

January 2019

Art News

Still life by Lee Machelak

Tutors speak – Lee Machelak

In 1993 I was very fortunate to be the recipient of the AME Bale Travelling Scholarship, which gave me the financial freedom to travel overseas for one year. I studied and saw firsthand some of the Old Master paintings to broaden my knowledge and experience.

For six months, I studied classical painting and drawing at the Florence Academy of Art in Italy. There was drawing from a life model every morning and painting from a still life or portrait in the afternoon. The work was often painstaking with an emphasis on accuracy in form and tone.

Portraiture has always had a particular fascination for me. Even in Primary School my exercise books were punctuated with random drawings of eyes, lips and faces. I enjoy the challenge of putting the right brush mark in the right place to achieve a likeness and I still get a thrill when I see my subject begin to emerge on the canvas. Training my eyes to be ever more accurate through the

hard work of simply painting what's in front of me has been central to my training.

In the classes and workshops that I teach, I've come to think that my main job is to teach people how to see. To help them develop an Artist's Eye that sees simply and accurately and to help them see how the various elements in a subject relate to one another. I try to teach a simple method of 'looking and putting' and simple ways of analysing the painting at any given stage in order to work out the next step. This method can be used on any subject inside or outside the studio.

I encourage my students to work from life. In class we mostly work from some form of still life - ceramics, flowers, fruit and plaster casts. Last year in term four, we also ventured out into the garden to paint the buildings, flowers, trees and the like with considerable success - and we finished the year with a portrait. We generally spend two or three lessons developing each of these paintings.

For the first class in Term One I will be demonstrating the way I go about a painting and talking about such aspects as tonal relationships, colour and temperature and the importance of edges. All levels are welcome in my classes. Drawing ability is not essential as this is a direct, painterly method which focuses on the broad mass first.



Lee with Maggie in her art studio

Tutors speak - *Gail Shawyer*

After a lifetime interest in drawing, I began painting in the 1990's, taking classes in oil, acrylic, pastel and life drawing. I joined the Waverley Arts Society soon after, and as an advocate of life-long learning, I have continued to attend classes and workshops ever since.

In that time, I have studied under such tutors as Carol Boothman, Eleanor Griffiths, Colin Johnson, Linda Robertson, Agata Lelek, Regina Hona, Ron Reynolds, Cathy Van Ee and David Chen.

In between being a creator of art, I also served as a committee member in various roles at Waverley for over 10 years. During this period, I was also involved in the management of the Highway Gallery in Mount Waverley which is where I gained invaluable experience in learning how to hang art exhibitions.

In addition, I set up and tutored the society's Drawing Fundamentals class for five years and had occasional stints as a fill-in tutor for their Life Drawing class. More recently, I began tutoring regularly in oils, pastels, acrylics,

drawing, charcoal, watercolour, pen and wash, and mixed media – as well as children's art classes, so I've been busy over the past five years.

The theme for my Wednesday night class in term one this year, is Scapes – land, sea, sky and city. I run a flexible open class catering for artists who may wish to use a broad range of painting, pastel, drawing and mixed media techniques.

During the course of the term, my class will explore some of the key elements of painting and drawing, such as concept and emotion; composition and design; perspective; colour and light; and colour schemes. We'll also be looking at other elements such as collage, black and white, limited colour palettes and abstraction, so we'll have something for everyone.

I encourage everyone to bring along their reference photos, preliminary sketches and ideas for a fun time as we develop these into artworks. And don't be worried about your artistic skill level because I cater to every level within a positive and encouraging environment.



One of Gail's city scapes



Gail painting on the streets of Cutagliano, Italy

Workshop Review – by Rosemary Morgan

Watercolour painting with Julian Bruere

Four painting exercises were undertaken prior to a landscape painting.

Exercise 1- *A bold approach to landscape*

- Julian used a large brush to paint the sky using cobalt with a touch of alizarin.
- The hills were painted with a rich mix of raw umber and purple.
- He sprayed the sky and hills with water to keep them moist.
- Into the wet paint he added diagonal shapes in ultramarine.
- The foreground was mainly raw sienna.
- Julian loves to paint with the Neef filbert comb brush. It holds plenty of paint and produces good texture. In the foreground he used this brush and a ruler to make horizontal marks and lines.
- Lots of breadcrumbs were added to the wet paint for texture.
- Finally, he splattered paint here and there.



Exercise 2 – *A stormy sky over the hills*

- Julian painted loosely, in all directions to create a stormy sky.
- While still wet he painted the hills to create soft edges.



Exercise 3 – *Gum Trees*

- Julian loaded up one side of the comb brush with dark green/grey paint
- Touching the paper very lightly, he formed foliage shapes. Sometimes he used his finger to spread the paint.
- He used a rigger brush to paint the trunks and branches.



