to show some of his water-colours to Julian Rossi Ashton, who was impressed. Hilder began to study at Ashton's late afternoon classes, giving the name of 'Joyce' for fear that the bank would disapprove of his artistic interests; similarly, he signed as 'Anthony Hood' on some of his paintings about 1905. Through Ashton's Hilder made a few friends who eventually helped to establish his reputation: Sydney Ure Smith, Bertram Stevens and Harry Julius. However Hilder was proud and touchy; his friendships were troubled by his extreme sensitivity.



Above: Dry Lagoon 1911

In March 1906 he moved to head office at Sydney, then to the William Street branch; he became very ill, learning for the first time of his tuberculosis. The remainder of Hilder's life was a search for a dry, congenial climate. He first exhibited at the Society of Artists, Sydney, in 1907 where his work made quite a sensation; Streeton hailed him as a genius. Illness dogged Hilder and, on leave, he stayed for a time with a school teacher named McCoy, of Dumaresq, near Armidale. He slept in a tent and spent much of the day in the open, reading, walking, sketching. He quarrelled with McCoy, then entered the Queen Victoria Home for Consumptives at Wentworth Falls. Somewhat restored to health, he was transferred to Young, and sent fourteen watercolours to the Society of Artists' exhibition (1908). All were sold.

In Sydney on 28 April 1909 he married Phyllis Meadmore. Encouraged by her, and with nine months salary, Hilder began life as a full-time professional artist. They rented a house at Lawson in the Blue Mountains, but in September moved to Parramatta, where their first son was born. The 1909 Society of Artists' exhibition brought disappointment: only five paintings sold. The prospect was desperate, but a Sydney dealer A. W. Albers took charge of his unsold paintings and by the end of the year sales totalled £200. Hilder bought himself a pony and trap to extend his range of sketching sites. From mid-1911 his work began to sell steadily and increase in value. The family moved to Ryde, where they lived until July 1912, then to Inglewood, near Hornsby. Between increasing bouts of illness Hilder continued to paint and made many sketching trips: to Valley Heights (1911), Berowra and Lake Macquarie (1913), and Dora Creek (1915). In the previous year W. H. Gill arranged an exhibition for Hilder in Melbourne.

Hilder was modest, shy and affected by illness; this sometimes led to estrangement from his best friends. He was fortunate in his wife, in the admiration of his fellow artists, and in finding early buyers of his paintings. He was very critical of his own work and tore up much of it; sometimes the final result was the third or fourth effort to capture the subject. He was not afraid of empty spaces and everything in the drawing was beautifully placed.



Above: Morning at Dora Creek 1915



Above: Lennox Bridge, Parramatta



Above: A Glimpse of the Harbour



Above: A Summer's Day

His colour was always excellent, though some of his later work is painted almost in monochrome washed in on very rough paper. The treatment generally is broad, yet full of refinement and poetical feeling.

He died of pulmonary tuberculosis at Inglewood on 10 April 1916 and was buried in the Anglican section of Rookwood cemetery. He was survived by his wife and two sons.

Hilder's work is small in scale but deep in feeling. It may be compared with the poems of his contemporary John Shaw Neilson in its purity and transparency. He gave to the subjects and themes of the public art of the Heidelberg School its purest, most subjective and most lyrical expression; his work is haunted by a pathos that, even in bright sunlight, covers all things seen and experienced, with a tremulous vision of mortality. In 1916 Ure Smith published a tribute, *J. J. Hilder Watercolourist*, his first success in colour printing; the proceeds were given to Mrs Hilder.



Above: At Close of Day



July Demo: Eudes Correia

Report by Annee Kelly

A full house attended the July 2024 meeting, where we were treated to a demonstration by Brazilian artist, Eudes Correia who has gained international acclaim, excelling in portraiture rendered in watercolour. He dazzled us by watching him weave his magic in painting from a photograph he had taken during his current visit to Melbourne, the portrait of an elderly man enjoying the warmth of the sun on a winter's day.

Eudes started his demonstration by drawing his subject with a mechanical pen which he held on its side, thus enabling him to create a freer rendition. He was mindful of the placement of the figure and its proportions on his taped watercolour paper. He then went back to the drawing of the face with more precision and careful attention to details.

