

# GLENROY ART GROUP INC

## Monthly News #4 September 2019

### Upcoming Events

**2nd October** : Wednesday activity day: **1: Loose drawing** with Margaret

Bring Paper, such as brown paper or butchers paper, and a graphite pencil or two;

**2: tonal work with charcoal**, (no drawing) with Julieanne

Bring some inexpensive paper, willow charcoal, compressed charcoal, an eraser and a capsicum. A white pastel.

**8th October**: Monday activity Day: **Draw each other**, with Maureen

We will soon have life drawing on the fourth Saturday of the month.

Our Room will be open on Saturdays starting on Saturday the 21st, from 10 until 2. (except the 2nd Saturday of the month) Room will be opened by Marija.

**no En plein air this month**



Tonal drawing by our new member, Marie, Banana in Soluble Graphite

### *Our New Masthead*

Hi everybody,

We have a new name for our Newsletter, chosen by our Committee. We have been Glenroy Art Group Inc for 53 years and our name is precious to us. We started through the efforts of one man, sending a callout via the local paper for other artists to join him to create together, all those years ago. So many people have stories of our past and I hope many of them will share those memories here with us in future.

**Wednesday 7th September was activity day.**

Julieanne ran a tonal workshop with soluble graphite. We looked at tones and drew only with those. Soluble graphite is an exciting medium for getting an image down fast.





## upcoming visiting Artists

More news soon, watch this space

### Contact info:

Here are all the places you can keep up with news and contacts:

**Facebook:** Glenroy Art Group

**Website:** [glenroyartgroup.com](http://glenroyartgroup.com)

**Enquires:** 0490 214 012

**President:** Maureen Zmak

0407 880 880

**Newsletter Items:** Julieanne

0425 732 899

[julianne.beckham@gmail.com](mailto:julianne.beckham@gmail.com)

### Thanks

Moreland City Council

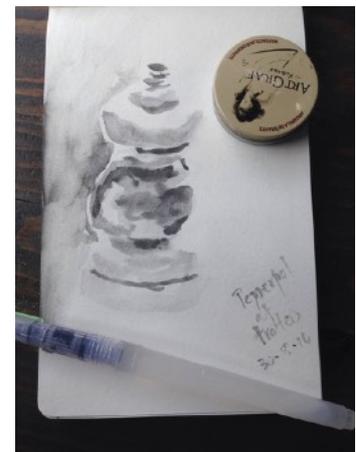
ArtHouse Direct Essendon

Ausdart

for your generous discounts to our members

above image: Caroline Lewallen came to demonstrate new ways with pastel. Here she showed us how she keeps many values of the same hue together while she was working on the flowers

images anti clock wise: Val: a small bowl; Julieanne : a pepper pot in a cafe, used as an example,; Margaret Busby, a Perfume bottle.



## POM August

1st: Maureen Zmak: hi Im Clive. Alcohol Ink

2nd: Marija Newbold: Jazz Nite. Acrylic.

3rd: Julieanne Beckham: Sunflowers, acrylic on paper



## General Meeting

### 1/9/29: Notes:

- Name of Newsletter changed and Budget doubled to 18 dollars a month
- Pastel demo by Caroline Lewallen very successful; she used a mixture of Alcohol and pastel on watercolour paper. It was suggested that Carol book her again for a workshop in this medium.
- Visit to Glenroy RSL for Merry Melodies confirmed and people will make their own way there, rather than use the bus.
- Mondays now have an activity day once a month. Next one is on October the 14th. Quick sketching of a model drawn from members
- Saturdays are now active. A life model will be booked once a month. Will be open on Saturday 21st for working on own art works.
- Ivy spoke of visiting the Renovated Victorian Artists Society Building. (photos in this issue)

## Upcoming ART CRAFT SHOW

**When:** November 30th -December 1st

**Where:** Prospect Street Hall

**What:** Artworks and Crafts

example below: Journals with Hand drawn Covers  
by Sue Parry.



## About the Creative Process.

Let me start by telling you a story.

Some time ago and full of wild enthusiasm I decided to paint a landscape. Ah, but not just any landscape, oh no. This would be an iconic Australian landscape, Australiana no less. I would be the new Namatjira (except for the talent, skill and aboriginality).

