



panorama

Official Newsletter of Brighton Art Society Inc.

Issue 296

JUNE 2015

FROM THE PRESIDENT

Term 2 has been a largely successful period for classes with most filled to a capacity of 12 and some having a waiting list.

But we still have a problem with others not paying their annual membership.

I do not feel that we should have to constantly chase members to pay up. If they are in the red at the middle of term 2 then they are no longer financial members, they will not receive the newsletter, be able to attend classes or exhibit at the annual art show.

Maybe we should consider charging a separate joining fee, as do the Victorian Artists Society.

As you may be aware, I participate in a botanical illustration class at Friends of the Royal Botanic Gardens, Melbourne. To secure a place in Term 3, the cut off date was 3rd June 2015. If your dues are not received by that date, your place is allocated to someone else. I have just paid for two terms in advance: which set me back \$500 but at least I am enrolled for the rest of the year.

I have heard from Wendy Lawrence that some members may be interested in a workshop at our studio. If there are sufficient people interested in a two or three day workshop over the summer holidays, then I shall see what can be arranged. But remember, most illustrators work in watercolors, pen and ink or pencil on heavy duty hot pressed watercolor paper. Take a look at the annual calendar next time you visit the Observatory Café at the gardens. It's a real challenge.

Stuart Hunter
President 2015

FINANCIAL MEMBERSHIP

Our membership rules are that we pay our membership for the calendar year when we join the Society initially. When we renew our Annual Membership we are expected to do so early in the calendar year.

We must be financial members:

- if we are attending tutored or untutored groups
- If we are nominated for Committee
- If we enter artworks in our Annual Exhibition

Casserole Night 1st August

We've altered the date so that the Sunday clean-up would not clash with the planned Sunday demonstration the previous week. Notices will appear on the notice board regarding main courses and deserts. It's the best night of our year!!!

2015 TERM 3 ENROLMENTS

There is an enrolment form included in this issue for Term 3, and enrolment forms are downloadable from the website.

As we stated in the last few issues, most groups are well attended, and we have waiting lists for Stephen Doyle's Monday morning Group 1; Clive Sinclair's Wednesday afternoon Group 7, and Vivi Palegeorge's Friday Morning Group 10. We have need of people to enrol in the Tuesday evening and Thursday morning life-drawing groups. Please telephone me for advice regarding enrolment.

For those reading "Panorama" for the first time please don't forget the untutored groups – we are referring to them on next term's enrolment form, not because they are an enrolment per se, but it's a piece of information that should be included.

Monday 7.30pm – 9.30pm

Tuesday 4pm – 7pm

Thursday 1.30pm - 3.30pm

4pm – 7pm

Life drawing,

Life drawing and
Portraiture

Life drawing

Life drawing and
Portraiture

Saturday 2pm – 4pm
Portraiture.

Barbara Allen Class Coordinator 9553 6852

Green: the history of a colour

"What was it about the colour "Green"? For a colour that is so dominant everywhere in the recent or ancient human environment, whether nomadic, agrarian or maritime, it is puzzling that ancient writing has very few terms that describe it.

It is also puzzling that the earliest cave drawings and murals show reds, blacks and earth colours, but little evidence of whites or greens or blues."

These opinions are expressed by Michel Pastoureau in "Green: the history of a colour", Princeton University Press, 2014. ISBN 978-0-691-15936-2. This book is in the Bayside City Library.

There are two companion volumes published – "Blue: the history of a colour" (2001) and "Black: the history of a colour" (2009) and the publisher says that two other volumes are intended to be published for colours red and yellow.

"Green: the history of colour" is certainly of enough interest to draw it to your attention. The dustcover: "a fascinating history of the colour green in European

societies from prehistoric times to today.”....”Chemically unstable, green pigments were long difficult to produce and even harder to fix.”

Pastoureau’s chapter “The green of Painters” begins: *“When did European painters adopt the habit of mixing blue and yellow to obtain green? Perhaps one might think that such a practice, now taught in kindergarten, existed forever. Nothing could be further from the truth. No recipe, document, image or artwork from antiquity or the early Middle Ages attests to mixing blue and yellow to make green....In the 1740’s , a few French painters castigated their colleagues for adopting this deviant process rather than using traditional green pigments (earth greens, malachite, copper salts), even though one-hundred years earlier it was common to do so.”*

He goes on to differentiate between the painters’ organisation of colour at the time of and preceding Newton discovering how white light is made of a spectrum, and the various palettes that were in vogue as knowledge expanded.