Stage one was most exciting as we watched on the screen Using a large square brush loaded with a watery mixture of greyish blue, Eudes starting his painting in a carefree and energetic manner. He proceeded to use a medium size round brush to loosely paint the different items of clothing. He used very few colours, mainly the mauve and purple, with complementary accent colours, achieving a beautiful harmony throughout the painting.

While the washes were wet, Eudes added darker tones in some areas such as the folds of the jacket, softening the edges and letting colours blend into each other. To complete the picture, he went over the face and hand with an orange tint.

During the second stage, Eudes was to paint all the darker tones and shadows. He started working on the face with his fine pointy brush, using yellow and orange. He also used his fingernails to scratch the darker areas, suggesting strands of hair. His decisive brushstrokes on dry paper created additional texture on the folds of the scarf.

He created his transparent darks by mixing mainly Cobalt Blue with some Permanent Mauve, Alizarin Crimson or orange and also Paynes Gray.

When adding these darks, he was always conscious of his edges which he softened with a wet brush and blended the colours into wet areas.

In the final stage Eudes concentrated on the finer details. He went back to the face adding some darks around the eyes and under the nose, wiping his brush on a paper towel in order to remove excess water, continuously looking at the photograph on his iPad to create the resemblance and realism he was after, not forgetting small details such as the frame of the sunglasses in Cobalt Turquoise, the colour he had used for the scarf. This is the stage where Eudes refined his painting by softening and blurring edges, incorporating them to the background. He sometimes used a paper towel to lighten some areas, he lifted some colour with the tip of his brush to regain some white or he used his fingers to smudge some areas. All that remained was his signature! - in Turquoise.

Eudes demonstration was appreciated by everyone present as we watched mesmerised the portrait evolve. He demonstrated a technique both loose and detailed, fluid and precise, a perfect balance between spontaneity and control. We felt we had been watching a master of realism and expressionism, imparting life and emotion to his subject. He was thanked on our behalf by Joseph Zbukvic who described Eudes work as "magic". It was indeed a visual experience which as Ev remarked didn't need explanatory words, made all the more enjoyable by the Brazilian melodies and songs he chose, both relaxing and stimulating, creating the fitting ambiance for his demonstration.



Above: Eudes' finished painting

Material used:

Paper: Windsor and Newton block, 300 Gm2, Cold Press, 30.5 cm x 40.6 cm.

Paint: Winsor and Newton tubes of colour squeezed in his 12 wells palette:

Ultramarine Blue, Cobalt blue, Alizarin Crimson, Permanent Mauve, Cobalt Turquoise Light, Aqua Green, Cadmium red, Orange, Transparent Yellow and Paynes Gray.

For this demonstration Eudes used about 10 colours.

Many thanks Eudes for the opportunity to watch a "maestro" in action as yourself.

August Demo: Book Publishing

Report by Marg Keogh

Artists becoming authors was the subject of the August meeting of the WSV. Books for sale and book to peruse were on display for members to enjoy prior to and after the meeting.

Leading the discussion, **Ev Hales** spoke of many well-known artists who had extended their talents to writing and publishing books, and the value of having a record of their paintings. To add to the information, **Maxine Wade**, **David Freedman**, **Ron Muller** and **Andrew McKenzie** spoke of their experiences in publishing.

It wasn't until Covid in 2020 that Maxine found time to write her book. Not needing research, she played around with content, and with the assistance of author and publisher Gavin Fry, she was able to produce her book. With the aid of Drop Box, Gavin helped with design, layout, font style and cover. Maxine stated that she enjoyed the process of selecting paintings and sharing thoughts. Maxine handles her own sales.

Next to speak, **David Freedman** told his story of how, after many years as a rural surgeon, he looked for something more, and so started painting in watercolour. He had long wanted to write a book about his famous war artist father, and he also began to see the benefit of recording his famous bird paintings in a book. When it came to working on this, he enlisted the help of his brother to write the text, and then, with the help of his friend Gavin Fry, set about having his book printed in Geelong, at a cost of \$80 a book. There were 100 copies printed and sold. David has written and illustrated numerous books including "The Art of a Rural Surgeon".

Ron Muller told of his journey from being an apprenticed mechanical engineer with GMH, training for the ministry, then working in industrial relations, to becoming an artist. Deciding that for family, and interested others, he would like to produce a record of some of his work, and so began planning a book. Working with a graphic artist to prepare the content, he contacted an agent and began work on the details including cover, paintings and text. Ron stated it was challenging, but a great experience. Ron also handles his own sales.

