



HUES

NO.208 JUNE-JULY 2015

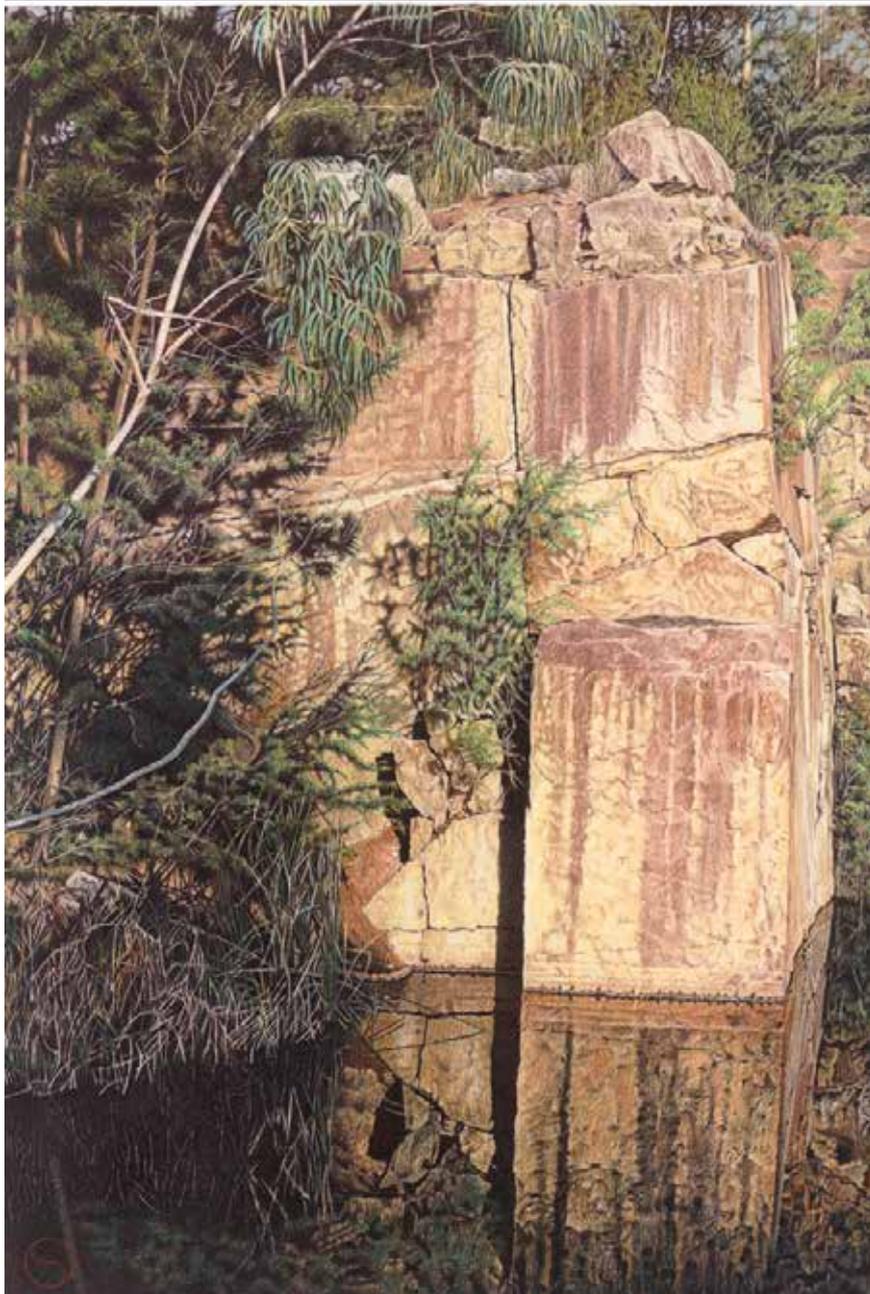
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Win this beautiful original landscape!

You could win this original landscape, *Mt Marsco, Skye* by Julian Bruere, in the inaugural AGRA raffle. Tickets only \$5. See page 10 for details.

AUTUMN EXHIBITION PRIZEWINNERS



First place, *Sacrificial Stone* — *Tynong Quarry*, Geoff Sargeant. See story, page 18.



Commended: *Lotus Waves*, Sarah Lo



Highly commended: *Dignity*, Elena Kolotusha



Highly commended, *Biomorphic*, Julian Bruere



Third place *Moralana Creekbed*, Bob Pelchen

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Included with this issue:

- Booking form for Julie Goldspink AGRA watercolour on Yupo workshop
- Booking form for Colin Johnson AGRA art appraisal night
- Booking form for Artists in the Round
- Spring Seasonal Exhibition flyer

 Website www.agra.org.au

 Email office@agra.org.au

 Phone 03 9882 5859

 Facebook [Australian Guild of Realist Artists](https://www.facebook.com/AustralianGuildofRealistArtists)



*Victoria Newnham
President, AGRA*

FROM THE PRESIDENT

The realist art world is made up of many individuals with aspirations to paint beautiful paintings and eventually achieve recognition when the years of focused dedication and practice lead to mastery of their art.

AGRA's place in that scheme is to support that journey: to provide a place to exhibit work, meet other artists, discuss common problems, learn new and old techniques.

All artists from those who are just discovering that drawing does improve with practice to those who are winning top prizes are part of this community and the fun at AGRA is to discover how we can connect you all to build a vibrant interactive organization.

Part of the Council's work this year has been to review the Memorandum and Articles, assisted by King and Wood Mallesons. A draft Constitution will be available for members to comment on from 25 July, so please look for the notice elsewhere in Hues, which gives more detail about that process.

Don't forget to have a look at the website, which will feature your painting if you are an AGRA prizewinner, and is also the easiest way to view the Calendar and download entry forms.

We are running a raffle this winter. Julian Bruere, our AAEA winner in 2013 and participant in the Medallion Exhibition in 2014 has donated a beautiful watercolour, *Mt Marsco, Skye*, which he painted with thoughts of his father who loved that country-side. The painting is hanging at AGRA Galleries and may be viewed on the website.

The Council is grateful for all your ideas generated by the survey. At present we are exploring the various ways we can present Hues, and again, your feedback is very welcome.

