

panorama



Official Newsletter of

Brighton Art Society

Issue
391
October

FROM THE PRESIDENT

Dear Members and Friends,

I hope this email finds you all well. I would like to draw your attention to important events and dates below. Within this newsletter are further details on the below.

WE ARE MOVING

On Monday 30 September our temporary address will be:
Hurlingham Park, 2A Francis Street, Brighton East. It's the building behind the tennis courts.

TERM 4

Bookings now open on the website. Please note Term 4 will be at the above address and starts from 7 October.

STILL LIFE WITH BOTANICA

There will be 2-day Still Life workshop on 8 & 9 October from 10.00am to 3.00pm and a new 4-week short course on Wednesdays from 23 October to 13 November. All mediums welcome to draw or paint flowering and leafy plant arrangements in a group environment.

ART DEMONSTRATION

Vivi Palegeorge will be conducting a double demo in acrylic and watercolour on Wednesday 30 October 10.30am to 3.00pm. A light lunch will be provided. \$5 entry at Brighton Seniors Centre, 23 Durrant St, Brighton. Book here: <https://www.trybooking.com/CSTTU>

SATURDAY PORTRAIT GROUP

The last Saturday Untutored Portrait group for 2024 will be on Saturday 21 September. This group will resume again in 2025 from the first Saturday in February.

BAS 2024 ANNUAL ART EXHIBITION KEY DATES

Artwork registrations open:	Monday, 16 September 2024
Artwork registrations close:	11pm Friday, 25 October 2024
Artwork delivery due:	10.00am to 1.00pm Wednesday, 13 November 2024
Opening night:	6pm to 8pm Friday, 15 November 2024, Free Entry
Artwork collection:	10.00am to 1.00pm Friday 22 November 2024

There is certainly a lot on. For more details please read this newsletter or refer to the website.

Kindest of regards

Brighton Art Society

2024 Membership and Term 4 Classes

Now Open Book Today!

New Members Welcome



Est. 1978

Term 4 - Monday 7 October to Friday 6 December

www.brightonartsociety.com.au

Paul Anderson

Paul is an artist with expertise in acrylic painting & drawing. After a long career as a professional graphic designer, he has accrued a wealth of knowledge to help you improve your artistic skills. Students in this class will be given the opportunity to develop their painting style on material of their choice & learn acrylic techniques.

This class welcomes absolute beginners to intermediate painters. This class also suits experienced painters who enjoy painting in a group environment.

Tuesday 7.00pm - 9.00pm

Acrylic Painting and Drawing

\$180 per term

Book Here:

<https://www.trybooking.com/CVAAW>



Michelle Zuccolo

Michelle has lectured in various colleges and universities, and has worked as Art Coordinator in New York for theatre production, stage and costume design. She has worked in collections in Europe, New York and Australia. Michelle will help you to capture the human figure. Model fees are included in class fee.

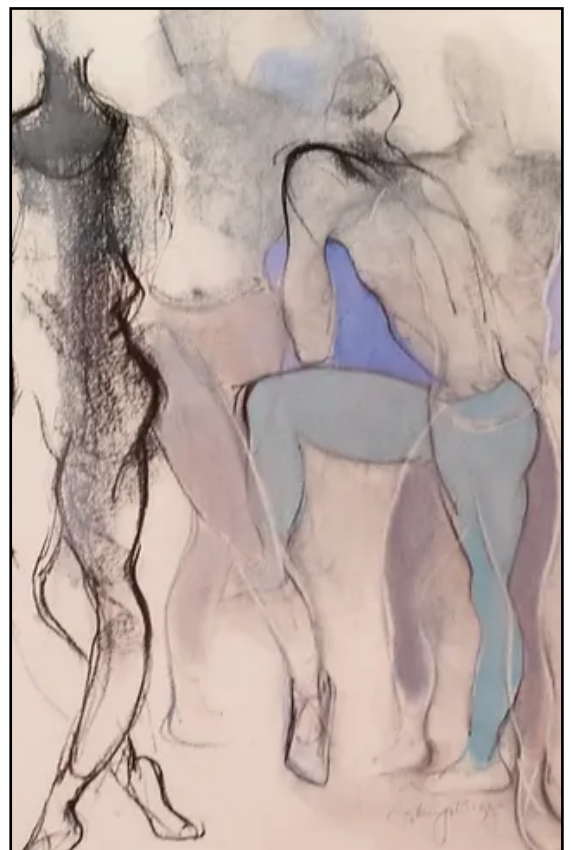
All skill levels are welcome.

