

panorama

Official Newsletter of Brighton Art Society Inc.



Issue
396
April

FROM THE PRESIDENT

Dear Members and Friends,

I trust you are enjoying the break and looking forward to Term 2 starting on Monday 28 April.

Important Update

2A Francis Street will be our location for ALL classes, short courses and untutored groups.

Operationally one venue is simpler for us to execute, without duplicating workload and expenses. Thank you for your understanding in regards to this change.

There are a few spots still available in Term 2 with bookings closing on Friday 25 April for course commencing on the first week of Term.

- Sparkling Watercolour with Malcolm Beattie - 6 weeks class, prior watercolour experience required
- Procreate with Richard Impey - 3 week short course (Ipad required)
- Art of the Pencil with Roger Clarke - 2 short courses x 4 weeks (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

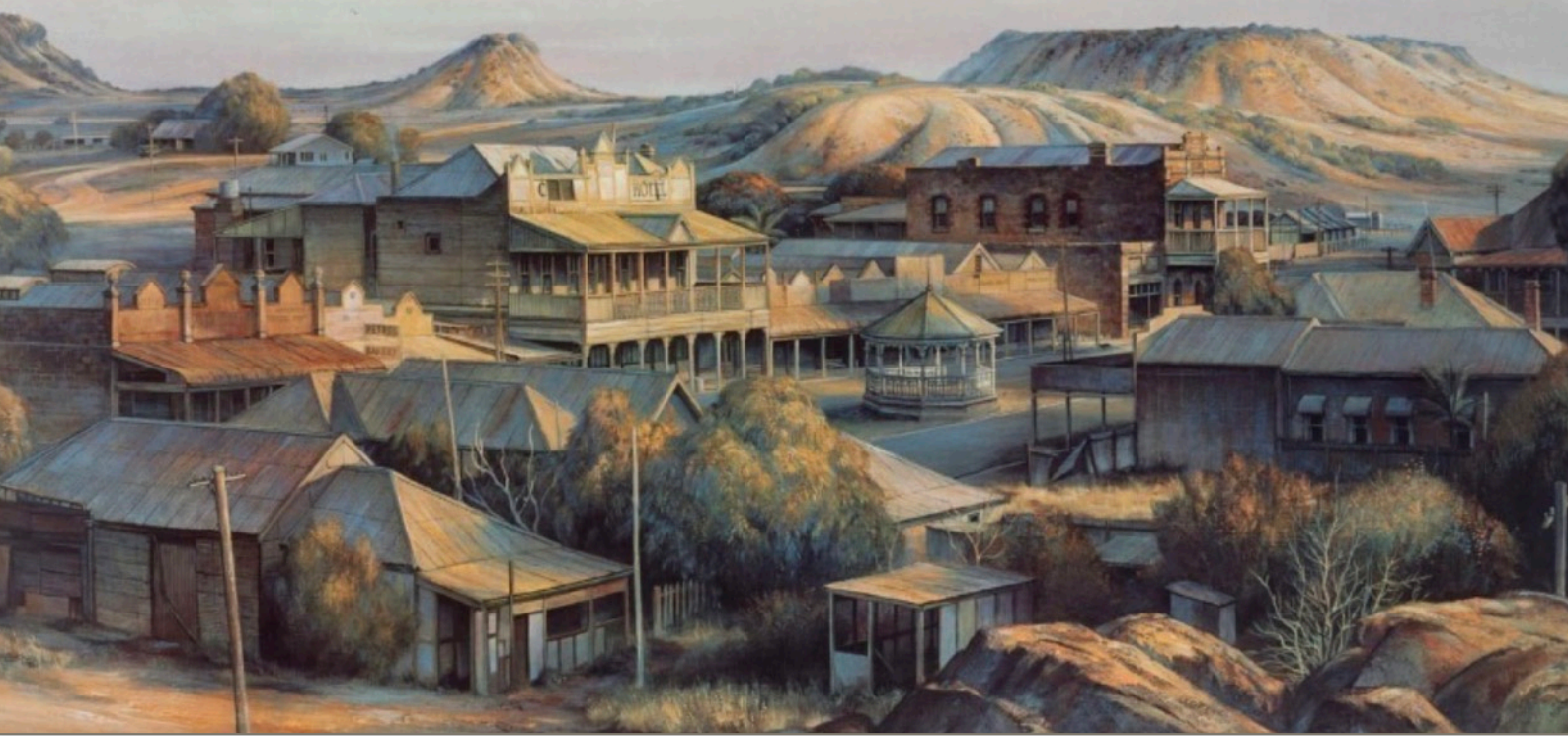
Further details are contained within this newsletter and on our website: www.brightonartsociety.com.au