The Gallery is warm and cosy over winter and don't forget that you are welcome to make a cup of tea in the kitchen. Perhaps I will see you there.

Cheers

Victoria

FROM THE FRONT DESK



Gallery Manager Kath McCann, Paul Fitzgerald AM and AGRA President Victoria Newnham.

One of the lovely surprises this month was a visit by Paul Fitzgerald AM to the AGRA galleries. Paul was the first president of AGRA in 1974, and has painted portraits of more distinguished people than any other living Australian. Paul is now 92, and it was an extra pleasure to have a photo of him with our current president, Victoria Newnham, to honour 41 years of AGRA.

A draft Constitution will soon be available for reading in the AGRA office. You are welcome to drop in and read this paper. The proposed changes will allow more flexibility, even though their impact may not be noticed in the day to day running of AGRA.

How can we start trends, lead, be innovative as a group? No matter what age you are, painting is a life practice. AGRA's role is to develop and grow new processes for all age groups of our members.

The AGRA website has changed in the last twelve months. Go and have a look. The AGRA events calendar lists all dates for exhibition openings and closings and dates for delivery of paintings, along with entry forms for all events. There is a members page listing links to AGRA artists websites. If you want your website listed please ring the office.

Upcoming events are: **Diana Edwards Exhibition - July 15 to 26**, an exhibition of oils, watercolours from Diana's trips to China, Europe and America. **Colin Johnson's Art Appraisal** is in the gallery on **Thursday 23 July** from 7:15 pm. Bring a painting for appraisal or come to listen. Whichever you prefer, you will learn many things about your painting and paintings in general. The **Medallion Exhibition** featuring **Barbara Beasley Southgate AGRAF** and **Alan Rawady AGRA** opens July 29. **Artists in the Round** is on at Uniting Church hall on August 2 from 1 pm to 4 pm, featuring **Barbara McManus AGRAF**, **Alan Close**, **Craig Penny**, **Vicki McInnes AGRA** and **Julie Goldspink AGRA**, sponsored by Hampton Art Supplies.

Thank you to all the volunteers in the gallery and office, Ray Kenyon for the beautiful posters advertising every exhibition at AGRA, thank you Ray! Nola Wilkinson for Hues, Nola Simpson, Jean Hendy, Olinka Baykara, Ros Godman, Sandra Buckley, Victoria Newnham and Bruce Walker (for raking leaves) John Lowing for Guild house running repairs, Richard Page for gallery lights.

It's time for Kath to leave the building and my last day is August 7. Highlights I will long remember, the AGRA School, Special Interest Watercolour Group,

launches of all the Seasonal and Private Exhibitions, the Medallion Winners, Second Saturday Painters Paint Outs, the excitement of the AAEA night, thousands of conversations with visitors and artists, the generosity and passion of our AGRA Councillors. I thank all of you for sharing your art and lives with me. I wish you a shimmering river of inspiration through your painting arm to your painting material. Create work that shines with your own individual mark and fuels your passion for paint every day.

I wish to thank past president Jan Lowe AGRA and president Victoria Newnham and all the Councillors I have served with for the past four years. Thank you for the excitement, the anguish and joy and all the deep life learnings. I am wandering off to read, rest, create and contemplate for a space, then I am off in the caravan scooting around the country with John painting and having fun! I shall call in the offers to come in for a cup of tea with those of you who have offered, as we travel around the country.

I wish AGRA and its Members and Board a dynamic and long life.

See you in the gallery... intermittently!!

Kath

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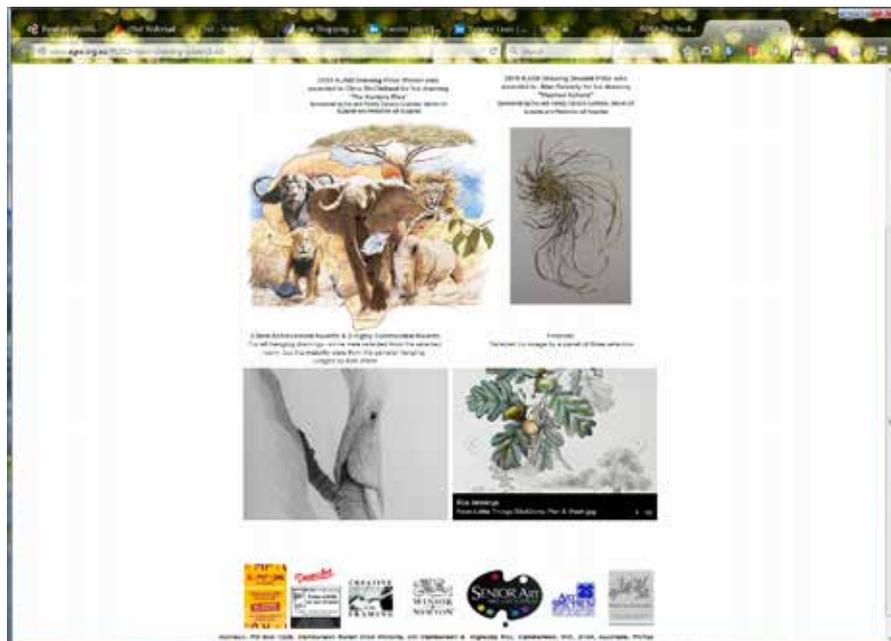
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Kath McCann
Gallery Manager,
AGRA

HAVE YOU LOOKED AT THE WEBSITE LATELY?



The AGRA website now has galleries of award-winning artworks and finalists in AGRA competitions.

Does any of this sound familiar to you?

- I want to know when AGRA competitions close, and be able to download the entry forms
- I want to view pictures that let me study the technique of exhibition entries in detail
- I want to know who the selected finalists are in AGRA competitions
- I missed visiting the last seasonal exhibition, and I'd love to be able to see the entries!

So – have you looked at the AGRA website lately?

If you haven't, you definitely should. The AGRA website has been upgraded this year, and has a number of new features that address these requests recently made by AGRA members.