Thursday 10.00am - 12.30pm Life Drawing

\$380 per term

Book Here:

<https://www.trybooking.com/CVAAAY>



2024 BAS Art Demonstration

Healthy Ageing Seniors Event

with Vivi Palegeorge

Vivi Palegeorge, a local bayside artist will be conducting an art demonstration as part of the Bayside Healthy Ageing Seniors Festival. Come and watch Vivi explain her approach and techniques in creating painted artworks in both acrylic and watercolour.

It will be a great opportunity to get some tips and tricks from Vivi, who generously provides detailed insights into her approach with both mediums.

A light lunch is provided on the day, and the entry cost for the event is \$5.

Wednesday 30 October 10.30am to 3.00pm

\$5

Event Address: Brighton Seniors Centre, 23 Durrant St, Brighton

Book Here:

<https://www.trybooking.com/CSTTU>

*** Please note the above address for this event ***

 Brighton Art Society

2024 ANNUAL

EXHIBITION



Artist: Elly Abrat

OPENING NIGHT

**Friday 15th November
6pm - 8pm**

Free Entry

14th - 21st November 2024

Monday to Friday: 11.00am – 5.00pm

Saturday & Sunday 11.00am – 3.00pm

Further details

www.brightonartsociety.com.au

Address:

Bayley Arts, 1 Avoca St, Highett VIC 3190

**Megan Abrecht
Exploring Still Life with
Botanica
Short Course**

In this short course we will be exploring drawing and painting techniques with a focus on still life with flowers and striking foliage. There will be a different arrangement each week. Students can elect to draw or use any medium of choice. All are welcome from beginners to experienced artists.

**Wednesday 9.30am - 12.00pm
23 October to 13 November
Cost \$100
4-week short course**

Book Here:
<https://www.trybooking.com/CVHML>

**Megan Abrecht
Still Life with Botanica
2-Day Workshop**

Welcome to our artistic 2-day sitting with still life with a focus on botanica featuring a variety of flowering and leafy plants! Join us for a fun and creative experience as we explore the beauty of nature through art. All mediums welcome. Capture the essence of still life arrangements and create a stunning composition. Whether you're a beginner or an experienced artist, this event is perfect for anyone who loves nature and wants to express their creativity in a group setting. Sign up now! BYO Lunch.

**Tues 8 & Wed 9 October
10.00am - 3.00pm
Cost \$120
2-day Workshop**

Book Here:
<https://www.trybooking.com/CVJTH>



Open Studio

Untutored Open Studio paint or draw whatever subject matter you like in a friendly environment with others. Monday 9:30am - 12:00pm \$90 Term 4.
Closed for Public Holiday

Book Here:
<https://www.trybooking.com/CVABE>

Portraiture 4 Week Intensive course all levels with Michelle Zuccolo

Individual instruction will be provided in each class, focusing on proportion, colour, form, space, specific features, drawing concerns and paint handling. This course is suitable for all skill levels and participants can draw, use mixed media and/or paint.

Week One – Drawing from plaster casts and references/handouts. Drawing portraits areas covered: Understanding perspective and geometry in the human head, anatomy and specific features on the face, proportion and light source. Materials: Willow Charcoal (thick and thin), Putty Easer, Paper A1 size, Bulldog Clips.

