

panorama



Official Newsletter of Brighton Art Society Inc.

FROM THE PRESIDENT

Issue
342
February

Dear BAS members,

Welcome to the new year. I trust we are now all settling back into our artistic endeavours after the summer rest. A couple of successful workshops were held at the studio over the break. The first with David Chen, focused on painting the nude in oils and the second with Daniel Butterworth, offered a fresh and to all accounts, surprising approach to painting portraits in acrylic. A review of the former, follows in this edition. I'd like to take the opportunity here, to again thank Wendy Lawrence, for her ongoing efforts in organising these much enjoyed workshops.

Also during January, Rod Edelsten, another long term BAS member who has contributed much to the life of our society, ran a series of untutored sessions of portrait painting/drawing. Rod commented that the demand for places was high and most were filled almost as soon as the program was announced.

We are privileged to have two new tutors join our team in 2020. Vicki McInnes has taken over the Tuesday afternoon Portrait class and Elly Abrat is running the Wednesday morning class focusing on Drawing and Pastel. Both groups are now settling in well and I have received positive reports from those attending.

If you have been in the studio since Christmas, you may have noticed some changes in the arrangement of things. Toward the end of last year, we signed a new lease for the occupation of our studio with Bayside Council. In the process of this however, we lost the use of what had previously been our office space and the Kevin Taylor Gallery. We now have secure tenure of the remaining studio space for a five year period and an office space, if smaller, will be built within the studio. We expect this replacement office space to be constructed at the left hand end of the easel room where the shelf containing the still-life items used to be.

As a result of these changes, we had to do a serious clearing of the studio over the break and the furniture from the previous office needed to be temporarily stored. This explains the collection of odd furniture near the main door as you enter the studio. We hope it won't have to remain there for too long. We have also had to dispose of the painting storage racks as there will be less space available in future for the easels in this room. As a result, it will no longer be possible to leave unfinished pictures at the studio, so they will need to be taken away with you at the close of each painting session.

LYNTON DAEHLI

PAINTING THE NUDE IN OILS – DAVID CHEN WORKSHOP



Over the Christmas break, those of us who were lucky to get in early and secure a place, were treated to a two day workshop with the skilled and well known painter and teacher, David Chen

David's speciality is using colour in a way that celebrates its brilliance. He achieves this in two ways. Firstly by carefully selecting the backdrop hue and then, by placing pure paint colours down side by side on the canvas rather than mixing them together on the palette.

The brilliance of the finished painting, both the background and the figure comes not only from the juxtaposition of the pure colours but from the particular colours he has chosen to use. To achieve this, an intimate knowledge of the colour wheel is essential.

David ran the workshop focusing on this approach to the use of colour and on examining how colour effects our rendering of the skin of the figure. The first consideration here is the overall schematic tonal arrangement. In this case the figure was predominantly light and the backdrop predominantly dark or deep toned.

He demonstrated two different treatments of this. In the first example he used a key of deep warm colours which provide a rich setting for the figure. The drapes were a deep scarlet, using permanent alizarin crimson and a blue red or reddish purple. A small accent of a yellow-red such as cad orange is used to provide a lift. The figure in this case would be composed of lighter tones, however, still utilising a warm key. Cad red, cad orange, raw sienna, but still with each colour applied separately.



The shadows are treated differently. Mixing one part viridian to four parts red. These come from the opposing side of the colour wheel. Cerulean Blue can also be used in the light shadows on the skin if the backdrop is composed of darker blues and greens. In other words, all the colours in the painting need to be closely related to make the painting work.

In the second example, he used a predominantly cool scheme, with a deep blue for the backdrop and mid tone cad green for the lighter receding accents. Skin colour in both, is made up of a yellow plus a red, plus a cool colour. In the case of a warm background, two parts warm and one part cool and in the case of a cool background, two parts cool and one part warm.

We can see in the illustration, the characteristically different tone/colour used in the rendering of the figure. Both lights and darks remain warm in the warm-keyed sketch, whereas, both lights and darks are cool in the cool-keyed sketch.

David stressed that we should always paint the darks first. These darks may be made by mixing burnt sienna with crimson, cobalt blue with raw umber or crimson with viridian.

BARBARA ALLEN



SEEN and UNSEEN

An artist's vision by

ANNEE KELLY

A multi-award artist with a title of Fellow Victorian Artists Society (FVAS)
and Australian Guild of Realist Artists (AGRAF).

29th February – 29th March 2020

Artist Demonstration - Saturday 29th February at 11:30am

Free entry, including champagne, followed by exhibition opening at 1:30pm

Opening Hours: Friday to Monday: 10am - 5pm

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LIFE MODELS @ BRIGHTON ART SOCIETY

At BAS, we engage Life Models for nine (9) of our painting/drawing sessions every week.

