



Ballarat Society of Artists Inc.
NewsLetter

Reg. No. A0009972

Po Box1328, Mail Centre, Ballarat 3354

<https://www.facebook.com/bsa.ballarat>

September 2016



***Congratulations to our joint
monthly winners for August.
Lyn Werts and
Peter MacDonald!***

Opportunity to Exhibit.

**Alexandria Tea Rooms
Theme: Spring**

We will be having an ongoing exhibition in the Tea Rooms. These will be theme based.

There are 18 spaces to fill. Members will be asked to bring two of their works to the Tea Rooms, from which we will choose the 18 to go up. Stay tuned for details.

**Meeting
Reminder!**

**Our next meeting is on:
Saturday 3rd September
Our painting competition is "Buildings".**

Please Notice This





President's Report:

Over the last few weeks, members of the committee have been involved in various discussions regarding our upcoming involvement with the Young Archies, the Begonia Festival, the Arts and Culture Team at BCC, the Regent Theatre and the Alexandria Tearooms. It is easier if I list these and give an outline of what eventuated.

Young Archies.

The organisation for this part of The Archibald event is being done by an outside organisation called Pilkington Productions. At a meeting with their Coordinator, we were given the opportunity to give our input and advice on the proposed arrangements. 8000 templates for Portraits have been distributed to schools in the region, nearly twice as many as last year.

We have strongly agreed with the coordinator's view that a selection process must occur at each school in order to greatly reduce the numbers of artworks needing to be displayed around the city. This decision is not yet set in stone but we have made it quite clear that the members of the Society are not in a position to undertake hanging the artworks in anywhere near the numbers submitted last year and in the manner we did it. It was just too physically demanding especially given the time frame. The quality of this event is in my opinion more important than quantity.

Begonia Festival.

I had a long discussion with the BCC Events team around ideas for our Childrens Painting activity. Lucinda Adams, the new coordinator has proposed a new idea which I think will be a winner. I am not able to broadcast details at the moment but I am sure it will meet with everyone's approval. I have also suggested that perhaps we could include other community group attractions in our area.

Ballarat Arts and Culture Organisation Roundtable.

Susanne, Trudy and myself attended this at the Art Gallery. A number of not for profit groups were represented. Sadly the evening was too short to fully cover the set agenda as quite a lot of time was taken up with each group introducing and explaining their particular organisations. I sincerely hope that further group discussions will be forthcoming as it was obvious that we all have common issues affecting our futures and any sharing of ideas and resources can only be of benefit. A confidential questionnaire on our group was submitted to the Arts and Culture Team which I hope will lead to further discussions and collaboration.

Regent Theatre.

Brian, Allan and I met with the owner of the Regent Theatre. It was a friendly, relaxed and enjoyable get together. There were a number of ways in which support for raising funds was offered to BSA. In the first instance we will be looking at organising an exhibition of artwork in the Marble Room upstairs supplied free, which could be combined with a film showing.

Alexandria Tea Rooms.

(Upstairs cafe/dining next door to the Gallery and the Old Colonists Club, Lydiard St)

Susanne, Trudy and myself met with the owner to discuss the possibility of having an ongoing art display in the Cafe area. Further details are elsewhere in the newsletter. Thanks to Susan Clarke for making the initial contact.

Our **More Art in Action** event is now listed on the BCC calendar and the Visit Victoria website. Visit Victoria is a new website. All organisations running events in and around Ballarat can submit the details for inclusion on the site. The site presents a group listing of events in Ballarat and the more events listed the greater the chance that visitors will take time to visit and hopefully stay longer. This is one area where greater coordination is required among organisations to market themselves.

So, lots of work ahead and hopefully plenty of opportunity for BSA to engage with our community. Cheers!

John Canham

August Art Focus

Thankyou to Susan Clarke for sharing her insights into printmaking and showing her tools and work.



Next Month

Our new member
Yoland Pilepich
will introduce us to her
art.

About Art **PORTRAIT**

This month we continue the series on the art of portraiture. I have asked Yoland Pilepich to talk about her practices.

PORTRAITURE..... In Oils

My usual technique for portraiture – either from model or photograph – requires quite a bit of pre painting preparation. These are the design aspects that I will put out before the paint gets to the canvas and I often follow certain steps and ask these questions in the following order.

What am I trying to show?

Initially, I decide on the size of the face in relation to the canvas space. And whether the size and placement is influenced by the personality and character of the sitter.

How much 'weight' do I offer the blank canvas or negative space and how much 'weight' do I give to the chosen colours in relation to this space?

It's a real balancing act but it could make the painting work or not.

Now I start scribbled sketches on paper.

Does the portrait need a background or a shadow?

Will this distract from the personality of the sitter or enhance it?

Look at the colours again. Sometimes this process will take hours or even days. I try and 'look' into the person that I am depicting and find methods to create that personality or mood. Too much colour may distract from this or even a particular brush technique may distract from what I am attempting to evoke.

