

# Art Newz

April 2018



## Framing art, where to start?

*Is framing art necessary?  
Mark Heydon of Creative Framing  
gives his opinion.*

### **Does putting a frame around a painting enhance the painting's appeal?**

Firstly, I believe, as many others do, that an unframed artwork is an unfinished artwork. The recent proliferation of unframed canvases being sold is purely an economical exercise and not an aesthetic decision.

Framing artwork gives a further opportunity, beyond the painting itself, to respectfully enhance the piece through style and/or colour. An important aspect to framing is to provide the artwork with "space", that is some isolated territory for the piece to be viewed without distraction by surrounding artworks or furnishings.

To wit; often works on canvas are framed with a slip-frame, gilded, linen or timber, between the art and the outer frame or in a floater frame which provides a space between the art and the frame. Works on paper are best framed with a generous simple matboard to provide the same relief from distraction.

### **What are the considerations when choosing a frame for a given painting?**

Contemporary belief is that a frame should be complementary and have synergy with the artwork, but not detract or overpower the piece. Having said that, sometimes frames are used to heighten the appeal of a weaker piece or to actually become part of the artwork.

Generally speaking though, when choosing a frame or framing package (moulding, matboards etc.) style and colour are the most important aspects for consideration, though period is also relevant; a 19th century landscape would not sit well in a modern floater frame and a non-objective abstract painting would not be suited to a rococo style frame.

### **Should the frame style change according to media used in the painting? For instance, watercolour, acrylic, oil, pastels, etc.?**

Not really. Frame styles are more dependent on the piece than the media. There are, of course, mouldings that are specifically designed for works on canvas such as mouldings with built in slips and floater frames, but apart from these over the past 35 years I have successfully used similar frame/moulding styles across all media.





### Should the frame style change according to the subject matter in the painting? For instance, heritage, abstract, landscapes or portraits?

Subject matter is not, generally, a consideration when selecting the style of frame for a work of art. Framing choices are more dependent on the colours used, style of technique and structure of the subject than the subject itself.

### Is it better to use a white matboard surrounding within the frame or a coloured stock, and if a colour, how does one decide on which colour?

My preference is for a white or off white matboard of generous proportions. I feel using coloured mats, or coloured inner mats when double-matting, draws the eye to the colour in the art piece that is identified with the matboard at the expense of the other colours used by the artist.

In my opinion, nothing generally looks better than an 8 ply, or double thickness, white or off-white mat. Having said that, there are occasional instances where a coloured mat is the best choice, for example; when the paper is coloured and then the mat is chosen to match, or in heritage applications when a deep burgundy or green may work or for decorative purposes to match in with other furnishings, though on original artwork the piece itself is number one when it comes to frame selection and surrounding furnishing is a consideration only.

### What made you get into art framing?

Ha, very long story, but essentially at 17 years of age, my girlfriend's father (now my father-in-law) had a small shop that did some framing and I learnt the basics from him. Finding I enjoyed the process and with a love for art, in 1983 Creative Framing was

established in a little shop in Union Rd, Surrey Hills. I still love the challenge of designing suitable framing for difficult pieces, working and talking with our clients, seeing and handling different, rare, valuable and interesting artwork on a daily basis and seeing the satisfaction of an artist when they first see their artwork properly shown off in a bespoke frame.



*Mark Heydon of Creative Framing*

## All framed up and ready to exhibit

The Box Hill Art Group on display at the International Flower and Garden Show



# What's Newz

## President's Report

by Ray Jones

By the time this edition goes to press the clocks have now been adjusted to winter time. With the oppressive heat behind us it should be a good time to get outdoors with your sketch pad or paints and enjoy the wonder of the changing landscape.

Due to the popularity of some of our classes we have introduced a policy to give priority to full term payment. Casual attendants are also welcome if numbers permit.

Starting in Term 2 Tessa Joy will tutor our Saturday afternoon class. With a BA in visual arts from Edith Cowan University in West Australia, and a degree in Fine Arts from Madrid University, Tessa is well qualified to assist in acrylics, oils and pastels.