Week Two – Working from a model. Exploring the grisaille process working step by step from a toned canvas, blocking up the major forms and shadows.

Week Three – Working from a model. Further developing key details on the model, including hair and individual features.

Week Four – Working from a model in a second portrait. Mixing skin flesh colours will be explored using a different approach. Skills and knowledge from previous lesson will be incorporated and extended. These include anatomy, perspective, and retaining vitality of flesh tones.

Saturdays 10.00am to 12.30pm

12 October to 2 November

\$200

<https://www.trybooking.com/CUZZS>



Brighton Art Society Inc

Term 4 Starts 7 October 2024 - Class Bookings Open Now

New Members Welcome - All Skill Levels

www.brightonartsociety.com.au

TERM 4 ADDRESS - Hurlingham Park, 2A Francis Street, Brighton East

Phone: 0494 118 601 (Message Service)

Time	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Workshops/Short Courses			
9.00 am										
9.30 am	Untutored Group Conv - Eddie Moses 9.30 - 12.00		Short Course - 4 Wks Still Life with Botanica Megan Abrecht 9.30 - 12.00 23/10 to 13/11	Class Life Drawing Michelle Zuccolo 10.00 - 12.30	Class Painting Oil/Acrylic Vivi Palegeorge 9.30 - 12.00 Commencing 18/10	Short Course - 4 Wks Introduction to Portraiture Michelle Zuccolo 10.00 - 12.30 Saturday 12/10 to 2/11				
10.00 am										
10.30 am										2 Day Event/Workshop Still Life with Botanica Megan Abrecht Tuesday 8 Oct to Wed 9 Oct 10.00 - 3.00
11.00 am										
11.30 am										
12.00 pm										
12.30 pm										
1.00 pm				Untutored Group Life Drawing & Painting Conv - Linda Campbell 1.30 - 3.30		Untutored Group Portrait Painting & Drawing Conv - Ann Black 2.00 - 4.00				
1.30 pm										
2.00 pm										
2.30 pm										
3.00 pm		Untutored Group Life Drawing & Painting Conv - Roz McQuillan 3.30 - 6.30		Untutored Group Portraiture Painting & Drawing Conv - Rod Edelsten 4.00 to 7.00						
3.30 pm										
4.00 pm										
4.30 pm										
5.00 pm										
5.30 pm										
6.00 pm										
6.30 pm										
7.00 pm	Untutored Group Life Drawing Conv - Lyn Stephen 7.30 to 9.30	Class Acrylic Painting Paul Anderson 7.00 - 9.00	Class Oils and other Media Elizabeth Paszko 7.00 - 9.00							
7.30 pm										
8.00 pm										
8.30 pm										
9.00 pm										
9.30 pm										



CHARLES RENNIE MACKINTOSH

ARCHITECT – DESIGNER – ARTIST

Across the C19th and into the early C20th, the Scottish city of Glasgow held a reputation as an industrial powerhouse. In particular, it's ship-building industry, based along the River Clyde, produced at its peak, more than half Britain's tonnage of shipping. Other industries such as heavy engineering and bridge building, were also significant and at one point, the city gained the title of "the second city of empire", thus reflecting its importance to wider Britain.

Into this context, Charles Rennie Mackintosh was born in 1868. At the age of 16, he commenced his apprenticeship as an architect and in the evenings, enrolled to study at the Glasgow School of Art. Here he met fellow artist and wife to be: Margaret Macdonald. Together with Margaret's sister Frances and Charles's friend and architectural colleague Herbert McNair, they formed the design group known as "The Four" and together, they became the most prominent practitioners of the so-called "Glasgow Style", the name given to a Glasgow based approach to art and design, which drew on Art Nouveau, the Arts and Crafts Movement and the interest in Japanese art and design popular at the time

Mackintosh's career as an architect was relatively short lived, but he is recognised for a number of important projects, including the re-building of the Glasgow School of Art, which he had attended as a student. Like his longer lived American contemporary, Frank Lloyd Wright, he was known for his attention to and his personal involvement in all aspects of the decoration, furnishings and intricate details of his designs. Along with his wife, Margaret Macdonald, he completed a number of comprehensive building *interiors*, which for me, comprise their most exquisite work.