Thank you to everyone who has assisted with preparation of Wilson Street studio. A tremendous amount of work was done in setting up the library, cleaning the studio, sign making and setting up kitchen and office. Your support is truly humbling and hugely appreciated.

Happy Painting!

Charmaine Cachia
President

PARALLEL PATHS - A LOOK AT THE ART OF JOHN LONGSTAFF



KENNETH JACK - CLUNES - 1970

John Longstaff was born in the Central Victorian town of Clunes in 1861. At the time it would have been abuzz with the activities of gold mining. These days it is a charming, if sleepy small town, boasting a gracious main street well stocked with dignified C19th buildings... and a popular annual book fair. It has caught the attention of many artists over the years and continues to provide good opportunities for those who enjoy painting en plein air.

Despite being born to a family of storekeepers, who were not overly interested in his artistic aspirations, Longstaff showed early artistic skill and enrolled in the Melbourne National Gallery School in 1882. He was almost a precise contemporary of Arthur Streeton and personally knew Tom Roberts and Frederick McCubbin, through their mutual membership of the Buonarroti Club, a bohemian art society active in the 1880s and associated with the Heidelberg School of painters.

Longstaff did go out painting en plein air on a number of occasions with members of the group, but his interests were more centred on studio based work and with time, he was to become one of the most prolific and respected portraitists of the Edwardian era.

In 1900, he was commissioned by J.F. Archibald, founding editor of the Bulletin magazine, to paint a portrait of Henry Lawson. Archibald was so impressed with the resultant picture, that it spurred him on to found the Archibald Prize for Portraiture, which continues to be one of the best known and enthusiastically followed Australian art prizes. In 1925, Longstaff was selected as winner of the prize with his portrait of Maurice Moscovitch which is now held in the NGV collection. He went on to win the prize on a total of five occasions.

The Archibald however, was not the first prize Longstaff had been awarded. As a student at the Gallery School in the 1880s, he had so impressed his teachers, that he became the inaugural winner of the NGV Travelling Scholarship and as a result, was able to set sail for the Europe in 1887 where he studied and developed his practice as a painter.

The NGV has a substantial holding of the works of Longstaff. One of those I will discuss below titled "The Sirens", although painted in Paris in 1892, was acquired by the Gallery under the conditions of the scholarship. Seeing this picture which is currently on display, for the first time, prompted me to swat up and write a little on the artist.

Let's first take a look at the portrait titled "Lady in Grey", painted in Paris in 1890. It is also presently on display at the NGV - Federation Square and has been for a good while, so must be well regarded by the curators. It is in fact, a portrait of the artist's wife and though in many ways it displays a traditional C19th approach, I have always been intrigued by its high-keyed overall tone. It has none of the turgid umber-based palette so common to works of that era. Aside from the sitter's lustrous brunette locks, the picture is dominated by muted high-key tones, free even of any colour drama. It is a triumph of understatement.



JOHN LONGSTAFF - LADY IN GREY - 1890

The information panel beside the painting, makes reference to links with the American painter James McNeill Whistler. Although Whistler was of an earlier generation, he lived for an extended period in Europe and exerted influence on many painters there. His titles, like this one of Longstaff's, often reference the picture's colour palette. Perhaps his best known work, is popularly referred to as "Portrait of Whistler's Mother", though is in fact, correctly titled "Arrangement in Grey and Black". Whistler commonly employed a restrained palette and we can see here his carefully designed layout of monochrome black, grey and white elements. Another link with the Longstaff, is the sitter's full profile positioning.