A calendar of events with downloadable entry forms

The [website calendar](#) has been expanded to include colour-coding of dates for calls for entries, deliveries of works, and exhibition deadlines. The closing dates have links so that you can download the entry form for the exhibition. Our

Gallery Manager Kath McCann has added these features to the calendar – thank you Kath.

Galleries of artworks

Artworks that have received highly commended and commended awards, as well as works by finalists in exhibitions, are now displayed in [galleries](#) on the website – providing a public acknowledgement of the finalists and their paintings. Double click, and you will bring up a large size slideshow of images of each work, allowing you to examine the technique of each work.

Jan Lowe has implemented setting up the galleries on the AGRA website, and through her hard work the galleries are kept up to date. Thank you, Jan, we appreciate your dedication.

How do I make sure my painting is displayed on the website?

If you want to see your work on the AGRA website, you need to send AGRA a high quality photograph. Before the work is framed, please take a high resolution picture of it, under good lighting, and email it to the AGRA office (office@agra.org.au), and copy the [editor of Hues](#), and the [editor of](#)

[eHues](#). Recently, some award-winning artists have not been able to supply images of their artwork. Ideally AGRA would like to receive good quality photographs of all paintings entered in future exhibitions, so that all members can appreciate award-winning artworks. Don't forget – others can only see it on the website, and in Hues, if you supply a good quality photograph with your entry.

So, go on, take a look at the website – and make sure you visit it regularly to catch up on results of future AGRA exhibitions! To whet your appetite, check out the display for the recent [Kenneth Jack Memorial Drawing Exhibition](#).



Website www.agra.org.au

Nola Wilkinson



History of art, with cats

PROFESSIONAL DEVELOPMENT



Please book for these events through AGRA

Phone: 03 9882 5859
Email: office@agra.org.au

Venue:
AGRA Galleries, 1 Inglesby Road,
Camberwell, unless otherwise noted.

Cost (unless otherwise noted):
Members: \$10.00
Non-members \$12.50

EVENTS

Thursday 23 July 2015, 7:00 – 9:00 pm

Art appraisal evening with Colin Johnson AGRA

Limit of 30 artists, one work per artist for appraisal

**NOTE CHANGE OF DATE:
Sunday 2 August 2015, 1:00 pm to 4:00 pm**

Artists in the round

Venue: Camberwell Uniting Church,
314 Camberwell Road, Camberwell

Sponsor: Hampton Art Supplies
HAMPTON ART SUPPLIES

Sunday 16 August 2015

Julie Goldspink AGRA

Workshop - watercolour on Yupo synthetic paper (note: advertised previously as demonstration)

10:00 am – 4:00 pm
Members \$70, non-members \$87.50
Senior Art Studio, upstairs
1310 Malvern Rd, Malvern

Sunday 18 October

Maxine Wade AGRA

Workshop, Pen and wash
10:00 am – 4:00 pm

Second Saturday plein air paint-outs

Meet at 10:00 am at the nominated venue

Contacts:
Meredith Atkinson 0417 311 906
Nola Wilkinson 0400 612 448

Saturday 11 July 2015

Maling Road
Meet at Theatre Place
Canterbury VIC 3126

Saturday 8 August 2015

Botanic Gardens
Meet at Observatory Cafe
Melways map 2F K12

Saturday 12 September 2015

St Kilda
Meet at Catani Gardens
Melways map 59 J9

Saturday 10 October 2015

Tarrawarra Museum of Art
311 Healesville-Yarra Glen Road
Tarrawarra VIC 3775
Melways map 277 B2

If you have ideas for professional development events, please contact Meredith Atkinson 0417 311 906

Calling all Second Saturday painters!

Announcing a "pop-up" exhibition of Second Saturday painters works

"Melbourne Environs"

Straub Gallery, AGRA Galleries
August 19th to 30th

Open to 20 artists each exhibiting two small paintings or one large one.

Cost \$30 per artist, including hanging. To register interest, contact:
Meredith Atkinson, 0417 311 906.

**Painting in the Greek Isles with Vivi Palegeorge AGRA
September—October 2015**

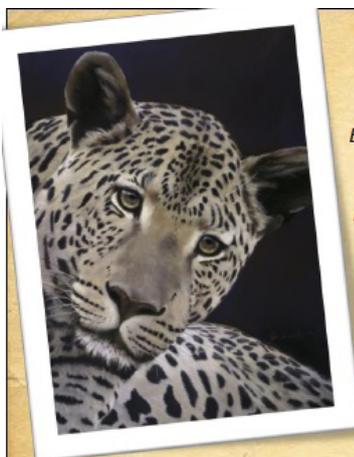
Email: artemisarttours@hotmail.com

Call Sandra 0412 599 328

National Association for the Visual Arts (NAVA)

The National Association for the Visual Arts (NAVA) is the peak body for the Australian visual media arts, craft and design sector.

www.visualarts.net.au



**WILD PALETTE IN AFRICA
Escorted by Pete Marshall BVSc AFC AGRA**

Be inspired by some amazing visions on a safari & enhance your art & photography for years to come.

Pete Marshall is a Signatory Member of Artists for Conservation & the Australian Guild of Realist Artists. Currently she is Coordinator of the Arts Advisory Council for the development of the Wildlife Art Museum of Australia. The winner of many major awards, her works are displayed in Museums, Galleries & private, Municipal & Corporate collections in Australia & overseas.

Luxury Escorted Safari departing 01 October

Package includes: 12 nights luxury accommodation, transport, most meals, conservation fees, game drives by small vehicle & unique inclusions specifically tailored for artists such as extended visits to Jane Goodall's Chimpanzee Eden & the Hoedspruit Endangered Species Centre with up close & personal encounters & time to sketch.

**** BONUS - Post safari workshop with Pete Marshall ****



Space is limited so for full itinerary & bookings, please call Robyn:
EAST IVANHOE TRAVEL & CRUISE – 03 9499 2377
robyn@eastivanhoetravel.com.au

* international airfares & pre/post accommodation not included. Other terms & conditions apply

Julie Goldspink AGRA



Barbara McManus AGRAF



Craig Penny



2015 ARTISTS IN THE ROUND

This year, participants in Artists in the Round face a different challenge to their artistic creativity. Each of the artists will be provided with a photograph of a previously unseen subject and a bag of randomly selected fine art materials. They will have three hours to produce an artwork, using most of the art tools in the bag.