Exercise 4 – *Biomorphism / Abstract Painting.*

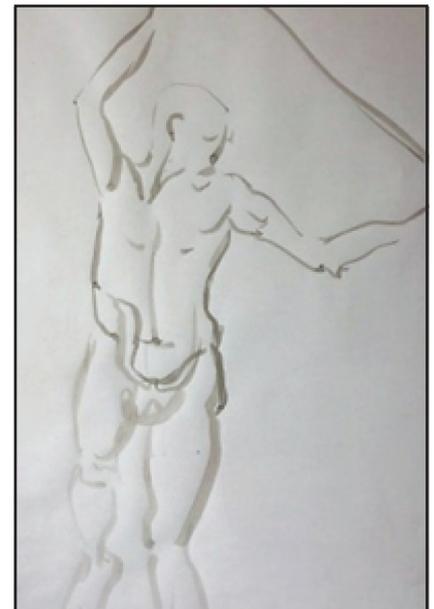
- On a blank sheet of watercolour paper, Julian used the side of a candle to make shapes (The wax resists the paint)
 - He dipped a small brush directly into a tube of paint and using the tip of the brush, to make interesting small dots and patterns.
 - Wetting one section of the paper, he washed in complimentary colours.
 - He used the side of his hand to stamp shapes into the wet paint.
 - Julian painted lines with a rigger and sprayed water here and there.
 - He used a pen knife to make vertical lines through the paint.
 - Julian made round shapes with the base of a bottle.
 - He finished with splatter.
- The Landscape Painting - with trees, hill and fence.
- Julian suggested marking the page into thirds before sketching the hill.
 - He began painting the sky from the sides and worked to the centre.
 - He used some wax candle for the path area.
 - He dropped breadcrumbs on wet paint in the hill for texture.
 - The trees were a mix of burnt sienna and cobalt. Julian used his finger nail to scratch branches of the trees
 - He finally painted the fence and gate, using the ruler to guide the brush.



The day was a wonderful success. Everyone felt that they had learnt many new techniques and ways to paint more loosely. Julian helped each individual and was always encouraging. We hope to see him again in the future.

Three reasons to love Life Drawing

1. In short, it makes me a better artist. It improves my ability to draw people and while art goes through various trends, drawings of the human form will probably always capture people's imagination, just as it's done over many centuries.
2. It's so peaceful and relaxing. Our life drawing class is quiet and tranquil with nothing else to think about other than drawing what's in front of you. It's a stress free task that is easy to understand, but hard to do. It requires focus so there's no time to think about the hassles of day to day living. It's a very healthy way to give your mind a break from the routine.
3. It trains me to draw what I see and not what I know. This is a skill paramount for all forms of art that we endeavour to create.



Life Drawing is held once per month with the cheapest rates in town. New 'Lifers' are welcome. Why not give it a try.

What's Newz

Annual membership fees

Membership fees become due for 2019 on 1st January. They can be paid when enrolling for classes or by eft into our bank account.

BSB: 063 109
Account: 00900030
Name: Box Hill Art Group

Housekeeping

A reminder to everyone that we are responsible for keeping our part of the storeroom tidy and safe while at class. When you use items from the storeroom, please give some consideration to the next person by putting them back in a tidy fashion. Otherwise, it falls to someone else (most recently Ray) to clean up on behalf of others.

Melbourne International Flower and Garden Show - 2019

If you're looking for a place to exhibit and sell your paintings, entries are now open to exhibit at this year's Melbourne International Flower and Garden Show, which runs from 27 to 31 March and is situated at the Royal Exhibition Building in the Carlton Gardens and which attracts around 100,000 visitors. Entry forms are due by Monday 4 February 2019. All details at:
www.boxhillartgroup.com.au



Contact

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Term Dates

Term One	Begins: 29 January Last class: 3 April
Term Two	Begins: 23 April Last class: 29 June
Term Three	Begins: 15 July Last class: 18 September
Term Four	Begins: 5 October Last class: 14 December

Workshops - 2019

Scheduled in term breaks, our popular one day workshops run from 10-4 and focus on given areas of art speciality.

Saturday 6 April 2019

Saturday 6 July 2019

Saturday 21 September 2019

Check for details closer to the date at
www.boxhillartgroup.com.au

President's Report

Happy New Year everyone! Welcome back to all of our regular members, and an especially warm welcome to our new members. I hope everyone has had a relaxing and enjoyable break and are keen to get back into a productive year of creativity.

A few years ago we were struggling for survival and it is due to the enthusiasm, commitment and hard work of our 2018 Committee that we all enjoy such a vibrant and innovative group today. In particular, many thanks to Eric, Jim, Kathy, Jan, Robyn and Rosemary. I'm pleased to announce that all of the above were re-elected unanimously along with

two new members, Jon Lam and Wil Howell Fox. Many thanks and a warm welcome to you both.