Because I have done all of this design preparation work first, I don't sketch very much on the canvas at all – a few 'gesture' lines to tell me where the **midpoint** of the subject is placed. This is vital as the midpoint may not be in the centre of the canvas at all.

Now some very light washes to tell me where the tones are, lightest first then dark, then a few light marks to tell me where the soft and hard edges are.

I usually begin painting the portrait in the midpoint of the face, the nose or the left eye. (I don't know why the left one)!! From there I work outwards, adding mid tones to create a sort of 'scaffolding', and then adding much darker tones to help create a solid 3-D shape. But always being aware of the personality that I am starting to see. The adding of this colour and a few lines starts to bring out the character that starts to work with me.

The lightest colours and even white are then added. The effect of **light** is vital in making the figure come to life. I attempt to achieve fairly good depiction and display a personality, when I get to this stage.

Then I stop. I think that if a painting is overworked then it loses this life. Sometimes less is more. I look at the Japanese drawings with the minimal line and the suggestion of form and it is beautiful.

The method of painting in oils, gouache and acrylic must be modified to suit watercolour – less layering of paint and more light, a gentler hand of course - but the same preparation procedure in terms of layout, balance, proportion, harmony, line and focal point is always needed.

My preference is to either use a warm colour palette *or* a cool one. I prefer not to use both on the one canvas. I often take the hues directly from the tube and let the viewer do the visual mixing [thankyou **Impressionists**]. The browns and shadows are usually created by the merging of the colour on the canvas already because this assists in unifying or linking the whole work together.

And finally.....after a couple of months of drying and two coats of *Damar* varnish.... it's complete.....and a nice glass of red and some well deserved good cheese is then enjoyedand the sketchbook comes out again.....!!

radmac

- Art Materials
- Educational requirements
- Office stationery
- Computer consumables
- Drawing & drafting



110 Armstrong Street South, Ballarat
Vic 3350

Ph. 03 53334617
Fax. 03 5333467

Email. sales@radmacoffice.com.au
Web. www.radmacofficechoice.com.au

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POSITION VACANT
Workshop Co-ordinator:
Requirements:
 Enjoy doing workshops.
 Willingness to organise 2-3 workshops during the year for our members. Be part of the executive committee.
 Apply through
Susanne Graham, Secretary.

POSITION VACANT
Expressions of interest are invited for the position of Tutor for the U3A Art Class for 2017.
 Thursdays 10am -1pm (in school terms).
 Ballarat Crochet Club in Gillies Street.

This group was first established more than 10 years ago and is a very friendly, capable group, who support each other, and always interested in suggestions and new ideas.
 For more information please ring
 Barbara Preston - 53356488

More About Art

Our monthly painting competition subject for October is “plein-air painting“. Joan Talent has offered us some notes on what this means which might be of interest to members so they can perhaps have a go at this subject.

Notes on Plein-Air painting ;

Plein-air painting is simply painting that is done on the open air and the French term came about because this approach to painting was particularly popular with the French Impressionists. However they were not the only nationality that were known for this approach (eg our Heidelberg School of painters).

Although artists have always been known to sketch and paint outdoors it was not until **Paint in Tubes** and the **French Box easel** were designed/invented in the **1840's** that plein-air painting became so much more accessible. Until then most paintings were produced by necessity in studios and also painting styles/technique/subjects were much more traditional and formal.

In some art circles there is a lot of debate about what truly qualifies as a plein-air painting: eg should 90 % done on site, or 80% or 60% with the rest finished in the studio? I think this all gets a bit silly and one has to just trust that a painting presented as a plein-air painting has been **predominantly** painted in the open air, on-site.

Plein-air painting is all about painting IN the landscape, experiencing the changing light (always a challenge), and being able to feel, hear and smell your surrounds. For me it is an absolute joy if I am painting in a shady spot, gentle breeze perhaps and magpies chortling in the background. If the painting works out that is a bonus. No matter how good a photo it is still just a 1 dimensional representation of a scene and photos distort perspective and make shadows overly dark. However I certainly paint from photos (often the only practical option), but only of places I have experienced and my episodic attempts at plein-air painting have, I believe, improved my painting from photos. Probably more ideal to do sketches in the field plus reference photos in the studio but I am not disciplined enough!!!

Plein-air paintings...when they work!.... Are often described as **spontaneous and fresh**. But you need to be very organised beforehand, having all your equipment at hand, materials, hats, insect repellent, refreshments, a foldable chair. Nothing worse than finding your ideal painting spot (in the shade) and realising you forgot to pack your palette or Titanium White or container for water or turps etc. It can also be physically demanding lugging equipment around and setting it up and taking it down so not a suitable activity for some.