Artists in the Round is sponsored by Hampton Art Supplies, who are generously providing the art materials for the artists. AGRA is fortunate to have five established and successful artists taking part in the 2015 Artists in the Round Challenge.

Artists in the Round offers you the opportunity to see five talented artists demonstrating their expertise, and to bid on their signed, completed works in the auction at the end of the afternoon. Auction bids start at \$100. A light afternoon tea will be available.

Julie Goldspink AGRA

Julie teaches at a number of local art societies, and holds workshops across Australia. Her work is represented in galleries in Sydney, country NSW, Queensland and Victorian galleries. She has an established reputation as a realist painter and a watercolourist.

Barbara McManus AGRAF

Barbara McManus is a well known Australian pastel and oil artist. She is highly regarded for her impressionistic work in both figure and character studies. Barbara won the AME Bale Traveling Scholarship in 1986. She gives workshops, demonstrations, and adjudicates art shows around Australia.

Vicki McInnes AGRA

Vicki is an experienced professional artist, who specialises in creating tonal realist painting and drawings. She was the Australian Guild of Realist Artists' annual Art Excellence Award winner in 2011/2012. Vicki is available for group and individual tuition (in oils, acrylics and drawing), painting demonstrations and workshops.

Craig Penny

Craig pursued a successful career as an illustrator in the advertising industry. Craig has taught both traditional drawing and illustration and digital drawing and illustration at both Victoria University and Swinburne University. Throughout this time, he specialised in watercolour and acrylic painting and illustrations.

Alan Close

Alan Close is an artist and illustrator. Formerly Art Director with Hallmark Cards, he is experienced in fine art, design, photography, illustration, and mural art. Alan is currently president of Whitehorse Arts Association and teaches there and at Monash University Short Courses. He also demonstrates and judges for various regional art societies.

WHEN:

SUNDAY 2 AUGUST, 1:00—4:00 pm

WHERE:

**Camberwell Uniting Church Hall
314 Camberwell Road, Camberwell**

COST:

Members \$12, Non-Members \$15

BOOKINGS:

AGRA office, 03 9882 5859



Vicki McInnes AGRA



Alan Close



FINDING THE DARKS



Rob's demonstration drawing of lotus and water lilies

Rob Knight's demonstration was an amazing illustration of the power of charcoal

Rob chose two subjects near Yarra Glen, the first an image of a dam with a classic stand of gum trees in subdued colours, the second a vibrantly coloured image of a pond with lotus and water lilies.

Rob showed us how to introduce different moods using the subtle tonal effects achievable with charcoal. Rob's splendid drawings showed that black and white works can have just as much impact as colour images. In my opinion the two demonstrations showed the versatility of charcoal as a medium.

Shapes make the painting

Rob chooses subjects containing shapes such as Z, S, L, A or O, which tend to draw the viewer's eye into the painting. With a complicated subject, Rob recommends not to try to incorporate everything 'just because it is there'. Sometimes less is more and adding more detail can detract from the main focus. It is important to have a focal point and work towards it – everything else is secondary. Rob prefers to concentrate on how the painting flows and looks for patterns and shapes rather than using



Charcoal sticks

compositional rules. The use of large shapes in the foreground and smaller shapes in the background will draw the eye into the painting but it is important to avoid having too many similar shapes.

Rob prefers a sturdy 300g Saunders rough water colour paper which can withstand rubbing.

Begin with the darks

He began by blocking in the darkest areas with a piece of old rag which he keeps in a box with shavings from charcoal sticks. Good use for old tee shirts! In his opinion this is better than drawing with a stick of charcoal, as it avoids the tendency to colour in between drawn lines and running the risk of producing a static work. Rob believes that it is the darks which make the painting. Once he had worked off much of the charcoal from the rag in the dark areas, he re-used the rag in the lighter areas to build up layers of tone on which he could later draw in the detail.

Rob works all around the painting, rather than concentrating on one particular area at a time, looking for ways of emphasizing areas of light against dark and dark against light. He likes to think of drawing as 'mark making', using different marks to make the subject more exciting. He achieves this by holding the charcoal stick further from the tip so that it is not rigid.

Erase the highlights

Rob used a clean rag to soften areas, without scrubbing too much and blurring the work with loss of definition. He established highlights using kneadable and pencil erasers to lift off sections of charcoal instead of using white pastel or chalk. Beginning with strong darks helps this technique to work.

Rob achieved an interesting foliage effect by rolling a kneadable eraser into a ball, making indentations reminiscent of a golf ball with his fingernails and then rolling the eraser over the area to produce random patches of light and dark.

Lost and found edges

Rob also emphasized the importance of looking for lost and found edges. If something isn't standing out it may be because there isn't sufficient contrast between adjoining areas. For finishing touches he used a fine willow charcoal stick to add some broken lines along the edges of the sunlit sides of the tree trunks, so that they didn't look too stark, and added dots of charcoal on the bark, then smudged with a rag to produce shadow effects and add form.

In just an hour Rob produced a simply toned black and white drawing possessing far more mood than his source material.

Jean Hendy



Julian demonstrates the landscape subject to an intent class

A FIST FULL OF BRUSHES

Julian Bruere's workshop explored composition and watercolour technique, applied to a landscape and a seascape

Composition – diagonals and the Rule of Thirds

Julian began by explaining a composition framework using two diagonals combined with the centre panel of the rule of thirds. The subject is placed in the central panel, and the rule of thirds provides placement for subsidiary points of interest. Having showed us how this was applied to our first subject, a landscape view of a creek running through paddocks outside Broadford, Julian introduced the idea of painting the distant mountains first, then running the second wash with sky and paddock colours over this to soften the edges and create the impression of distance.

Just add . . . breadcrumbs!

Julian demonstrated a third wash, introducing shadows into the distance, the mid-ground and the foreground of the painting, while retaining the light original washes for the creek water and the “pool of light” around the subject. He followed up with selective glazing washes to add further depth and shadows. Much to our astonishment, he used a sprinkle of breadcrumbs to add textural interest into the fore- and mid-ground washes.