So, armed with a beautiful photo of Kutta Juta (formerly known as the Olgas) I got to work. When I got to a certain point and stepped back (as we do), I realised I hadn't painted the rolling undulations of the Olgas at all. What I had was flowing sand dunes in a desert. Humph. I didn't know it at the time but the first transition had occurred.

"So, you want to be a desert scene do you?" I said to the painting. OK, I can cope with that. But I will make a cunning change to the scene by making it into a desert storm, with fierce winds, billowing clouds of dust and stunted trees bent double. Yeah, that would be exciting. I set to work with a renewed vigour. Err, by the way, does anyone else talk to their paintings?

Once again at a certain point I stepped back and had a look with an objective eye. Oh God. I hadn't painted stunted trees bent double in the fierce desert winds as intended. What I had looked more like a rather dainty bonsai plant standing happily in a sandy garden. DOH! The second transition had occurred. I spoke to the painting again. In fact we had words, the upshot of which was "Whoever is channelling up there, please make up your mind."

So, the painting wants to be a Japanese garden now, does it? Ok, I can cope with that too. With the addition of some fine lines the former wide desert plains became a picturesque Zen garden. The Olgas became interestingly shaped boulders placed here and there within it and the wind swept bonsai stayed pretty much as it was. Third and final transition had completed and quite a pleasing painting was the result.

So let's get serious now. I have no profound insights or rules to follow on the creative process to impart to you. I'll leave that to the pop psychologists and self-help book writers to deal with. All I can really say for sure is that the creative process is at its very best when it is let run free. My advice would be don't restrict it to any preconceived notions or ideals. You are really only restricting yourself. As I learned during the events I spoke of in the story above, let it take you where it will. Be a willing passenger and you will arrive at a place neither you nor anybody else has ever been before.

And that's what art is really all about, isn't it?

by Tony Clarke



## Pastels: Caroline Lewallen

Caroline has worked with pastel for seven years and did a pastel demo for Glenroy Art Group on the 31st August. For those who could not attend, the subject was: Salvia (flower), Watering Can and Birds Nest.

Materials: Pastel Paper, Range of Pastels in different textures and colour, Alcohol, Gloves/Gloves in a bottle, Colour Fix medium.

Caroline was very helpful for many of us who struggle with how to appropriately apply layers of pastels with hints of shading, balance, choice of colour and even creating new colours. She uses just a light touch with the pastel on the paper with no firm rubbing.

Caroline likes to keep artwork as abstract for as long as possible, initially colouring the shapes of where things go, not too heavy as to chew up grooves/valleys in pastel paper. Caroline uses purple (black purple), brown, ochre and started marking where objects are, layering luminosity, then dabbing the alcohol/water and wait for it to take effect. Allow for it to dry before going in with more pastel. Caroline changed to an advanced pastel (picture) of the Salvia, watering can and birds nest. Adding more hints of the Salvia with pastel and openly discussing where it's best to place the Salvia so as to draw the eye into the artwork and not too close to the edge of the paper as to distract from the subject. As well as techniques of using a paint brush or toothbrush to flick spots in this art piece onto the watering can.

I think everyone attending enjoyed the day and took home new ideas and techniques.

Carol Dunlop, Activity Officer.

Images taken by Julieanne Beckham:

Left to right:

- two products Caroline uses for the alcohol aspect of her work. She recommends The highest alcohol content you can find, and Maureen also added that rubbing alcohol from the chemist is good.
- The finished work looks very dark but its not in good lighting
- a better lit version from the camera set up by Sue, where you can see the beauty and the textures
- Caroline takes the work around to show us the textures close up
- The new pastels released by ART Spectrum which come highly recommended by Caroline. she says they are beautiful, soft, and intense.
- a close up of the nest and all the textures achieved

The last two photos are not related to the workshop.

-A work in progress by Rose Poole, flowers

-Painting by Ivy of the flowers at Jan's Wake, in oils.

*Thanks everybody for all your contributions. Please keep them coming so that this newsletter is created by and for us all. If your contribution didn't appear in this issue, I still have it ready for another issue.*

happy arting, Julieanne

