



panorama

Official Newsletter of Brighton Art Society Inc.

Issue 300

OCTOBER 2015

FROM THE PRESIDENT

Greetings to all members of BAS, to our tutors and sponsors for the last term of the year. It amazes me how quickly the year passes, but there is still plenty to look forward to: the Colin Johnston appraisal night and the annual Art Exhibition.

Unfortunately, I shall not be taking part in either. This year has been very unproductive for me, but I hope to have my own studio in six weeks' time and have started outlining a series of large Bayside surrealist paintings.

I have been living temporarily in a Brighton retirement apartment since Queen's Birthday weekend whilst my home is undergoing a major renovation. Although it is like living in a 5 star hotel, the residents are all rather old and difficult to communicate with. The frequent appearance of a removals van is a sure sign that someone has passed away.

Well I am still breathing and looking forward to a new year. We have placed a deposit on a new puppy to replace our deceased Springer Spaniel, who reached an age of 14 years. So plenty of walking in store for me, but I shall have to keep my equipment well out of reach.

Keep up the good work members, until next month.

Stuart Hunter
President 2015

Colin Johnson Appraisal Evening Thurs 8 October

The Annual Exhibition is next month and many of us are wondering what artwork to select for an entry. Or indeed whether to enter an artwork at all!

Many of us do an artwork and are unsure whether to add something, or delete something or alter the foreground. Colin Johnson is just the person to give us some positive advice in a sympathetic manner. Colin has judged numerous art shows over the years, including Camberwell Rotary, so he is able to tell us what he looks for when he appraises an artwork. Colin has run many courses and workshops in most media, both in Australia and overseas.

The appraisal evening is friendly: we have many BAS members new and old, who have the same uncertainty about our artworks as we do, who come to learn about other members' artworks. We put an artwork on an easel in front of everyone and let Colin do his work. For those members who are new to BAS, this must seem like trial by jury, but it isn't.

Colin is the kindest Teddy Bear in the cupboard! He will generally discuss, with the audience, aspects of

the artwork such as format, balance, focus etc., and he then will say, "by the way, whose artwork is this?"

Colin has a number of special awards that he reserves just for parts of artworks that excite him. They're only stick-on gold stars, but they're nice to receive. More often than not, more recent members are among the recipients, and that's great to see.

So, we need to arrive at the BAS studio at about 7pm with a couple of our artworks, ready for Colin to commence at 7.30pm.

Whether you submit one of your artworks for appraisal or whether you attend just to hear Colin's advice, an entertaining night is had by all.

I might add that Colin would not appraise members' artworks were he to be judging our exhibition. Further, Colin will not appraise artworks if the artist is not present at the evening.



Colin Johnson in 2014 with awardees Rosemary Marshall, Rex Patrick, Graeme Crossley, Kate Shires and Brian Pleasants.

HERMAN PEKEL'S ACRYLIC WORKSHOP **Sunday 20th September**

Participants were Olga Cook, Fay Edelman, Barbara Allen, Patricia Walton, Theresa Exell, Elizabeth Gaynor, Graeme Crossley, Brian Pleasants, Robyn Ransom.

Herman began his workshop by advising us that he wanted us to use two approaches for the day.

The morning session would be using acrylic in the manner of oil painting: wet warm darks, overlain by lights. To do this, he would like us to modify the acrylics' drying time with an extender (a jelly). Neat white is applied only finally on our focal point.

The afternoon session would be using acrylic like watercolour: initially a light pair of washes that are overlain by a dry brush approach. More and more darks are added, but highlights are the original paper.

He would demonstrate the technique to us first, and then we would try it.



The "Oil" demonstration - an initial sketch in ultramarine



The "Oil" demonstration nearly complete!



The "watercolour" approach - lights first, darks later



Herman adds the final touches – Brian Pleasant's not missing anything.

Herman's tips were:

Take time to get a vision in your mind as to the design of your finished painting. Many people take a long time looking at the scene before they start. Edward Hopper looks at his empty canvas for 2 weeks before he starts.

If you are painting en plein air there are two ways of doing this: as Lloyd Rees does, letting the painting evolve or, as Herman himself does, seeing the finished work in his mind's eye before he starts.

Rather than work in the studio from a photograph, it is far better to use the display screen of a camera or an I-pad. A colour print has very flat colours, and the darks are over-emphasized.

When you travel with your camera, use it in the rain and the wind and wherever and whenever the mood and the light are magic. You will remember these moments when you paint your artwork. Only one instant when the light is right - they give excellent reference for studio painting and always happen when you are not looking for them.

It is very important to establish the focal point that is where the lightest light is beside the darkest dark. A painting composition is the positioning of positive and negative spaces. Herman is an advocate of painting wet into wet and always finishes his painting in one day "whereas Jeffrey Smart can take a year to finish one of his paintings".

Herman keeps the painting wet either by coating the canvas with Retarder Gel and or mixing the Gel with the paint. He keeps the palette moist by keeping moist foam under a baking paper palette A flat plastic box with a lid is available from office works, another way to keep up moisture is to keep a wet towel under your canvas.

Barbara Allen

TUTORED CLASS ACTIVITIES.

Stephen Doyle's new Tuesday 1pm -3pm Still Life Group can take more people.

Barbara Allen Class Coordinator 9553 6852

MICHELLE ZUCCOLO reports:

I just received news that I am a semi finalist in the Doug Moran Portrait Prize. I may not make the final cut, of course. I did the painting about a month ago. I have to send the painting up to Sydney in a few weeks. The Finalists are selected next month. The winner receives \$150 thousand dollars!

I have to send the painting up to Sydney in a few weeks. For a view her portrait and of all the semi finalists, visit www.moranprizes.com.au/gallery/portrait .

A group of talented artists (my Thursday night class from Beaumaris Art Group) are having an exhibition at the Artrium at Bayside City Council, Royal Avenue Sandringham, opening October 7th . I hope you can all come. Look forward to seeing you there.

Michelle Zuccolo

EXHIBITION SPONSORS

We are pleased to welcome Dr Marcel Ghoukassian , Osteopath, Head to Toe healthcare Clinic, in South Road, East Hampton. Marcel has offered to sponsor a \$600 Acquisitive Prize which will be offered at our 2015 exhibition. If you have any aches or pains, the Head to Toe Health Clinic is the place to go.

Commonwealth Bank, Middle Brighton, is unable to continue to sponsor their community grants for the Best in Show Award. We are seeking a sponsor for it. Bayside City Council were pleased to continue with their support for the Mayor's Bayside artwork.

Our other sponsors featured on the next two pages were pleased to continue to support us, as we do them.

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Email your contributions to fall82995@bigpond.com

Dates to remember:

12th Sept Term 3 ended

5th October Term 4 began

ANNUAL EXHIBITION IN NOVEMBER!!!

16th October Closing Date for Entries

2nd November evening Artworks delivered

3rd November morning Artworks delivered

5th November Exhibition opens

12th December Term 4 ends