Left to our own devices, we tackled this subject with gusto, setting up washes and scattering breadcrumbs enthusiastically. The results were impressive, with a number of interesting student interpretations of the subject.

Principles of design

Lunchtime! We sat drinking cups of tea and nibbling sandwiches while Julian treated us to a further explanation of how the compositional device we had used has been applied in famous artworks, from Tom Roberts' *Shearing the rams* to works by Titian and Raphael. He also gave us an overview of the use of a variety of shapes in designing a painting – pyramids, diagonals, horizontals and circles.

In the afternoon we moved on to the seascape, a shoreline view of Milford Sound in New Zealand with beautiful end of day colouring. We used the same compositional framework to set up the painting and Julian demonstrated the use of masking tape to create a sharp horizon line for the wash. Again, breadcrumbs gave added texture to the steep slopes above the Sound. We also learnt how to remove the breadcrumbs from the finished artwork once the washes are dry by using a barbecue cleaner brush.

A quality workshop

This workshop was jam-packed with quality teaching. Julian's presentations on composition and design were beautifully explained, and supported with clear hand-outs and visual material. Julian gave one-on-one tutoring to all the attendees during the course of the day. We were all successful in producing two paintings, and learnt very useful techniques.

All in all, a truly worthwhile day with a generous teacher who frequently ends up holding ‘a fist full of brushes’ as he paints. Heartily recommended.

Nola Wilkinson



Julian's fist full of brushes

COLOUR IN YOUR LIFE WITH ELECTRONIC HUES



All AGRA members who have supplied their email address to AGRA recently received a colour .pdf version of the March-April 2015 issue of Hues

We asked for your comments on the .pdf, and we are very grateful to everyone who took the time to send us feedback.

The comments we received fell into two categories:

1. People who loved the colour .pdf and were happy to receive Hues electronically. A number of you sent positive comments about the appearance of Hues in colour and the ease of reading. Thank you, it is good to hear you like the electronic Hues.
2. People who love having a printed version of Hues. Several people said that they use Hues magazine in teaching classes, and to promote

AGRA to prospective members. A number of people said they like the opportunity to browse the printed magazine, read and re-read the articles at a convenient time, and to keep back issues for reference.

We'd like you to know that we hear you, and respect your varied viewpoints.

AGRA Council asked Hues editor Nola Wilkinson to make a presentation of ideas about a digital (electronic) version of Hues, and on potential ways of saving costs in printing Hues. Nola's research indicates that by using digital printing, rather than offset printing, for the printed magazine, AGRA can save on costs – the more so if Hues is produced quarterly, rather than once every two months. Using digital printing also enables inclusion of more colour pages in the printed magazine.

At present we plan to continue sending a printed copy of Hues to each AGRA member for the remainder of the year.

AGRA Council have decided that Hues will be published quarterly, so after this issue, you will receive two more copies of Hues. If AGRA has your email address, you will also receive an electronic version of Hues as a colour .pdf for the remainder of this year.

This issue of Hues uses a revised layout designed to work for both the print and digital .pdf layouts.

When new subscriptions are due, AGRA will offer you the opportunity to choose whether you want to switch to receiving Hues only as an electronic .pdf, or whether you want to continue to receive Hues as a printed magazine.

Please continue to send your feedback on Hues magazine and the way you want to receive it. We envisage this as an ongoing conversation with you.

Colin Peel, Nola Wilkinson

WIN AN ORIGINAL WATERCOLOUR BY JULIAN BRUERE



AGRA is offering you the chance to win this beautiful original landscape, *Mt Marsco, Skye*, by Julian Bruere, in the inaugural AGRA raffle.

Julian was the 2014 AGRA Art Excellence award winner, and is an established professional artist, illustrator and teacher. He is known for his maritime art, his landscapes, and his beautiful studies of snowgums.

Raffle tickets are only \$5, and are available from the AGRA Galleries office until 15 September.

Phone: 03 9822 5859

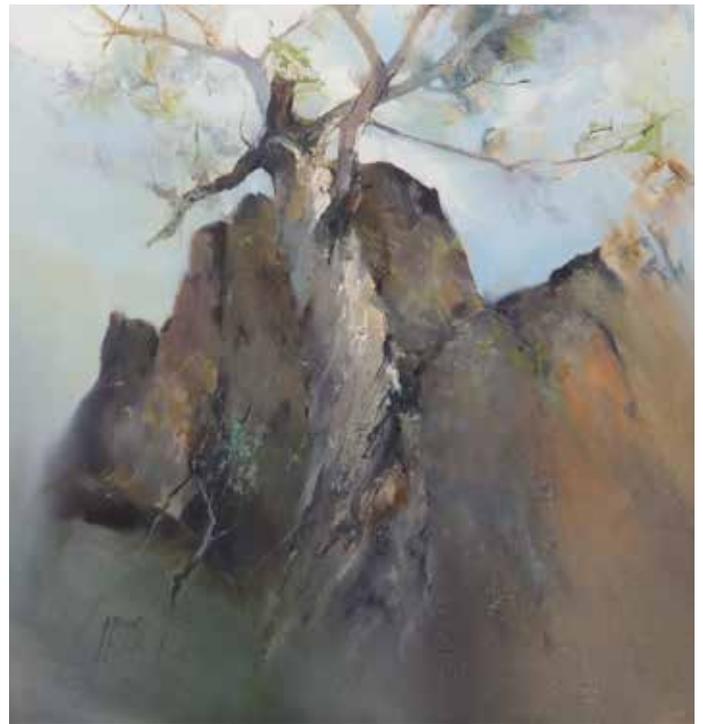
Email: office@agra.org.au

The raffle will be drawn at AGRA Galleries on 16 September.

AWARDS AND RECOGNITION 1



Just looking, by Carol Lees
Best Painting \$800 or less, St Kevin 45th Annual Art Show



Highlight Hanging Rock, by Robert Knight. Oil on Linen. Best in show
Kilmore Art Expo.