Andrew McKenzie spoke of his experiences as a publisher and writer, and how for many years he has accumulated, for his work, writings, photos and information from families of famous artists, such as the Withers, Roberts, McCubbin and Heysen families. He spoke of Kenneth Jack, the Artist Trails, and online achievements, such as the Heidelberg School, and biographies of Albert Namatjira, and William Dargie.

Other artists included in tonight's discussion were **Robert Wade**, **Joseph Zbukvic** and **Amanda Hyatt**. **Robert Wade** wrote three instructional books on art, another involving golf, as well as two other books on his life. Having been involved in the printing industry he was very involved in the process of publishing his own work.

Joseph Zbukvic claimed that writing his book changed his life and career. It was published by the International Artist in 2002, and it has long been sold out. He is preparing a renewed version to be out next year.



Above: WSV speakers: **Back row L to R:** Ron Muller, Andrew McKenzie, David Freedman **Front Row L to R:** Ev Hales, Prue Clark, Janit Gardner, Maxine Wade

Below right: Prue charmingly singing the words she wrote to accompany the book she created for her grandchildren

Amanda Hyatt wrote her book after pressure from students and artists and referred to it as a sort of scientific paper done after years of research. She self-published through Blurb.

Ev told of her experience as a novice, in writing and publishing a book, and the amount of work involved in researching publishers.

In writing this book she also discovered how she sees patterns in her work. Ev also discussed publishing small books and showed one she had put together as a gift to her sister-in-law. Another aspect of her publishing is the use of YouTube which keeps her work currently available. Other members showed the small books they had published. **Janit Gardiner** had published a book for her sister, and **Prue Clark** had written books for her grandchild, and published through Snapchat. Suggestions of printers, publishers and editors were shown on the screen, as well as excerpts from "Can You Self Publish a Book" by graphic artist and painter, **Grant Gittus**. **Chris Kelly** was another authority in writing and providing valuable tips. All in all, a most interesting and informative evening had been enjoyed by members, with the knowledge they could follow up on information via the WSV video links.

E-Addresses of Speakers with books for sale:

Ev: evhales@evhales.com

Amanda: ajh.watercolour@gmail.com

David: David.freedman@bigpond.com

Maxine: maxinerwade@gmail.com

See on the back cover promotions for some of the books discussed



Book Reviews by Maureen Lynch and Maxine Wade



Hi Brenda,
Something for the Watermark; another great find from a second handbook shop.
Title: **The Venetian Hours of Henry James, James McNeill Whistler & John Singer Sargent.**
An insight into the times that these three fell under the spell of the wonderfully romantic city



At 16 years old, Vincent worked in The Hague at the print distributor Goupil and Co. (same as his brother Theo) and at 20, transferred to the London branch in 1873.....then on to the Paris branch. Dealing with prints, Vincent became somewhat of an expert in them. The two brothers often discussed literature, Art and culture, and literature and Art were firmly entwined in his thinking. It is fair to say that literature and poetry were his first love before he became an artist at 27. Vincent was self-educated in European art from an early age...he frequently visited museums, galleries and exhibitions in all three of these locations. He built an enormous memory file from these visits, and purchased books, prints and catalogues. His books were his faithful travelling companions, read often and digested to become seeds for his later art works. They were an important source of sustenance during his periods of melancholy. To him, reading books meant above all "to seek in them the artist who made them" and he did this in 4 languages! Writings by Zola and Maupassant (today considered true manifestos) were among the pages that truly challenged and engaged his mind. In them, he found the freedom that he was also seeking in paintingthe confirmation of his own ideas, inspiration and encouragement. He would claim that it made no difference whether an artist painted with words – or a brushstroke.

This book includes many examples – some unknown to me – of his paintings and drawings showing people **READING** and also books as part of his **STILL LIFE** subjects.

Charles Dickens was his favourite British author, who used deep sentiment to denounce the injustice and poverty in his London...Vincent saw a parallel in the streets of The Hague's poor. Dickens wrote a collection of short pieces "Sketches of Urban Life – illustrative of Everyday – Life and Everyday – People" . This was a volume of 'sketches' in words – Vincent recognized this and devoured its pages. The parallels here to Vincent's art and subjects are clear to us.