The “House For An Art Lover”, resulted from a design competition Mackintosh had entered in 1901. His submission was much praised by the judges, but he was ultimately disqualified on a technicality. The design existed only on paper for more than 80 years until a wealthy philanthropist decided to construct it, achieving its completion in 1996. The image here is of the music room, where the elegant attention to detail can be seen in the surrounds created to house the grand piano.

The second image is of the dining room of Mackintosh and McDonald’s own house at Florentine Terrace in Glasgow, where they lived from 1906 to 1914. Again attention is given to all details of the space. The elegant high-backed dining chairs, remain striking even today.

Following WW1, Glasgow entered a period of economic decline and although they had an established reputation, the Mackintoshes struggled to find enough work to live by. After initially moving to the village of Walberswick in rural Suffolk during the war, in 1923, they moved to Port Vendres on the Mediterranean coast of France not far from the border with Spain, where the warmer climate and cheaper living costs appealed. By this time, Mackintosh had abandoned his architectural practice and devoted himself solely to his painting. During his stay in France, which would comprise the final years of his life, he produced an extraordinary set of watercolour paintings and I would like now, to take a closer look at this part of his output.



This view of the harbour at Port Vendres, looking toward the sea, is believed to have been painted early in Mackintosh’s stay there. Various elements of the rich source material he explored can be seen, including some of the township, the rocky cliffs and hills opposite and the harbour itself with its reflections and structural interest.



This exquisite work is a view of the township buildings already seen to the left in the previous image. Obviously the viewpoint was from one of the rocky escarpments opposite, on the right hand side of the previous painting. Although we would not describe it as a naturalistic rendering, it is rich and entrancing. The format has a firm horizontal division, with the lower two-thirds given over to a decorative exploration of reflection and the play of waves on the water’s surface. The upper third has the firm architectural inquiry characteristic of his work, with distant long views to the further reaches of the town and landscape beyond.

Something I have only recently learned, which will be of interest to the watercolourists and plein air painters amongst us, is that Mackintosh is understood to have completed all these watercolour paintings on site. His diary notes as many as six or seven half-day sessions required for particular pictures, along with the challenges of selecting days with similar weather and light conditions. The process often stretched out over weeks. It is no surprise that these paintings may have required twenty hours and more to complete, but the discipline and application involved remains admirable.