David and Goliath, by Barbara Beasley-Southgate
Highly commended St Kevin 45th Annual Art Show



Staggered, by Alan Rawady. Highly commended, Malvern Artist
Society Autumn Exhibition



River Torrens, by Mary Hyde. Commended, 2015
AGRA Autumn Seasonal



Monarch of the Range, by Walter Magilton. Commended



Breaking Waves, by Maria Le Blanc. Commended



Secret Forest, by Peter Foster. Commended



Pilfered Rhodies, by Glenda Brown. Commended



Outback Spirit, by Maria Le Blanc. Commended

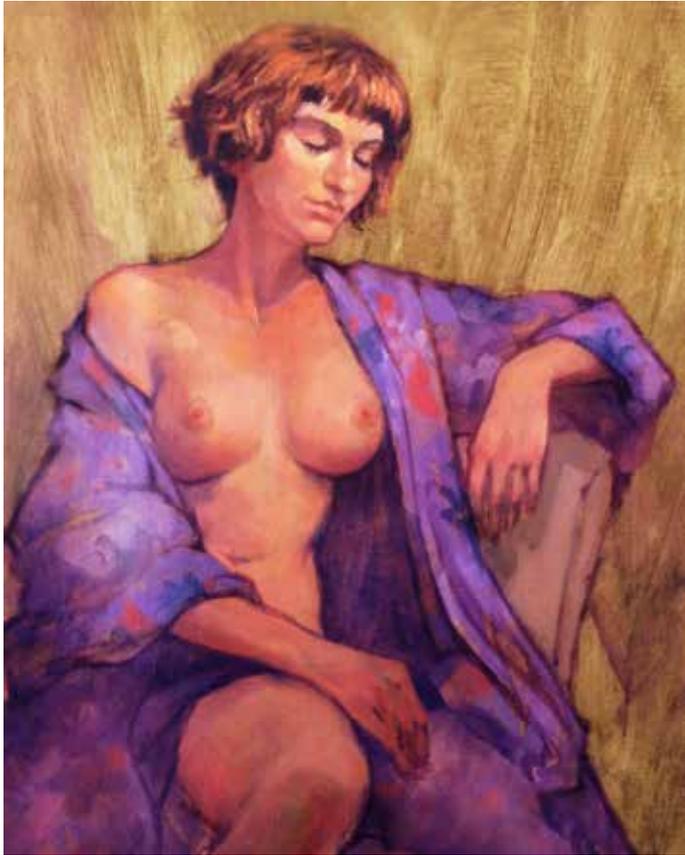
AUTUMN EXHIBITION

AGRA's Seasonal Autumn Exhibition has come and gone. Our thanks to our judge, Colin Johnson AGRA, and congratulations to all the prize-winners featured on these pages and the inside front cover.

As you can see, the Autumn exhibition continued the standard of excellence that we have come to expect from AGRA Seasonal exhibitions.

Geoff Sargeant has provided the story of his winning picture.

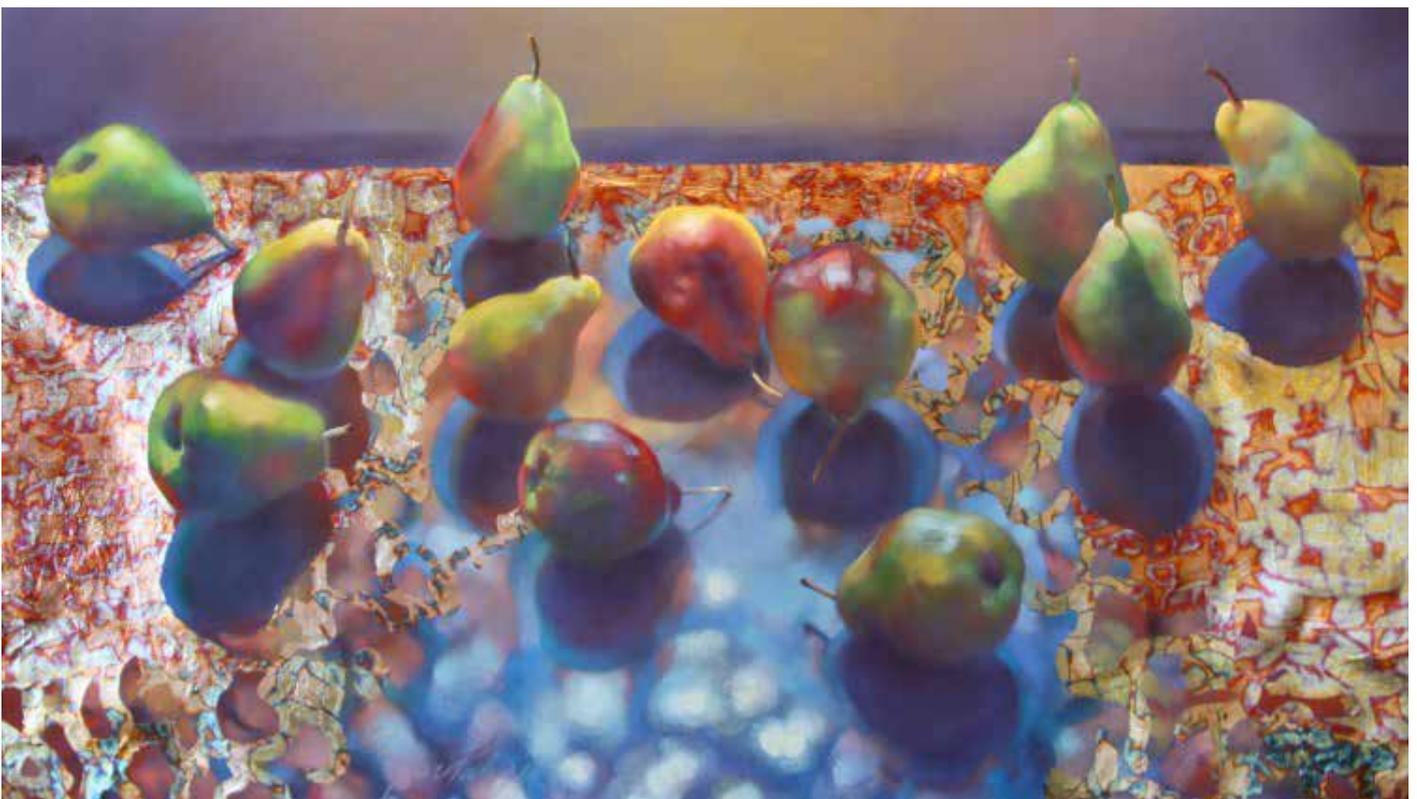
Tynong quarry is the source of the granite used to build Melbourne's Shrine of Remembrance. The centenary of ANZAC seemed an appropriate time to create the picture in commemoration. A dear friend, who helped me build my own mudbrick and recycled timber house, used loose granite from the same quarry to build a large part of his house at Maryknoll. He commissioned the picture.