Joan Talent



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In the Folder



Exhibitions	Closes Entries	Contact
City of Warrnambool Art Show	7 th September	cityofwarrnamboolartshow.com Roger Cusson 0409389080 rogercussen@iprimus.com.au
Rotary Club of Werribee	15 th September	Paul Revell 0414889034 revcompr@bigpond.com
Terang Community Art Show	29 th September	03 55954214 / 55921349

Workshops:

Grampians Brushes 2 Day Workshops. 10th – 11th September

Fundamentals of watercolour, botanical drawing, marine drawing, painting nests, life Drawing, innovative watercolours, woodblock printing, mono prints, coloured pencils, working with pallet knife, pen and watercolour, quirky creatures, drawing beetles, Fundamentals in acrylic, Bush Flowers, landscapes in light, urban landscape, portraits in pastel.

www.grampiansbrushes.com.au

Archibald Exhibition: 14th October – 27th November



Expressions of Interest

The Bacchus Marsh Arts Council invites quality arts and craft stall holders to be part of the inaugural

Strawberry and Cherry Weekend Makers Market.

19th – 20th November

Bacchus Marsh Public Hall Main Street.

Limited number of 30 spaces available.

Applications close 19th September.

Information email: treasurer@bmaci.org.au

This is a fabulous opportunity to capture the attention of an estimated audience of over 25,000 festival visitors..

RADMAC Exhibition.

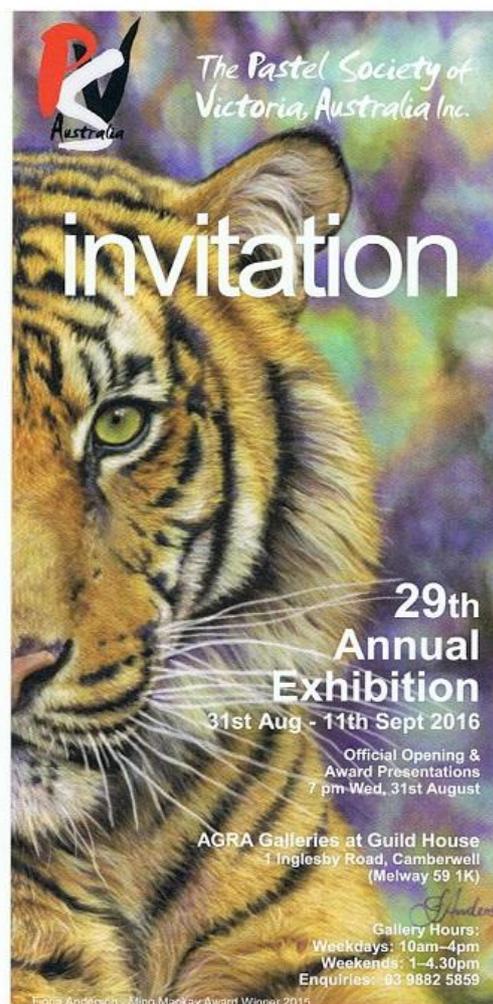
Congratulations to the artists who sold works.

Marion Chapple, Susan Clarke (2), Glad Toering, Isabella Bailey, Kerry James

All unsold artworks need to be collected ASAP by the artists.

Radmac has little spare storage and artworks are handled on the basis of;

"All care but no responsibility."



Next Meeting: 3rd September

Time: 10.30am

Venue: Brown Hill Uniting Church

Humffray Street Nth, Ballarat

Please bring a plate to share for lunch.

Quote of the Month

I dream my painting and then paint my dream.

Vincent Van Gough

Monthly Painting Competition

September - Buildings

October - Plein-Air painting

November – Collage

December – Black and White

CONTACT

President: John Canham

5331 4305 0408051381

johnatbsa@yahoo.com.au

Secretary:

Susanne Graham

53448376

bsamember16@gmail.com

Treasurer: Allan Moody

0414344230

moody@ncable.net.au

Saturday painting:

**There are now only 4 more Saturday Painting Days---
27th August, 10th Sept, 17th Sept and 24th Sept.**

Saturday Painting continues to be well attended and everyone enjoys working on their own projects. However we all help each other out with suggestions/advice if we are having trouble with our artwork.

3rd September Painters are asked to bring along some items that they have worked on during this year to our monthly meeting

24th September 'Break-up party' bring a 'plate to share' .

Joan Tallent, Saturday Painting Co-ordinator



An artist decided to buy a new easel. He wasn't too sure what type to get. At the art shop they offered him two, a big one and a small one. He pondered for a while and finally decided on the lesser of two easels!

An artist asked the gallery owner if there had been any interest in his paintings on display at that time.

"I have good news and bad news," the owner replied.

"The good news is that a gentleman inquired about your work and wondered if it would appreciate in value after your death. When I told him it would, he bought all 15 of your paintings."

"That's wonderful," the artist exclaimed. "What's the bad news?"

"The guy was your doctor."

Articles for this newsletter need to be in 'word' format and pictures need to be in JPEG format.

Forwarded to Susanne Graham – Editor.

bsamember16@gmail.com