JAMES McNEILL WHISTLER - ARRANGEMENT IN GREY AND BLACK - 1871

Longstaff's "The Young Mother", also painted in Paris a year after the "Lady in Grey", again shows the artist's wife, this time with their first child. Again, it displays connections with the Whistler painting, in some ways even more firmly. Although the figure faces in the opposite direction, it remains in firm profile and the divisions of the format, with the strong lower horizontal, this time formed by the child's bed, the curtain to the left with its blossom motif and the strength of form achieved by the dress as it splays out from the sitter's waist, all echo the Whistler.

For me, the composition of this painting is powerful and satisfying. The rhythmic curve our eye follows from the mother's head, to the ovoid form of the fan, then onward to the baby, is undergirded by the downward diagonal line created by the mother's leg beneath the dress fabric. This left to right downward stress, is held in check by the right to left fold formed on the pillow by the baby. The sharp cropping of the dress at the base of the canvas is also a strong compositional choice. The layout is firm and clearly defined, whilst rich and distinctive.



JOHN LONGSTAFF - THE YOUNG MOTHER - 1891

As in the "Lady in Grey", the colour palette is restrained. There is limited tonal variation between the main areas, which allows us to savour the gentle but distinct colour shift between the mauve dress, the green curtain and the soft blue of the wall. The yellowish fan creates a complementary counter balance to the mauve of the dress, however, their closeness in tone assures this contrast remains understated.



JOHN LONGSTAFF - THE SIRENS - 1892

“The Sirens”, also painted whilst Longstaff was in Paris in 1892, presents us with something quite different. As mentioned earlier, although it has been in the NGV collection since shortly after it was painted, I only recently saw it on display for the first time. It is both thematically and stylistically a very different work from the previous two we have looked at.

Sirens are mythological creatures from Ancient Greece. Appearing in storytelling at least as early as Homer’s *Odyssey*. Half bird and half woman, they inhabited the oceans and lured sailors to their doom on the rocks with the enchanting music of their songs. The use of mythological subjects was of wide interest in art of the C19th, both in Australia and internationally. The Pre-Raphaelite and Symbolist movements are but two examples of this.

This painting of Longstaff’s is grand in scale, at 212cm wide by 308cm in height and has enormous presence in the gallery in which it is displayed. The first thing which drew my attention, was the sense in which the arrangement of the major passages of tone and colour, are almost independent of any of the subject matter. The only firmly rendered element is the drowning(?) male figure in the lower left. Otherwise, the organisation of tone and colour within the format, is but tenuously anchored to any subject matter.

There is a dramatic shaft of light travelling from the figure at the lower left, upward to the right, characteristically blue/green at its base where it crosses the turbulent ocean and transforming to a pinkish hue in the upper right, where it materialises into a clutch of ethereally rendered female figures. The Sirens of the title. These at first can almost pass unnoticed. Another group of ghoulish figures crawls on the rock shelf to the lower right, but they also initially might pass unnoticed. The darkest areas of the painting are those at the base, which we understand as the ocean, threatening to engulf, and at the centre left, which remains undefined, but could perhaps be the shadowy form of a ship? The sky beneath the frame’s golden upper arch, is a fetid pink in colour. The mood is ominous.

In a way, the picture sits within a stylistic idiom which has long since fallen from favour. It remains however, a stridently powerful example of that idiom and demonstrates masterful technique in all of its aspects. Well deserving of our contemplation and enjoyment.

Whilst in France, Longstaff befriended the Australian expatriate artist John Peter Russell and stayed with him at his holiday property on Belle Isle off the Normandy coast. Russell knew Monet who also painted there and himself worked firmly in the Impressionist style. He tried to encourage Longstaff to explore this approach, but with limited effect.

It remains of interest to reflect on the stories of these important Melbourne based painters who emerged at the close of the C19th. Streeton, McCubbin and Roberts amongst others, through their connection with the Impressionist approach, developed a style in their paintings which connected them more with the art to come as the C20th unfolded. Longstaff by contrast, came to represent the stylistic close of an era. Fine and skilful painting however, remains just that and experiencing it continues to reward us.

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

9 Spots Available



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 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

1 Spot Available

7 Spots Available



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/CZWTU>

Sold Out

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/CZWTZ>

Sold Out

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/CZWUE>

1 Spot Available

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/CZWTO>

2 Spots Available

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>

7 Spots Available

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

10 Spots Available



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/>

10 Spots Available



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



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

New Members Welcome - All Skill Levels

www.brightonartsociety.com.au

TERM 2 ADDRESS - 2A Francis Street, Brighton East 3187.