Kathy Best has worked tirelessly organizing our participation in the International Flower and Garden Show which was held in the Exhibition Building and Carlton Gardens. The show was a great

success with 12 members participating, exhibiting 42 paintings. Congratulations Kathy.

During the term break Brock Piper conducted a full day workshop titled "Keeping it Real - Abstraction of Composition"

Principles of abstraction were explored. Participants were encouraged to step out of their comfort zone and a great variety of work was produced.

We are in the process of acquiring more traffic boxes to paint. Let us know if you are interested in participating.

It is not too early to start thinking about your entries to our Mid-Year Exhibition, 18th-24th June.

## New Indigenous art takes to the skies

A new design based on Yam Dreaming by the late Northern Territory artist and senior Anmatyerre woman Emily Kngwarreye, has been adapted by the Indigenous owned design studio Balarinji

for an image that has been painted onto a new Qantas Dreamliner by Boeing in America.

Above. Artist paintings on display at the International Flower and Garden Show

This is the fifth Qantas Dreamliner to feature Indigenous art, which has been named the Emily Kame Kngwarreye. The plane will conduct non-stop flights between Perth and London.



## Death of a visionary

Celebrated indigenous artist Makinti Napanangka, thought to be in her 80s, has died. Even though Makinti didn't take up painting until she was in her 70s, she went on to become a hugely successful with her canvases fetching up to \$72,000.

What is more remarkable, Makinti was almost blind from cataracts in 1999, yet a year after an operation to address these, she staged a solo exhibition in Sydney which resulted in her being selected to participate in the Art Gallery of New South Wales Genesis and Genius exhibition.



Makinti's painting, *Untitled*, was the Winner Telstra Award at the 25th National Aboriginal & Torres Strait Islander Art Awards in 2008.



*The Buxton Contemporary Art Gallery*

## Melbourne's newest art gallery for contemporary art

The Buxton Contemporary, situated at Melbourne University's VCA campus, features artists at the forefront of the Australian contemporary art world.

The brain child of Michael Buxton, who donated \$10 million worth of his own contemporary art from his personal collection, Buxton Contemporary features five galleries as well as a teaching space.

Michael's collection was established in 1995 and initially focussed on creating museum quality art from six Australian artists. Since then it has grown to include work by 58 artists.

The new gallery has been a lifeline for the work of such "installation artists" as Emily Floyd's Temple of the Female Eunuch and Nicholas Mangan's The Mutant Message.

## Art events

**Note:** check our website at [www.boxhillartgroup.com.au](http://www.boxhillartgroup.com.au) for event details

|   |  |
|---|--|
| <p><b>Sketching together plus lunch</b><br/>A Sunday ritual where we get together at different locations from 10am to sketch and paint before sharing lunch</p> | <ul style="list-style-type: none"> <li>• Sunday 8 April 2018<br/>Banksia Park adjacent to Heidi Park</li> <li>• 6 May 2018</li> <li>• Sunday 3 June 2018</li> <li>• Sunday 15 July 2018</li> </ul> |
| <p><b>Untutored Life Drawing</b><br/>A Wednesday ritual where we get together to sketch the human form with live models between 1pm and 3pm</p>                 | <ul style="list-style-type: none"> <li>• Wednesday 9 May 2018</li> <li>• Wednesday 13 June 2018</li> <li>• Wednesday 18 July 2018</li> </ul>   |
| <p><b>Portraiture Workshop</b><br/>A special workshop with visiting artist Ben Winspear focussing on the art of drawing and painting faces</p>                  | <ul style="list-style-type: none"> <li>• Saturday 7 July 2018</li> </ul>   |
| <p><b>Mid-Year Exhibition</b><br/>Your chance to exhibit your chosen work and perhaps even enticing a buyer of your work</p>                                    | <ul style="list-style-type: none"> <li>• Monday 18 June through to Sunday 24 June 2018</li> </ul>  |

## Term dates

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|--------|---|
| Term 2 | Monday 16 April to Wednesday 27 June 2018     |
| Term 3 | Monday 16 July to Saturday 22 September 2018  |
| Term 4 | Monday 8 October to Saturday 15 December 2018 |

## Contact

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To our sponsors, we thank you  
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