Brooke in Kimono, by Roz McQuillan. Highly commended



The Convalescent, by Moira Laidlaw. Second place



Paleg Pears, by Grace Paleg. Commended

AWARDS AND RECOGNITION

2



In days of sail, by Ron Farnill. Best In Show McClelland awards Exhibition



George Bass Discovers Westernport, by Ron Farnill. Bass Shire Historical Award



First Light, by Ron Farnill. First prize, Red Hill Art Show



Splash, pastel by Bill Truslove
Second prize in the Rotary Club of Flagstaff Hill Art Exhibition



Town Hall Rain, by Mike Barr. Oil on canvas. First prize overall, Campbelltown Rotary Art Show



Fishing in Savannah, by Jan Lowe. Scratchboard & ink. Highly Commended, Malvern Artist Society Autumn Exhibition



My turn, by Linda Weil. Finalist, Holmes Prize



MAKING YOUR MARK

Your paintbrush is the most important tool that you will purchase with regards to helping you bring your art to life. It is the instrument which directly expresses your own artistic style and language.

Having the very best paint on the market is of little use unless you can control and leave the mark that you wish to make.

Brush selection – what to look for

As a rule of thumb, oil and acrylic painting brushes are made with longer handles than watercolour brushes. Watercolour brushes are ideally used in a diagonal to vertical position with the painting surface horizontal. Liquid flows downhill, so the short handles shifts the balance toward the front of the brush so the paint will flow better. Oil and acrylic brushes are most often used in a horizontal position with the painting surface vertical as the higher viscosity paint doesn't flow. When you hold your oil or acrylic brush horizontally the long handle serves to balance the brush in your hand.

Soft or stiff? Choosing a fibre

Next is to note the type of fibre used. As a general rule, the softer fibres are usually more suited to a more fluid medium and the stiffer bristles are better with higher viscosity paint. When you wish to purchase a brush, ask the person serving you to inform you of the composition and qualities of the fibres used and to let you feel the bristle to see how it responds.

Know your tools

When you purchase a new brush, one of the best things is to get a scrap piece of paper or canvas and try to see what the brush can and cannot do.

Just as a builder must understand how to use his or her own tools in order to build a house, so must an artist know how to use their tools in order to paint a successful painting. Selecting the right size, shape and grip with your brush is often the difference between a good painting and a great one.

Hold your brush upright, lay it down, drag it forwards, backwards, sideways and push and pull paint around to see what it can and cannot do. Spending just a little time to do this will empower you with the knowledge to use the right brush to make the stroke you need and help prevent that overworked look. There is nothing worse than viewing a painting where the artist took several attempts to make a mark.

Anatomy of a paintbrush

In general most paintbrushes are still assembled by hand with brush tips made from either natural or synthetic hairs. These hairs are tapped into a premade mould to set their shape, bound together with a cord or nylon string and then set into the metal ferrule with a wax based adhesive. The wooden or plastic handle is then pushed into the back of the ferrule and held in place with a crimp.

Because the adhesive that holds the brush hairs is wax based, you should never rinse your brushes in hot water. This can soften or melt the adhesive, causing the hairs to unseat themselves and lose their desired shape.

The contact point between the handle and ferrule is not solvent or waterproof. Any moisture that collects within this area from being left in water or solvents for too long will cause a wooden handle to swell and then contract when dry, resulting in loose ferrules and cracked and flaking paintbrush handles.

Ian Rogers

This article is provided by Senior Art Supplies, sponsors of AGRA's four seasonal exhibitions and the President's Challenge.



AGRA MEMBER SURVEY RESULTS

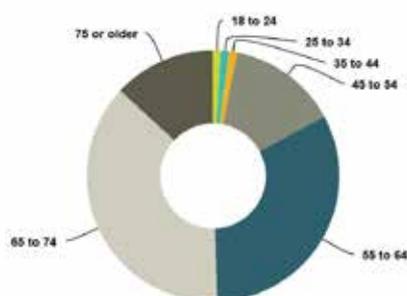
We asked what you thought, and about a quarter of registered AGRA members (104 people) completed the member survey, telling us who they were and what they wanted from AGRA. Here's a summary of what they said.

About you, the AGRA members

Baby boomers make up most of the AGRA members who responded. Over 82% of respondents are 55 or older.

What is your age?

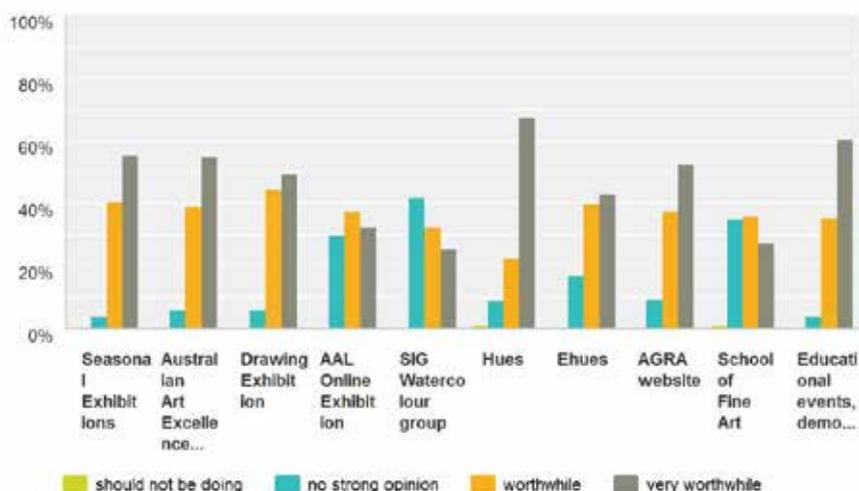
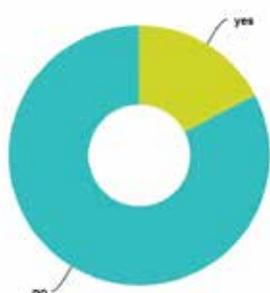
Answered: 99 Skipped: 1



Most respondents pursue art as a hobby – just 17% of you earn a living from art.