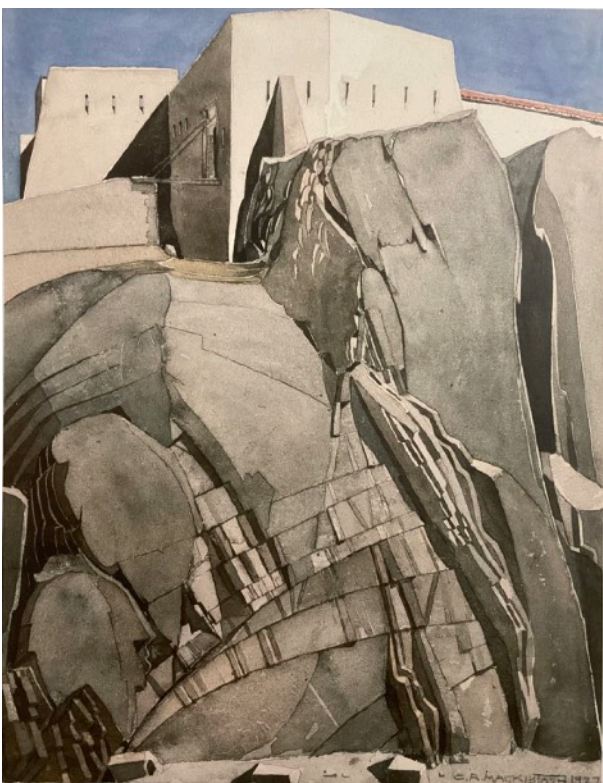


This harbour view, may be part of what we can glimpse in the very top right corner of the previous painting, where a circular formation in the water and surrounding buildings can just be discerned. Again, the rich interplay of ingredients is breathtaking: water, reflections, and an careful exploration of the architectural elements, together with the inclusion of something as whimsical as the staircase fragment in the lower right corner.

During his early practice as an architect, Mackintosh had frequent responsibility for producing architectural renderings of the firm's projects. The eye of an architect is clearly visible in many of the present paintings, however, they take us much further than such dry illustrations. The control of complex composition, exquisite skill in the manipulation of the medium and a great love of and joy in the subject matter delivers us to another realm altogether.



Ille-Sur-Tet is located some kilometres inland from Port Vendres. It has striking geological formations of eroded escarpments running through the landscape and it is a portion of this distinctive terrain which Mackintosh has chosen to focus on here. Strong stratification is evident producing orange and white banding in the cliffs and he has chosen a complimentary bluish colouring to pick out the shadowy eroded runnels, particularly the larger area to the right of centre. At the apex of the escarpment, in the top centre of the painting, is a very blocky formation of rock, which has an almost the fort-like appearance of the actual forts depicted in other of his Port Vendres paintings. I find the way in which he has managed to capture the escarpment as towering over us, very satisfying.



Le Fort Maillert is an actual ancient fort located near Port Vendres. Again, Mackintosh has organised his composition such that we feel the overwhelming nature of its structure, propped up on its rock escarpment. His fascination with the elaborate stratification and fracturing of the rock-face is clearly evident. It is stylised, but we can see his joy in the meticulous examination of its detail. The restraint of the colour palette here is also satisfying. Apart from the blue sky, it approaches a monochrome study, with the smoother fort walls being just a shade warmer in hue.

Brighton Art Society

Annual Art Show 2024

Information & Term and Conditions

Location: Bayley Arts, 1 Avoca St, Highett

Key Dates: **Artwork delivery** between 10.00am to 1.00pm on Wednesday 13 November

All images will be hung and displayed between 12.00pm to 5.00pm

Artwork collection between 10.00am to 1.00pm Friday 22 November

Artwork will be on display between 14 November and 21 November 2024

Monday to Friday: 11.00am to 5.00pm; Saturday & Sunday 11.00am to 3.00pm

Opening Night Friday 15 November 6pm to 8pm and is a free event

Terms and Conditions: Payment of the \$15 registration fee means that the entrant agrees to the conditions of entry as follows:

1. Each entrant must be a current financial member of the Brighton Art Society Inc for 2024. New members are welcome. **Become a member here:** <https://www.trybooking.com/CNLON>
2. Artwork registration can be made online from Monday 16 September 2024, closing 11pm Friday 25 October 2024.
Register artwork here: <https://www.trybooking.com/CUYBK>
3. Brighton Art Society Inc. will not be responsible for any damage to or loss of any artworks presented for exhibition or sale.
4. FOUR (4) artworks may be entered. **Late entries will not be accepted.**
5. Each piece must be labelled on the back with title of work, artist name, medium, size and price.
6. Each piece, including any frame, must not exceed the area 1 meter square, and must be securely framed, with hanging wire, and ready to be hung.
7. Artworks must be the entrant's own original work, executed without physical assistance from a tutor or any other person.
8. Only an entrant's own photography may be used as a reference for an artwork.
9. The artwork must not be copied from another artist's painting, drawing or photograph.
10. Sculptures, photography and wet artworks will not be accepted.
11. Bayley Arts will charge 15% commission including merchant fees.
12. Brighton Art Society will not be receiving any commission in relation to the sale of artwork.
13. An entrant may mark "NOT FOR SALE" on their artwork.
14. It is the artist's responsibility to charge GST on their sale price if GST is applicable.
15. For any artwork sold, the artist is responsible for their own requirements as set by the Australian Tax Office.
16. **Delivery: Artworks to be delivered to:**
Bayley Arts, 1 Avoca St, Highett,
between 10.00am to 1.00pm on Wednesday 13 November 2024
17. **Collection: Artworks are to be collected from:**
Bayley Arts, 1 Avoca St, Highett,
between 10.00am to 1.00pm on Friday 22 November 2024
18. Brighton Art Society Inc. reserves the right to reject or accept any artwork not conforming to the above conditions.
19. Bayley Arts retains the right to make the final decision on the exhibited work. Artworks that are deemed to be racist, sexist, homophobic, political or otherwise of discriminatory nature as defined in the Equal Opportunities Act are excluded from display at the Gallery. Bayley Art staff reserves the right to decline artworks that it considers to contain potentially offensive material.
20. Payments for sold artworks will be disbursed to the artist no later than 30 January 2025.

Member Only
Untutored Life & Portraiture
Drawing and Painting Groups
Model Sessions

Attendance is on a casual basis, so you pay only when you attend. The fee is to cover the cost of the model, please pay the convenor of the group at the start of each session. Brighton Art Society current membership is required to attend these sessions.

Life Drawing

Changing poses from 2 - 20 minutes duration

Mondays 7:30pm - 9:30pm

Convenor: Lyn Stephens 0400 008 058

\$20 per session

Life Drawing & Painting

Nude and/or draped model studies – one pose set for three weeks.

Tuesday 3:30pm - 6:30pm

Roz McQuillan 0413 918 486

\$25 per session

Life Drawing & Painting

The main pose is set for three weeks.

Thursday 1:30pm - 3:30pm

Linda Campbell 0417 021 770

\$15 per session

Portraiture Painting & Drawing

Clothed or costumed models – pose set for three weeks.

Thursday 4:00pm - 7:00pm

Convenor: Rod Edelsten 9525 7036

\$25 per session

Portrait Painting/Drawing

Develop your portrait painting skills with a new model every three weeks
- set pose of three weeks. The last date for 2024 will be on Saturday 21 September.

This group will resume again in 2025 from the first Saturday in February.