Interestingly, though he cherished books he was not a book collector – rather a book user. His prodigious memory allowed him to leave books behind when he moved or give them away. He was able to quote long passages of books he admired.

Continued page 18

of Venice, who hasn't ! A fabulous and authoritative book written by art historians, Hugh Honour & John Fleming, with 130 beautiful watercolours, etchings, oil paintings, drawings and photographs of the period including the writings of Henry James, four essays from Italian Hours. A celebration of works by three major Artists. A Bulfinch Press Book, Little, Brown and Company, published in 1991. Available from Amazon at the time of writing this.

Maureen Lynch. Thanks, Maureen—this editor is buying a copy!

"Vincent's Books: Van Gogh and the Writers who Inspired Him" by Mariella Guzzoni

Review by Maxine Wade

This book opens with a quote from Vincent himself: "I have more or less an irresistible passion for books". This certainly intrigued me, as I was unaware of this fact – and also expected him to say, "for painting"! But throughout his short life, books played an important but lesser- known role in his artistic development – that to me, is a fascinating statement about Vincent – and a surprising one. This book outlines his relationship with writers and illustrators who impacted and directed his life in Art. Viewing Vincent's art and life through the lens of the books he loved and orienting ourselves in the cultural context of his day, allows us to discover some core aspects hidden in the backdrop of Vincent's oeuvre. Looking at the milestones in his life – and some of even his minor works – show how books, art and man intertwined in Vincent, giving us this phrase of his: "Books and reality and art are the same kind of thing for me."

There are 7 chapters in this book, written chronologically to explore Vincent's passion for books in its various forms – visual, conceptual and human. It maps his artistic intellectual journey through his favourite volumes – in a dialogue between his work as an artist and the key authors and illustrators who inspired him. Through his letters and a study of his practices, the author has connected these elements together to show the reader this man's remarkable mind. He was not a literary scholar, nor do his letters attempt deep analysis – but in his selection of books Vincent sought HIMSELF, looking for a mirror and finding sympathy in the ideas and sentiments in them. He was a voracious, curious and well-educated reader.



Wednesday Wanderers



31st August: Photo by Jane Elliston of the White Cliffs of Dover
Top to Bottom below: Maureen Lynch, Neil McIrvine, Amanda Clark



Paintout Day 4th August



Above : Annee Kelly and Neville Penny were inspired by the location

NEWPORT: What a fabulous location. If you are unfamiliar with this area, do yourself a favour and take the time to explore. There is so much to paint and the focal point literally floats or walks into view. Now the weather is warmer, take a friend with you and be inspired. We bravely said we would paint on August 4th by the water, in Melbourne. The weather had been terrible but our organizer, Neville, who must have a direct line to the heavens, pulled out a perfect en plein air day. Sunny, no wind, a constant parade of inspiration - walkers, fishermen, rowing boats, yachts, tugboats and container ships

drifting past making all kinds of focal points possible. All of this plus the bridge, city skyline, changing clouds and reflective or moving water. And I am just getting started - there was also the gatehouse building, the Newport chimney and Science works buildings - if that was your interest.

We had more than 15 people join us including 3 of our newest members, one of which was painting outdoors for the first time. She is hooked - I did not have the heart to tell her that this day will be hard to top in terms of en plein air conditions!

Janit Gardner

Inside The Artist's Studio: Nina Volk

by Brenda Innes

For the first time in this column, the artist's studio is a whole house! To your right, Nina Volk at her front door.

Nina conducts her weekly small group classes (maximum 6 students) in the room below.



This room also serves as the venue for her very popular online presence which consists of a demonstration and follow up questions if necessary. These demonstrations follow a step by step teaching method with pauses while the students attempt each step as Nina zooms around each person with advice. Each tutorial can be accessed via www.patreon.com—press the 'search' button to find creator: Nina Volk.

