

# panorama

Official Newsletter of Brighton Art Society Inc.



Issue  
395  
March

## FROM THE PRESIDENT

### **Dear Members and Friends,**

The year seems to be flying by with Term 1 ending on Thursday 3 April. The majority of works at the Brighton Town Hall been completed with the exception of the lift repairs. The lift works will commence at the start of May and are estimated to conclude by end of June. The Council have kindly extended our stay at Francis Street to ensure everyone involved has access to our programs.

**All groups that run between 9am and 5pm and the Wednesday 7pm class will remain at Francis Street for Term 2. The Monday 7.30pm and Tuesday 7pm groups will operate from the Town hall during Term 2.**

We have access to Town Hall and will be preparing the studio during this break period. We would greatly appreciate your assistance, please discuss with your convenor the task assigned to your group between 7 April and 12 April. Many hands make light work! The tasks assigned are no longer than a studio session.

Term 2 bookings are now open and there are a number of new activities on offer.

- Sparkling Watercolour with Malcolm Beattie - 6 weeks class, note prior watercolour experience is required.
- Procreate with Richard Impey - 3 week short course, note an Ipad is required for this course
- Art of the Pencil with Roger Clarke - 4 weeks short course (Monday and Saturday sessions)
- Portraiture with Michelle Zuccolo - 4 week short course, all skill levels
- An Approach to Tonal Realism with Tim Murphy - 2 day workshop
- Portraiture in Oil with Gwen Krumins - Demonstration 2hrs

Further details are contained later within this newsletter and on our website: [www.brightonartsociety.com.au](http://www.brightonartsociety.com.au)

By way of a reminder please ensure you contact the convenor prior to attending each untutored group session. Our convenors are volunteers and they will be able to advise you of availability prior to session commencement.

Thanks for your support during this transitional period.

Kindest of regards,

**Charmaine Cachia**  
President

# A PORTRAITURE WORKSHOP WITH LEWIS MILLER



LEWIS MILLER - Winner of the 2017 - Rick Amor Self Portrait Prize

A delight in the character of charcoal as a material was evident. He savoured its flexibility and ease of lifting from the surface. In the event that it was used directly on the canvas prior to painting, there was no issue with its working in with the pigment. His mark-making was light and playful and with this he kept the definition of the form open until firmness was needed.

At one point he took a clean sheet of paper and established for us, the tonal range of the particular stick of charcoal. A range of four tones was established, from the darkest possible, to a tone he would use just before transitioning to the white of the paper. On several occasions he mentioned the value of utilising this retained whiteness of the surface, be that paper or canvas. "We often see in Cezanne's paintings, the considered use of unpainted fragments" he observed.

**A**cross the first two Sundays of March, a fortunate group of BAS members had the opportunity to participate in a portraiture workshop with the esteemed Melbourne artist **Lewis Miller**. Lewis was awarded the Archibald Prize for his portrait of Allan Mitelman in 1998 and has in total been selected for inclusion in the Archibald on 18 separate occasions across his career, amongst many other accolades and prizes.

His warm and personable disposition comes through from first encounter and his skill, both in wielding his own brush and in articulating and conveying the detail of his craft and his process of incisive observation made the experience valuable indeed.

Before we got underway on day one, Lewis explained that he liked to teach primarily via demonstrating and much of the first half of that day's session was consumed in a three stage process of demonstration.

Many of the guidelines and pointers that a demonstrating artist might offer us are ho-hum familiar, but the particular nuance a given artist is able to cast on these tried and true maxims makes the critical difference to gaining a fresh insight and on many occasions, Lewis was able to offer this.

Step one involved a charcoal drawing on paper. Lewis explained that outside of a commissioned work, he would commonly make this "exploratory" drawing directly onto the canvas, but on this occasion he would complete it separately.



DAY 1 Model - HEIDI

This initial drawing is where we learn about the particular sitter. It is a rigorous and disciplined investigation. Lewis encouraged us to step forward as needed, to establish the detail of form and relevant tone/colour. Our model on the day was the pleasant and professional Heidi, and she remained unruffled when Lewis approached and held his brush handle close by to establish and illustrate an alignment or detail for us.

Initially after setting a positioning within the format boundaries, his marks moved lightly and inquisitively around the various features of the face. He commented on plumb lines and horizontal levels. What is the most easterly/westerly point of the facial contour? Where does the corner of the mouth sit in vertical alignment with the pupil? Imagine a horizontal level to position the ears in relation to the eyes, the tip of the nose and so on. He spoke fleetingly of the underlying muscle structure, but it was never pedantic. Rather it was a way of giving voice to his own rigorous personal process of observation. In a generous way, he was making his own "thinking eye" accessible to us.