Phone: 0494 118 601 (Message Service)

Demonstration
Untutored Group
9 Week Classes
4 Week Short Course
Workshop

Time	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
9.00 am						
9.30 am						
10.00 am						
10.30 am						
11.00 am						
11.30 am						
12.00 pm						
12.30 pm						
1.00 pm						
1.30 pm						
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2.30 pm						
3.00 pm						
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4.00 pm						
4.30 pm						
5.00 pm						
5.30 pm						
6.00 pm						
6.30 pm						
7.00 pm						
7.30 pm						
8.00 pm						
8.30 pm						
9.00 pm						
9.30 pm						

Untutored - Open Studio
Conv - Eddie Moses
9.30 - 12.00

Class
Sparkling Watercolour
Malcolm Bestie
10.00 - 12.30
6 Weeks 29 April - 3 June

Untutored - Open Studio
Conv - Vivi Paleogeorge
5 Weeks 28 April to 28 May
4 Weeks 4 June to 25 June

Class
Life Drawing
Michelle Zuccolo
10.00 - 12.30

Class
Painting Oil/Acrylic
Vivi Paleogeorge
9.30 - 12.00

Short Course - 4 Wks
Portrait
Michelle Zuccolo
10.00 - 12.30
Saturday 3/5, 10/5, 17/5 and 24/5

Short Course - 4 Wks
The Art of the Pencil
Roger Clarke
1.00 - 3.30
Monday 19/5, 26/5, 2/6 to 16/6

Short Course - 3 Wks
Procreate
Richard Impey
Wed 30/4 to 15/5 - 1.30 - 3.30

Untutored Group
Life Drawing & Painting
Conv - Linda Campbell
1.30 - 3.30

Untutored Group
Life Drawing & Painting
Conv - Roz McQuillan
3.00 - 6.00

Untutored Group
Portrait Painting & Drawing
Conv - Rod Edelman
4.00 to 7.00

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

Untutored Group
Portrait Painting & Drawing
Conv - Ann Black
2.00 - 4.00

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

Workshop - 2 Days
An Approach to Tonal Realism
Tim Murphy
10.00 - 4.00
Sunday 22/6 and Sunday 29/6

Demonstration/
Workshops/
Short Courses

Demonstration
Gwen Krumins
2.00 - 4.00
Sunday 15/6

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Quote Corner By Alan Collins

**"For landscapes; Don't
paint pretty, Do it bold
and moody."**

Herman Pekel

2025 Membership is Now Open

Book Here:

**[https://www.trybooking.com/
CWQTP](https://www.trybooking.com/CWQTP)**

Full Membership \$75,
Senior Membership \$70

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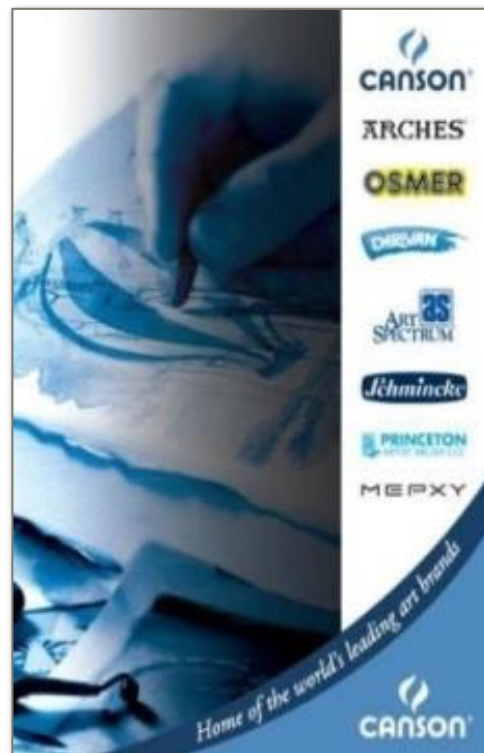


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April
2025

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2025 Committee

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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 Tsyskin

BAS OFFICE PHONE: 0494 118 601

Dates to remember:

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