It is important that we conform to the **Working Conditions** specified by the **Life Models Society** and at all times, treat the models with respect.

All models are entitled to a safe and comfortable working environment.

Tutors and Convenors should see that studio door is kept closed during Nude Sessions and no member who is not attending the session, should not enter the studio while any model is posing.

Models are entitled to a 5-10 minute break (at his/her discretion) for every 20 minute working session.

No photographs of models are to be taken without his or her express permission and **No Photography of Nude Models** is permitted.

Portrait in Acrylic with Daniel Butterworth



A recent workshop with a renowned artist **Danel Butterworth** was full of fun and bubbling energy.

At first all participants brought their own canvasses and paints but after a while where enthusiastically whipping out masterpieces on cut-out cardboard using household paints.

The techniques introduced by Dan where far from academic but demonstrated amazing expressive results that everyone admired.

The room was filled with electric sparks and everyone discovered new sides to their artistic creativity



My own attempt to to make a portrait of my wife using Daniel's techniques on a piece of cardboard...

Vladimir Tsyskin

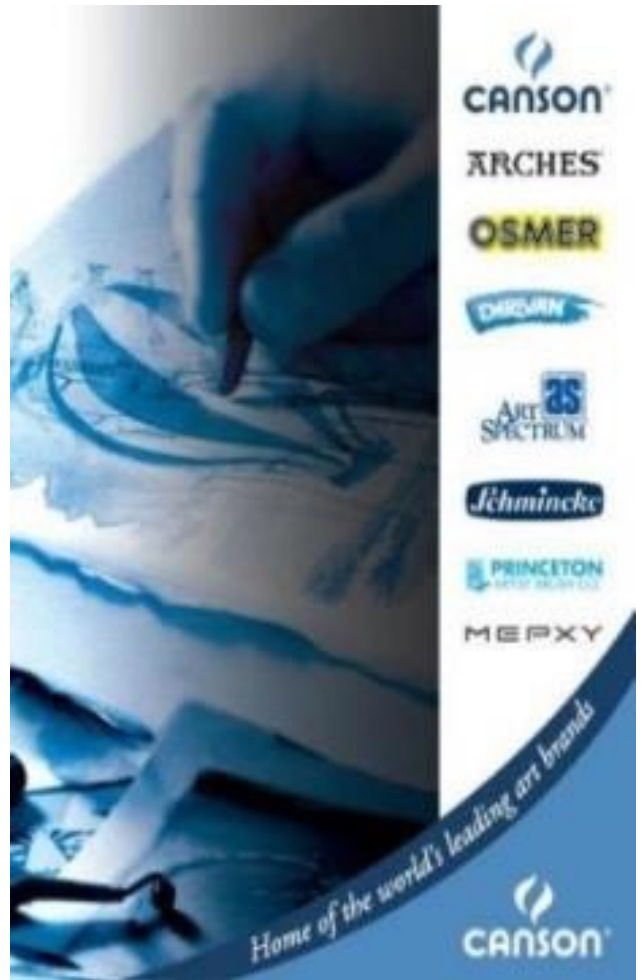


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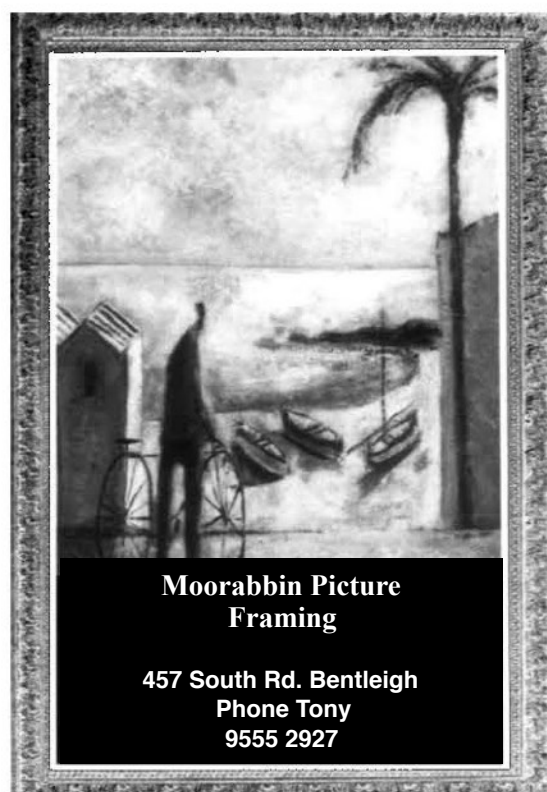
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COMMITTEE	Rosemary Marsh

Dates to remember:

February 3 - April 3
Term 1 BAS Tutored Classes

March 29 - 2pm Sunday
Demonstration by
Regina Hona

Every Saturday Afternoon 2-4pm
Untutored Portrait Group
New members welcome

brightonartsociety@icloud.com