Following his satisfaction with the resolution of the charcoal drawing, he placed on his easel, a second sheet of white paper for a discussion on colour mixing. If we look at Lewis's own work, a subtle but richly varied use of tone/colour is commonly evident, though his demonstration was primarily about that old warhorse: grey. He set out vertically, a patch of each primary: red, yellow and blue and beside each, it's relevant complementary. Some paint from each pair was taken and mixed to the right. By then adding small amounts of white, he was able to open our eyes to the distinctly different colour character of each of these greys. He followed this with observations on how we could temper the colour by addition of one or other of its components. Red/green for example, could be pushed in its warmth/coolness, by a judicious addition of one or other of the constituent pigments. Tonal value could then be modified by an equally judicious addition of white.

This was to prepare us for the decisions which would need to be made once we moved to the next stage, the actual painting. On the canvas, Lewis again began with a charcoal sketch, but this time more cursory. He had he said, already got to know the sitter and he would remember the lessons learnt from his charcoal drawing.

He used only two brushes throughout: a number 4 filbert and a slightly larger, perhaps number 9. Both were rarely washed whilst in use, but constantly wiped clean on a cloth. The darkest tones were the first to be placed and this was done with concision using the small filbert brush and in response to attentive observation of the model. Even with this placing of these first spare marks of darkest tone, attention was paid to any observed tone/colour variation.

On day two and with a new model, Lewis commenced with his charcoal drawing directly onto the canvas. Again, the mark-making was kept open. At one point early on, he decided that the positioning in the format was not what he wanted and he moved the head a couple of centimetres left. He stressed that we should feel free to do this. "Don't hang onto something just because you like it. If it's not right for the picture, **change it**"



Lewis drawing up our DAY 2 model: LOUIS



Getting close to resolution



Again, as with the previous week's model, the painting process involved constant attentive observation of the sitter. Lewis stressed on various occasions, that we should always keep drawing, even once we were doing this with brush and paint. He continued to explore and adjust from his sustained observation. The attention given to finding just the right tone/colour for each brush mark was also impressive. He was identifying and anchoring down fine modulations in the face and its facets.

He commented that he rarely blended the paint, but preferred to place on the surface the correct tone/colour as he observed it in the relevant location. Again, there was no concern if bits of the surface remained free of paint. These could act as tonal highlights, or equally, just help to retain an overall liveliness in the paint surface. Along the way, many additional small and varied insights were offered.

*The completed drawing of Louis, ready for painting.*



*Early days of painting*



Some of us will have seen the recent exhibition at Glen Eira Town Hall entitled: *Look - Contemporary Australian Portraiture* in which Lewis's work was included. I made two extended visits there and was very engaged by his work. However, following my participation in the workshop, I went back and looked at the photos I had taken at the time and was surprised by how much more I was able to see. This for me evidenced the value of the demonstration and workshop. Even things we think we know well can be seen afresh when we look again with some new tools and insights.

**LYNTON DAEHLI**

# What's On in Term 2

## Sparkling Watercolour with Malcolm Beattie 6 Week Class - Previous Watercolour Experience Required

A professional artist, Malcolm places great emphasis on the composition and content of a subject, which combined with sound drawing and an understanding of tonal contrasts and colour, produces paintings which are both visually interesting and straightforward statements of everyday places and things around us.

Malcolm has won many prizes and commendations at regional and Rotary art shows, and is a major prize winner at the Camberwell Rotary Art Show. His first book 'Simplifying Complex scenes in Watercolour' was published in 2003.

With his straightforward approach to vibrant watercolour paintings, Malcolm will demonstrate and lead the participants step-by-step through the painting process, expecting to complete one watercolour painting each session. Advice and critique will be ongoing, with classes covering, varied subject matter, drawing, composition, controlled wash method, washes & glazes painting, wet into wet, tonal values, colour harmony use and types of papers and brushes.

**Tuesday 10.00am - 12.30pm**

**29 April to 3 June**

**Book here:** <https://www.trybooking.com/DAIAL>

Members: \$160



## The Art of the Pencil with Roger Clarke 4 Week Short Course - All Skill Levels

Drawing in pencil – a new program for the New Year. Roger Clarke (long time BAS member) introduces The Art of the Pencil. In this four week program we learn how to create highly realistic drawings and get good portrait likeness. How fine detail can add realism. You will work at your own pace on subjects of your choice such as still life, landscape and portraits as you add interesting pencil techniques to your work.