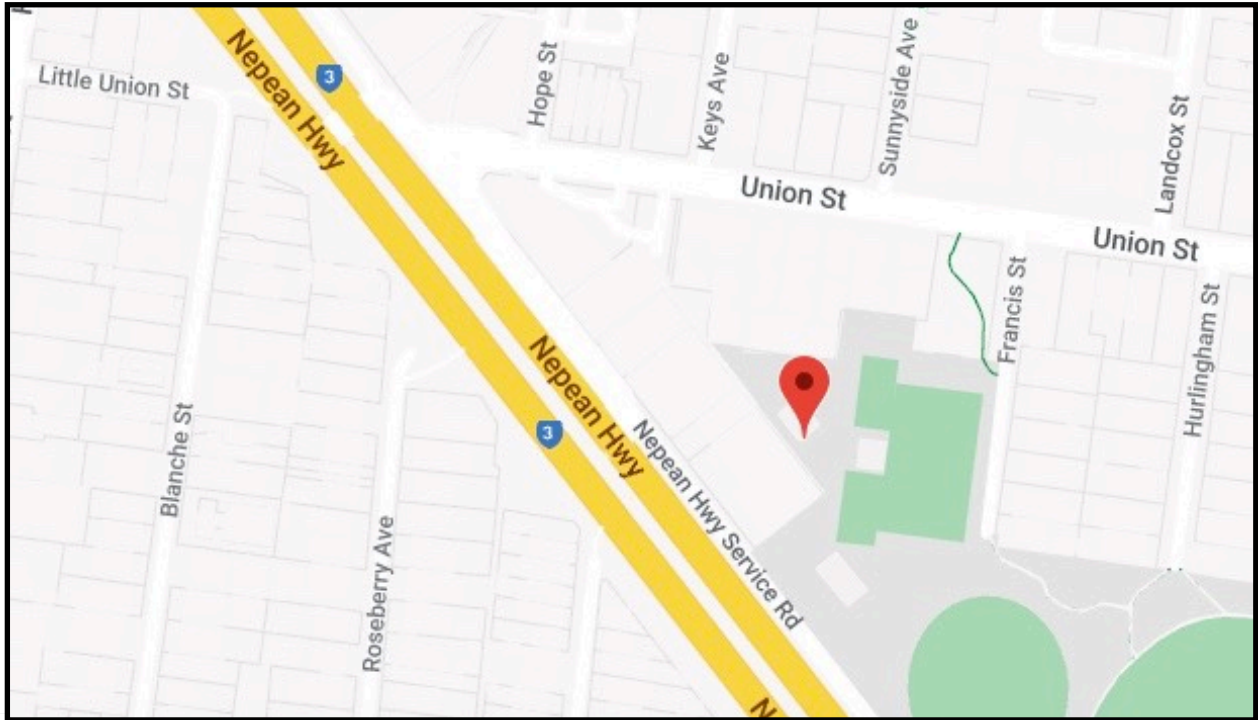
Saturdays 2:00pm - 4:00pm

Convenor: Ann Black 9598 7626

\$15 per session

WE ARE MOVING

Brighton Art Society's temporary location from
Monday 30 September is
Hurlingham Park, 2A Francis Street, Brighton East.
It's the building behind the tennis courts, please see map below.



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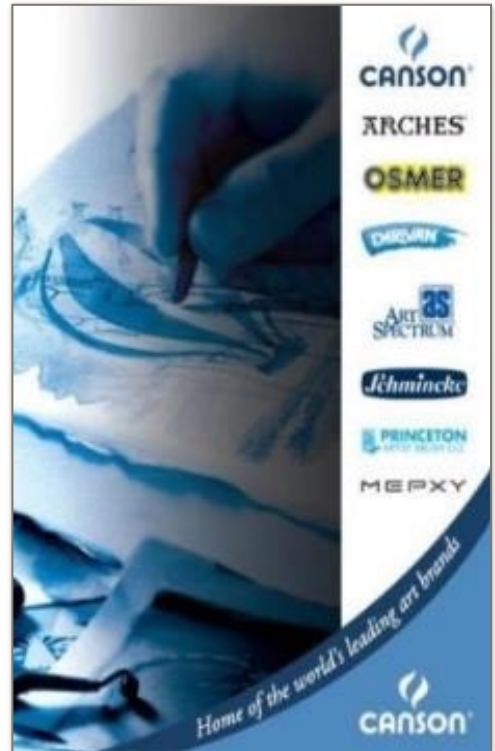


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2024 Committee

President - Charmaine Cachia
Immediate Past President - Lynton Daehli
Treasurer - Joanne Roach
Secretary - Elly Abrat
Committee Member --Paul Anderson
Committee Member - Eddie Moses
Committee Member - Ron Vanderburg
Panorama - Vladimir Tsyskin

BAS OFFICE 0494 118 601

Dates to remember:

BAS New Address - Monday 30 September
Term 4 Start - 7 October
Still Life Workshop - 8 & 9 October
Art Demonstration - 30 October
Artwork Registration Opens - 16 September
Artwork Registration Closes - 25 October
Artwork Delivery - 13 November
Annual Exhibition - 14 to 21 November
Opening Night - 15 November
Artwork Collection - 22 November

Email your contributions to:
brightonartsociety@icloud.com