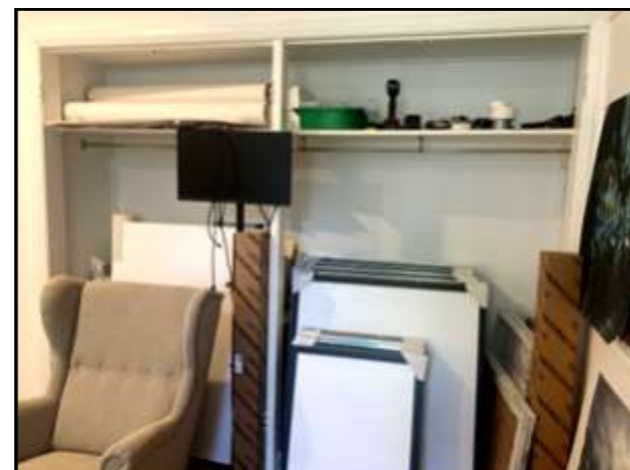
Nina has a very good relationship with her online students with pupils from for example from Spain, Singapore and all Australian states.



Above: Nina's teaching desk where she records her tutorials and teaches her classroom students. Note the camera above her desk and the wall screen which each student views as Nina demonstrates.



Below: Artists Lounge through to the kitchen where students tend to congregate for coffee



The photo above shows one of Nina's two storage rooms with a gallery of her paintings along the hallways and another room where her FOUR children can hang out without bothering Nina as she paints, teaches or conducts her online tutorials.

This house would be the envy of many artists!

Thank you Nina, for allowing the WSV to enter your haven—editor.

The Shape of the Future...?

1. Shape of the future - Where to from here?

By Ev Hales

As mentioned in the WSV Luminous Exhibition catalogue the future for artists is in uncharted territory with the rapidly changing capacity of the Artificial Intelligence (AI) revolution. No one really understands the possible scope, potential or, threat of this new technology. I am like everyone in that it is difficult to keep aware of the rapidly changing world we live in. It is too easy to say, "It does not matter for me." But is that the reality of it or do we need to at least understand a little of the changes that will affect our lives and not just our art?

When I had the chance to meet one of our newest members, I was intrigued with her journey into art. **Rohita Singh** comes to art from a background with many years in behind-the-scenes world of AI. She has been involved from the early days and with some of the largest players in the world.

I am keen to learn any insights about what it all means for us and how it impacts what we, as artists, do now and into the future.

I am ready for this journey of discovery will you join me?

2. Exploring AI: A New Tool for Watercolour Artists

By Rohita Singh

As Watercolour artists, we cherish the spontaneity and fluidity of our medium. The idea of introducing AI into our creative process might seem out of place at first—after all, how could a machine understand the delicate dance between water and pigment? The idea of incorporating AI into this deeply personal process might seem at odds with our creative values.

But what if AI could serve not as a replacement, but as a companion to enhance our artistry and even our business?

AI, at its core, is just another tool—much like our brushes or pigments. It doesn't seek to replace our instincts or our creativity but to offer a new perspective, perhaps even a helping hand. Imagine using AI to explore composition ideas or experiment with colour combinations that push us to think in new directions. It's not about surrendering our control but about expanding the possibilities that lie before us.

Beyond the creative realm, there are practical business aspects of our work where AI can be surprisingly useful. For instance, it can assist in managing our portfolios, making the task of organizing and presenting our work more streamlined. This efficiency can be a quiet relief, giving us more time to devote to painting.



The above image was user generated by DALLE-2 Ai image generator

For those of us who sell our art, AI can also help us understand our audience a little better. It can analyse trends and preferences, offering insights that might guide us in connecting with buyers who truly appreciate our work. It can even assist in optimizing our social media and online presence, ensuring that our art reaches those who are most likely to value it.

AI can also be a gentle support in the daily running of our art practice—handling routine tasks like scheduling posts or managing inventory. These are small things, but they can make a difference, freeing up our energy for the parts of our work that we're most passionate about – painting!

Even in teaching, AI can play a role. It can help us create more personalized learning experiences for our students or simulate techniques in ways that might make complex ideas easier to grasp. It's not about replacing the teacher, but rather enhancing the learning experience.

In the end, embracing AI doesn't mean we're losing touch with the essence of our art. Instead, it's about integrating a tool that can quietly support us in various aspects of our creative and business practices.

"It's about finding balance—using technology to ease the burdens of the mundane admin tasks, so that we can focus more fully on what we love – creating art. AI, when viewed through this lens, becomes less of an intruder and more of a gentle companion to support and enhance our creative journey."

Are you curious to find out more?