The chapters dealing with dyeing are interesting too. Dyeing with ancient goat urine? Vegetable dyes and some mineral dyes and the origin of purple. Restriction by guilds (and courts and even a Court or two) as to which dye-master could dye a particular colour.

This book would be a most valuable addition to our BAS Library.

References on the wider subject, the history of all colours – not just green, are plentiful on the internet. One such is *“Colour – a Natural History”* by Victoria Finlay (ISBN 081297 1426), and some reviews criticise the author for inserting a narrative style in a non-fiction book – others applaud it. Another is a monograph *“Dye History from 2600BC to the 20th Century”* by Susan C Druding in the 1980’s.

Considering how we work with colour, particularly with watercolour, and taking into account Ev Hales’ approach, a green “straight out of the tube” is rarely used.

Our own Monday tutor Maxine Wade will generally augment Hookers Green or Sap Green with another hue.

Whatever the reason, we generally use mixes of the primary RED, YELLOW, BLUE colours and EARTH colours in preference to the manufactured greens.

Maybe that’s because our visible landscape seldom contains gaudy rich greens – we have blue greens, grey greens, and olive greens.

Thinking about the clothes we wore, or were made to wear, or wanted to wear, how much have the ranges of colours altered in eighty years? Not only have the available colours changed, but what the young wear, what the old wear, what the males wear, what the females wear, what the business or professional people wear, what the artists or musicians wear, what the police wear, what the military wear are all altering. The landscapes that we paint alter – only recently we’ve seen our tutors proffer a pale yellow sky as real!!

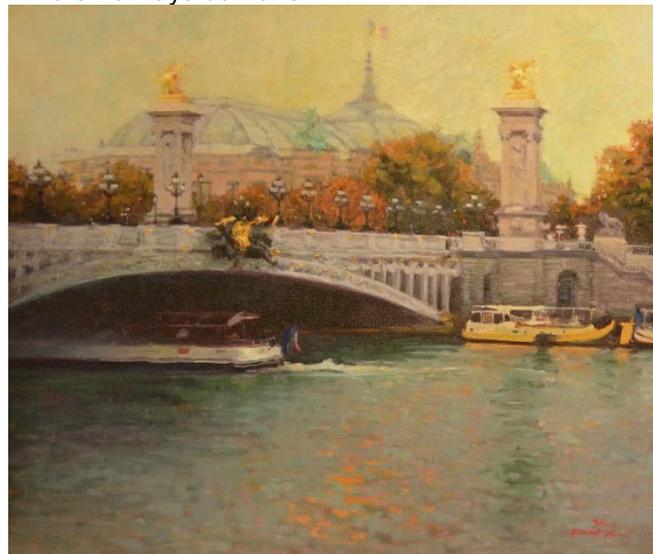
Roz McQuillan wins again

Roz’s entry “Chinky & Chang – great mates” won the AGRA 2015 Animals in Art exhibition



Betina Fauvel-Ogden is Without Pier!

Betina certainly had a great success at the gallery last month. We viewed the exhibition a couple of weeks ago and we were thrilled to see her work with the theme of “There’ll always be Paris!”



Pont Alexandre III

Annee Kelly

Annee was awarded 2nd place at the AGRA President’s Challenge (themed “secrets”) for this artwork:



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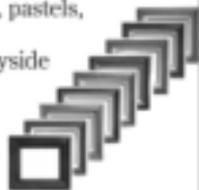
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STUDIO Level 1, Bayside Arts and Cultural Centre (formerly Brighton Town Hall) Wilson Street, Brighton 3186
 Phones; Office - 9553 8506 Enquiries – 9553 6852
 Web address: www.brightonartsociety.com.au

POSTAL ADDRESS. PO BOX 2234, Brighton North 3186.

2015 Committee

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Vice President	Fred Allen	0418 065 077
Treasurer	Tom Rowston	9592 5780
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Panorama	Fred Allen	9553 6852
Historian	Lexi Cooper	9555 9316
Librarian	Janine Wallace	0414 686 936
Im.past president	Graeme Crossley	9532 6101

Email your contributions to fall82995@bigpond.com

Dates to remember:

27 th June	Term 2 ends
Wed 1 July 10am-3pm	Life Drawing workshop with Linda Robertson –Day 1
Thur 2 July 10am-1pm	Life Drawing workshop with Linda Robertson –Day 2
Sun 5 th – Mon 6 th July 10am - 4pm	Portraits in Oils Workshop with Joe Attard
13 th July	Term 3 begins
Sunday 26 th July	Photographing your Artwork Demonstration
Saturday 1 st August	Casserole night