Thanks also to Colin Stephen and Robert Barnett, who although are not committee members, produce our newsletter, Art Newz. This is a difficult task if content is not forthcoming, so please assist Colin by providing stories, photos and general information that may be of interest to our members.

The past year saw a number of highlights, one being the International Flower and Garden Show, mainly due to Kathy's hard work. We had 12 artists contribute 42 paintings to an audience of around 100,000 visitors. We plan to enter again this year, so look out for more information.

Our Mid-Year Exhibition was well attended with prizes worth \$350 and

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To our sponsors, we thank you
Box Hill Community Arts Centre
City of Whitehorse
Creative Framing – 9888 8225,
www.creativeframing.com.au
Young Art Studio – 0406 958 558,
youngartstudiosales@hotmail.com
Frame City – 9872 5239,

Senior Art Fine Art Supplies - Bulleen Store,
217 Bulleen Rd, Bulleen 3105, Phone (03) 9191 7862
Chroma Online Art Supplies -
<http://chromaonline.com/landing>



Melbourne Artists' Supplies

(Continued)

a great opening, while our Annual Exhibition & Sale exhibited over 200 paintings from 50 artists at a very high standard, which was judged by Mike Kowalski.

We also held three specialist Workshops by Brock Piper, Ben Winspear and Julian Breuer, with monthly 'Sketch with Lunch' days, and Life Drawing classes. It was a very good and busy year!

I would also like to thank our wonderful tutors, Farimah, Joan, Gail, Craig, Lee and Tessa for their dedication, commitment and

expertise in inspiring our painters to excel during the course of 2018. In line with industry standards, the fees we pay to our tutors have now risen, which therefore requires an increase in weekly class fees to cover this. Commencing 2019, class fees will be \$25 per session, or \$20 per session if paid for a full term. Annual membership remains at \$45.

The key to a viable and vibrant art group is its membership, so I urge each member to think of their friends, relatives and acquaintances and check as to whether they would like to join our group, either as a full or exhibiting member.

Finally, without the help of our sponsors we would be unable to continue to offer prizes for the various sections of our exhibition. As such, I urge members to continue to support our generous sponsors where they can.

Ray Jones

Life Membership

Ray Jones was elected President of the Box Hill Art Group in 2012. Since then, Ray has distinguished himself in the role. In recognition of his ongoing hard work and commitment, the committee has decreed that Ray Jones become a Life Member of the organisation. Congratulations for services very well done.

What the critic said at the 2018 Annual Art Exhibition

Mike Kowalski is an award winning painter in both Australia and America, and has written numerous articles for Australian Artist Magazine. As our official judge this year, here are some excerpts from his critiques.

Best in Show: *Colin Foster for Spring Street Shadows*
"This intriguing little piece is really fun to look at."



First place Oil or Acrylic: *Bron Elmore for Jules On Watch*
"... Just the right amount of detail ... all tied together with a soft unity that reads extremely well on the stark, rustic background."



Second place Oil or Acrylic: *Maureen Harris Smith for Afternoon Stroll Sandy Point*
"... I feel the breeze in my face and the cool sand between my toes."



Third Place Oil or Acrylic: *Jude Marganis for Boats Cornwall*
"... This is a painting where less is more. The colours and brush strokes are well handled here."



Highly Commended: *Eric Harvey for Chris*
"... Would be very happy to grab a beer at the local pub with him. Very positive energy ..."



Highly Commended: *Natalie Doubrovski for Geese find the Odd One Out*
"... Each goose inhabits its own space. This is a fun piece to look at and a riddle is always a good title."



Highly Commended: *Joanne Coleman for Daisy Delight*
"...vibrant, colourful, and well painted with loose energetic strokes."



First Place Works on Paper: *Helen Permazel for Golden Mums*
"... Yellow flowers aint easy to paint. Pastel is not easy to do. Yet everything comes together in this piece. This painting really sparkles."



Second Place Works on Paper: *Stefan Carey for Cloudy Commotion*
"... Wonderful drawing skills, simplified details, and an interesting moody feel that I call cheerful foreboding."



Third Place Works on Paper: *Robin Wren for Paying the Bill at Whitemark Pub*



"... Your pastels are strong. Good energetic mark making and colour choice. I chose this one because I want to listen in on the conversation here."

Highly Commended: *Wilma Howell-Fox for Ellie*
"... Quite captured the spunk and spirit. It is spot on in depicting the personality of this lovely creature."



Highly Commended: *Mia Davison for Portrait of Deep Sea Coral*
"... As a living thing, Portrait is indeed correct. I was instantly drawn to the dear shapes and patterns and that was supported by specks and dashes of detail."



Highly Commended: *Rosemary Price for Portrait of Jon*
"... A nice balance between strong character depiction and delicacy. At times the pencil lines dance around the figure in a very personal way."



We thank Mike for his thoughtful comments as we do everyone who entered this year's annual exhibition.