WSV members **Joseph Zbukvic**, **Stefan Gevers**, **It Hao Pheh** and **Colin Peel** certainly were. I really enjoying hearing their perspectives on this topic over 1 on 1 coffees recently.

Join Ev and me on this unfolding adventure and share your thoughts and questions via Instagram on **@Rohita.Kushwaha**



Book Review cont'd.

This book is beautifully illustrated with not only Vincent's work – but also book illustrations, poems and lithographic prints he owned that inspired him....including hundreds of Japanese prints that flooded the European market in the late 1880's. This influence on him was overwhelming and indeed, when he headed south to Provence – he excitedly called it to Theo "MY JAPAN".



Above: "Liseuse de Romans" Arles November 1888

I own many books on Van Gogh....but I was delighted to discover unknown works by him in this book. It goes much deeper than a mere biography....the author has sympathetically examined Vincent's actual thoughts, through his letters to Theo (658 survive.) In addition, some fascinating insights into Vincent's art practice – which we all enjoy discovering as fellow artists!

I recommend this book to you – even if you are not a Van Gogh fan. His remarkable insights into artistic representation through inspiration from others is surely something we should all nurture? It's a very thought-provoking book in that it can make you question and examine your own journey, and the reasons why you select the subjects **you** do – TO PAINT.

Book details: "Vincent's Books. Van Gogh and the Writers Who Inspired Him" by Mariella Guzzoni (an independent scholar and curator, Bergamo, Italy)

Thames and Hudson UK 2020

ISBN 978-0-500-09412-9

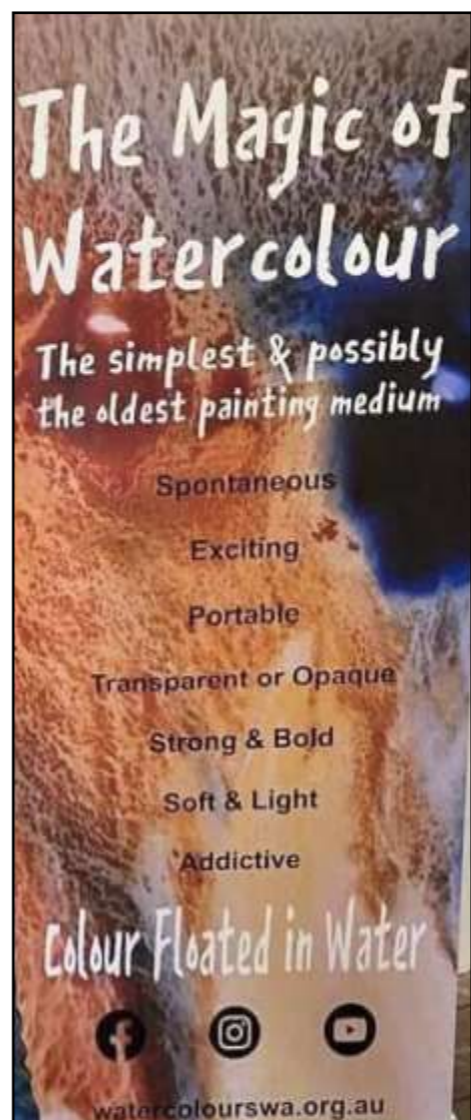
Some excellent gift ideas for Summer holiday reading—editor



ArtyFacts



Thanks to my friend, Regina Hona and the Watercolour Society of WA for these SO TRUE facts!—Editor



Members' Activities



**DON'T FORGET TO SAVE THE DATE FOR THE WSW
PAINTAWAY TO YARRAWONGA
NOVEMBER 15—18**



PAINTING IN VENICE and VENETO WITH JOHN ORLANDO BIRT



Near Bassano Veneto by John Orlando Birt

April 14 to May 1 2025 14 days painting, weekends are free, in the uniqueness of this historically rich and diverse city and surrounding cities within the Veneto region. Painting with the benefit of an experienced watercolour tutor who has spent many months painting and teaching in Venice over the past 25 years. Reasonably priced with a focus on painting and sketching. Limit of 10 students. A suggested range of accommodation in Cannaregio, Venice within walking distance of main transport, or arrange your own apartment.[Title] For further details please contact John on 0418 355778 arte-orlando@bigpond.com PO Box 501 Greensborough Vic 3088