**Monday 1.00pm - 3.30pm**

**19 May to 16 June (Closed Public Holiday)**

**Book here:** <https://www.trybooking.com/CZRUT>

**Saturday 10.00pm - 12.30pm**

**31 May to 28 June (closed long weekend)**

**Book here:** <https://www.trybooking.com/CZWUX>

Members: \$125 or Non Members \$150



# What's On

## Acrylic Painting and Drawing with 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**

**\$190 per term & Annual Membership Required**

**Book Here: <https://www.trybooking.com/CZWU>**

## Oils and Other Media with Elizabeth Paszko

Elizabeth has degrees in Fine Art & Sociology, a Visual Arts Diploma and a Certificate in Art & Design. She has exhibited in many exhibitions, taught at colleges and other art groups. Students may use other media.

**Wednesday 7.00pm - 9.00pm**

**\$190 per term & Annual Membership Required**

**Book Here: <https://www.trybooking.com/CZWU>**

## Life Drawing with 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**

**\$425 per term & Annual Membership Required**

**Book Here: <https://www.trybooking.com/CZU>**

## Open Studio

Untutored Open Studio paint or draw whatever subject matter you like in a friendly environment.  
Convenor Eddie Moses 0412 677 457

**Monday 9:30am - 12:00pm**

**\$90 per term & Annual Membership Required**

**Book Here: <https://www.trybooking.com/CZU>**

## Open Studio

Untutored Open Studio. Paint or draw whatever subject matter you like in a friendly environment.  
Convenor Vivi Palegeorge 0408 364 084

**Annual Membership Required**

**Wednesday 10:00am - 1:00pm \$50 - 30 April to 28 May**

**Book Here: <https://www.trybooking.com/DABYG>**

**Wednesday 10:00am - 1:00pm \$40 - 4 June to 25 June**

**Book Here: <https://www.trybooking.com/DABYJ>**

# Procreate Short Course with Richard Impey

'Procreate lets you generate high-calibre artwork at a blistering pace using a robust layer's system, stunning filters, and thousands of importable brushes. A must have for serious artists and enthusiasts alike'.

Richard uses Procreate to sketch ideas, create designs and produce finished artwork. He frequently reinterprets his Procreate art using different media such as printing and painting. He finds Procreate to be an essential resource for his art practice as it is so easy to use, flexible and transportable.

In this three session workshop you will learn the fundamentals of digital art creation and be able to design images and artwork that you can use to produce various types of prints such as Giclee, relief and etchings, greeting cards as well as sketches for paintings.

During the workshop you will:

- Investigate the use of brushes for line work, adding shading and working with textures.
- Select colours, manipulating tints and shades and creating your own colour palettes for specific images.
- Explore the Procreate work environments such as menus, tools, controls for opacity and brush sizes.
- Get familiar with finger gesture controls on the touchscreen to quickly zoom, rotate, undo, redo, copy and paste.
- Work with multiple layers, merge layers, change opacity levels, make selections, masks and applying special effects.
- Import and work with your own watercolour backgrounds, pencil sketches and photographs.
- Setup specific canvas sizes, learn to use helpful naming conventions and use cloud storage.
- Learn about basic types of image formats.
- Prepare your completed images for electronic publishing on Instagram and Facebook.
- Prepare and export your images for professionally printing.

Note: If you are unsure about installing or upgrading Procreate on your iPad, you might like to go to an Apple store for help prior to the course. The Apple staff are fantastic. You will need to book.

## Materials

iPad (Fully charged)  
Apple pencil  
Latest version of Procreate installed on your iPad  
iPad charging connector  
Drawing paper, pencils and pens

Wednesday 1.30pm to 3.30pm  
3 Weeks - 30 April to 14 May

Book here:

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

Members \$90  
Non Members \$100



## Demonstration: Portraiture in Oil with Gwen Krumins

**Sunday 15 June 2025  
2pm to 4pm**

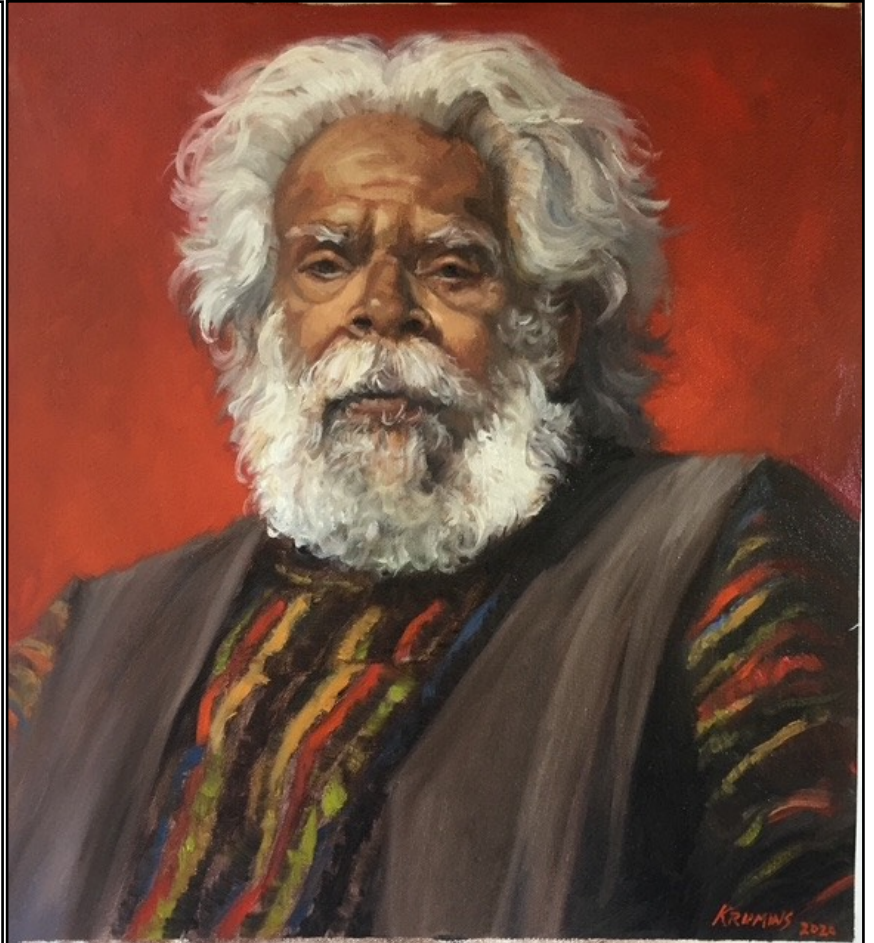
Join us for an Sunday afternoon demonstration with Gwen who will share her approach to portraiture. A

Afternoon tea will be provided.

Members \$10  
Guests welcome \$15

Payment can be made at the door or online via trybooking here:

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



## Workshop: An Approach to Tonal Realism - 2 Days with Tim Murphy

This workshop explores methods inspired by the Australian Tonalists (where patterns of light and dark are favoured over underdrawing) and is intended to give participants a grounding in oil painting based on direct observation.

Held over two consecutive Sundays, day one will focus on techniques for measuring and plotting, observing tonal shapes and establishing a hierarchy of edges. Day two will include a study of colour temperature and how to apply colour according to tonal order.

Participants can expect to gain an understanding of how to approach tonal painting logically, and it is hoped this knowledge can be used as a reference for further studies. The workshop also provides an opportunity to complete a finished work. All skill levels are welcome.

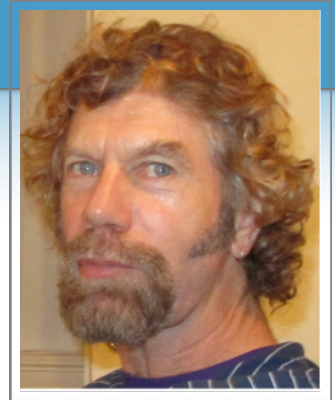
**Sunday June 22 - 10:00am - 4:00pm  
Sunday June 29 - 10:00am - 4:00pm**

**Members - \$220 / Non Members \$270  
Book Here:  
<https://www.trybooking.com/CZLTH>**



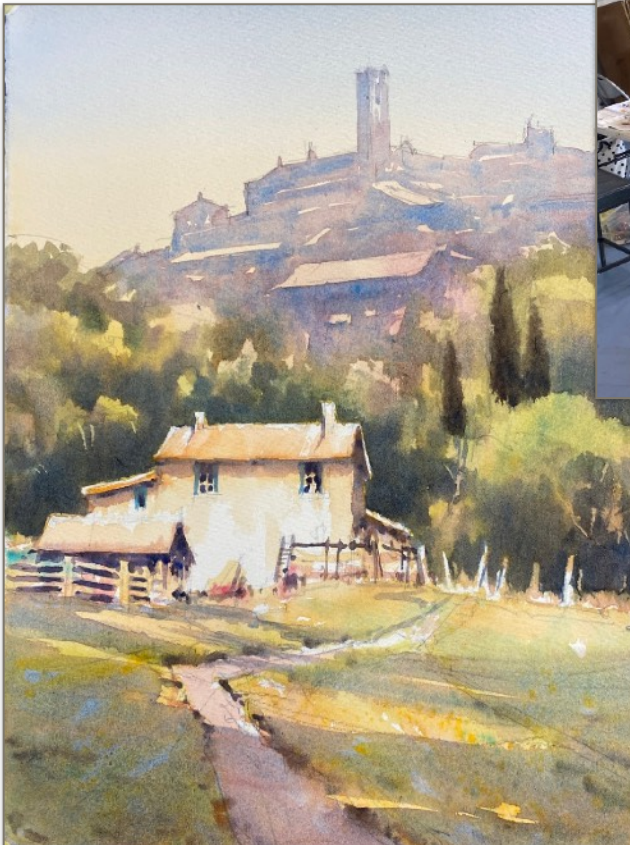


# Italian Impressions Workshop with John Orlando Birt



"The photograph is a passenger to the creative process. As the artist you are telling the story."

"In landscapes verticals stitch the foreground to the background."



John's workshop was held over 2 days in February and was enjoyed by all who attended. The workshop structure encompasses an even balance of demonstration and practice.

The importance of the story and the artist job to tell it is clearly evident in all of John's works.

Concepts discussed and demonstrated were the importance of planning, drawing with perspective, how to push back buildings tonally and how the eye is drawn to the highest point of contrast.

By popular demand John will be returning to BAS in the near future.

## 2025 Membership is Now Open

Show your support by signing up to in 2025.

### Membership is a prerequisite for:

Attendance to Classes  
Attendance to Untutored Groups  
Participation in the BAS Annual Art Show

### Membership benefits include:

Discounted attendance to Short Courses,  
Workshops & Demonstrations  
Panorama Newsletters  
Discounts at Melbourne Artists' Supplies  
and Seniors Art Supplies

Book Here:

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

Full Membership \$75, Senior Membership  
\$70

Thank you for supporting the Society

## Quote Corner By Alan Collins

**If you don't know what you are  
doing? Paint it boldly!**

**Alvaro Castagnet**

### SEEKING A DRAWING TUTOR

Social worker Carolyn Mc Alister is looking for someone interested in tutoring a nursing home resident in his late 60s in North Caulfield.

Due to health issues he is unable to leave the facility to attend classes, but is keen to learn and is prepared to pay up to \$50 per lesson.

If this is something that rings a bell for you, please contact Carolyn on 0419 416 350 to discuss possible arrangements.

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Simone Chin 0403 857 266



Simone Chin  
Licensed Estate Agent and Auctioneer

# **Member Only**

## **Untutored Life & Portraiture**

### **Drawing and Painting Groups Model Sessions**

**Commencing from 3 February 2025**

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. Please call prior to attending these sessions to check availability.

#### **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 3:00pm - 6:00pm**

Roz McQuillan 0413 918 486

\$30 per session

#### **Life Drawing & Painting**

The main pose is set for three weeks.

**Thursday 1:30pm - 3:30pm**

Linda Campbell 0417 021 770

\$20 per session

#### **Portraiture Painting & Drawing**

Clothed or costumed models – pose set for three weeks.

**Thursday 4:00pm - 7:00pm**

Convenor: Rod Edelsten 9525 7036

\$30 per session

#### **Portrait Painting/Drawing**

Develop your portrait painting skills with a new model every three weeks. Set pose for three weeks.

**Saturdays 2:00pm - 4:00pm**

Convenor: Ann Black 9598 7626

\$20 per session

# Brighton Art Society Inc



Term 2 Starts Monday 28 April 2025 - Class Bookings Open Now

**New Members Welcome - All Skill Levels**

[www.brightonartsociety.com.au](http://www.brightonartsociety.com.au)

**TERM 2 ADDRESS - Bayside's Arts & Cultural Centre, Level 1 Corner Wilson & Carpenter Street, Brighton VIC 3186**

Phone: 0494 118 601 (Message Service)

Demonstration
Untutored Group
9 Week Classes
4 Week Short Course
Workshop

Demonstration/ Workshops/ Short Courses
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Demonstration Gwen Krumins 2.00 - 4.00 Sunday 15/6
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Short Course - 4 Wks The Art of the Pencil Roger Clarke 10.00 - 12.30 Saturday 31/5, 14/6, 21/6 and 28/6
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Workshop - 2 Days An Approach to Tonal Realism Tim Murphy 10.00 - 4.00 Sunday 22/6 and Sunday 29/6
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Time	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
9.00 am						
9.30 am						
10.00 am						
10.30 am						
11.00 am						
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12.00 pm						
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	<b>Untutored - Open Studio</b> Conv - Eddie Moses 9.30 - 12.00	<b>Class</b> Sparking Watercolour Malcolm Beattie 10.00 - 12.30 6 Weeks 29 April - 3 June	<b>Untutored - Open Studio</b> Conv - Vivi Paleogeorge 5 Weeks 28 April to 28 May 4 Weeks 4 June to 25 June	<b>Class</b> Life Drawing Michelle Zuccolo 10.00 - 12.30	<b>Class</b> Painting Oil/Acrylic Vivi Paleogeorge 9.30 - 12.00	<b>Short Course - 4 Wks</b> Portraiture Michelle Zuccolo 10.00 - 12.30 Saturday 3/5, 10/5, 17/5 and 24/5
	<b>Short Course - 4 Wks</b> The Art of the Pencil Roger Clarke 1.00 - 3.30 Monday 19/5, 26/5, 2/6 to 16/6	<b>Untutored Group</b> Life Drawing & Painting Conv - Roz McQuillan 3.00 - 6.00	<b>Short Course - 3 Wks</b> Procreate Richard Impey Wed 30/4 to 15/5 - 1.30 - 3.30	<b>Untutored Group</b> Life Drawing & Painting Conv - Linda Campbell 1.30 - 3.30	<b>Untutored Group</b> Portrait Painting & Drawing Conv - Ann Black 2.00 - 4.00	
	<b>Untutored Group</b> Life Drawing Conv - Lyn Stephen 7.30 to 9.30	<b>Class</b> Acrylic Painting Paul Anderson 7.00 - 9.00	<b>Class</b> Oils and other Media Elizabeth Paszko 7.00 - 9.00	<b>Untutored Group</b> Portrait Painting & Drawing Conv - Rod Edelsten 4.00 to 7.00		



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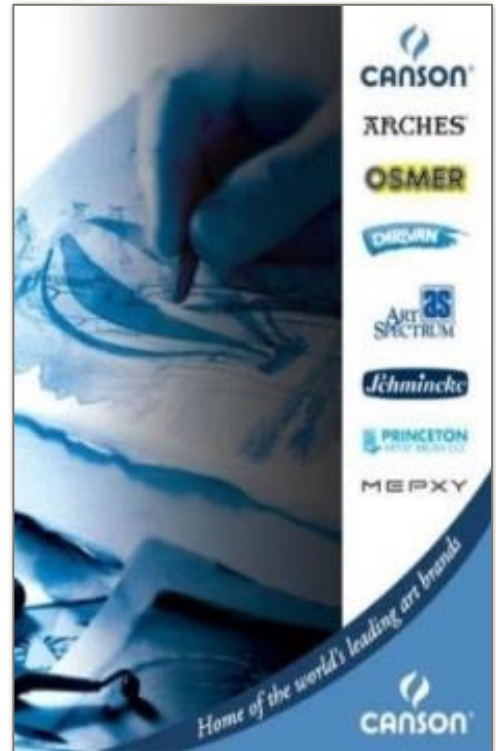
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**2025**

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## 2025 Committee

President - Charmaine Cachia  
Immediate Past President - Lynton Daehli  
Treasurer - Joanne Roach  
Secretary - Elly Abrat  
Committee Member -- Paul Anderson  
Committee Member - William Young  
Committee Member - Ron Vanderburg  
Panorama - Vladimir Tsypkin

BAS OFFICE PHONE: 0494 118 601

## Dates to remember:

Term 1 Break: 4 April - 27 April  
Term 2: April 28 - June 30  
Term 3: July 21 - September 19  
Term 4: October 6 - December 9

Gwen Krumins Portrait Demo: June 15

Email your contributions to:  
[brightonartsociety@icloud.com](mailto:brightonartsociety@icloud.com)