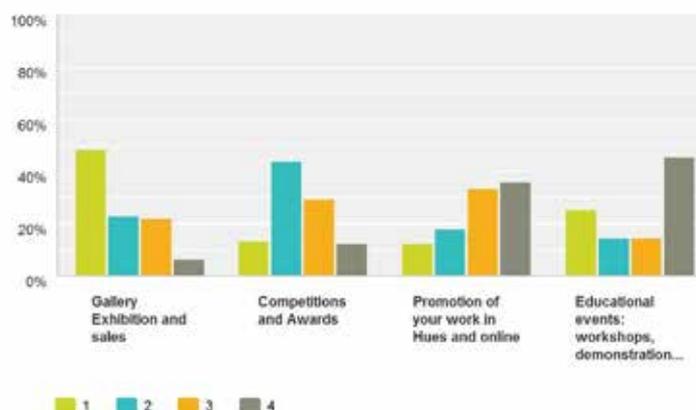
Do you earn your livelihood from art?

Answered: 98 Skipped: 2



What do you like that AGRA does?

You like to hear what's going on – Hues is valued the highest of AGRA services, with the website and eHues also rated well. You also value AGRA educational events, and the opportunity to exhibit your art in seasonal exhibitions.



What do you want AGRA to do for you?

Respondents perceived gallery exhibitions and sales, and competitions and awards, as the most valuable services that AGRA offers to artists.

UPDATING AGRA'S CONSTITUTION

Your Council has been working hard on drafting revisions to AGRA's constitution to ensure that it reflects AGRA's current objects and activities. In particular, we have included as a new object the promotion of realist art in all its varied forms. We consider this an important addition especially as the world changes and different genres of art become popular over time.

We have also refined and simplified our other objects and we encourage members to view and comment on these changes. The draft constitution will be available from 25 July 2015 in hard copy at the AGRA office and in soft copy on AGRA's website. Members are requested

to provide comments on the proposed changes in writing and will be given a period of 30 days to do so.

Another key change is the introduction of an additional category of membership. Your Council hopes to encourage students to join AGRA by introducing a new Student Membership. The draft revisions also add clarity to the other classes of membership and remove the 18 year age limit that currently applies.

The modifications include other changes aimed at reducing compliance costs and introducing flexibility for AGRA to grow. For example, the modifications introduce provisions to assist AGRA to

gain status as a designated gift recipient should it choose to do so in the future. The modifications also add clarity in other areas, including the term of office for office bearers and the roles of office bearers.

Your Council has undertaken this task in the best interests of AGRA and with the aim of ensuring AGRA's continued success and future growth. From day to day, members are unlikely to notice any significant change in the way AGRA operates. Your Council intends to put the Constitution to a vote at the annual general meeting on 16 November 2015.

DRAWING AWARD FINALISTS

In response to a request from Maxine Wade for publication of the finalists selected for the 2015 Kenneth Jack Memorial Drawing Award, here they are:

Ros Jennings, *From little things*

Geoff Sargeant AGRAF, *Opera buffs - a question of scale*

Danielle Robertson, *Mr Bennett*

Murali Surya, *Broken Identity*

Peter Foster, *Embrace*

Trish Bourke, *Xanthorrhoea*

Danielle Robertson, *Graham*

Roz McQuillan, *Landscape, Port Fairy*

Alan Rawady AGRA, *Washed Ashore (second placed)*

Pete Marshall AGRA, *Cosmic Reflections*

Yelena Kolotusha, *Loyal companion*

Moira Laidlaw, *The deaf girl*

Robert Knight AGRAF, *Tranquil lilies*

Pauline John, *Sweet dreams*

Gail Higgins, *Silverback*

Patricia Galli, *A timely view*

Maxine Wade AGRA, *Rusty still life*

Patricia Galli, *Winter meandering*

Chris McClelland AGRAF, *The Hunter's Five (winner)*

Danielle Robertson, *A moment's peace*

Marion Cowdell, *Beach pleasures*

Congratulations to all.

View the [gallery of finalist and encouragement awards](#) on the AGRA website.

ECHUCA COMMEMORATES ANZAC

Echuca Moama Artists recently held a *Memories of Anzac* exhibition at the Alton Gallery in Echuca.

A variety of works were presented accompanied by a thought-provoking display of war memorabilia.

The winning painting, *An Anzac and a Gentleman* by Melbourne artist Jon Lam, is painted with oil on hessian. *Remembrance*, a detailed pencil work by John Stevens depicting his family's

service medals, received a highly commended award.

The judges, all ex-servicemen, said they were very moved by the artworks, which depicted both the tragedy of war and some of the Aussie humour.

Other paintings in the exhibition included *Anzac Biscuits* by Maryann Jenkins (acrylic), *Beersheeba* an oil by Raymond Hill, and a contemporary poppy design by Val Hill.

Maryann Jenkins



An Anzac and a Gentleman by Jon Lam



Poppies by Val Hill



Anzac Biscuits by Maryann Jenkins



Remembrance by John Stevens

Deadlines for September/October issue of Hues:

Articles and news:

31 August

Email: nwilkinson@ozemail.com.au

0400 612 448, Nola Wilkinson

Advertising:

31 August

Email: agrahuesmagazine@gmail.com

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MEMBER NEWS

VALE

Noel Connard, AGRA Member 197, passed away in December 2014 on his 103 birthday.

Audrey Snell, his wife, is AGRA member 75, and a former member of the Twenty Melbourne Painters. Both have been long term members of AGRA, with a long shared history of painting.

Our sympathies are with Audrey in her loss.

VALE

Chris Herman's mother, Betty Head passed away on Monday 11 May.

Her friends at AGRA offer thoughts and prayers to Chris and her family.

VALE

Our sincere sympathies to Colin Peel, his wife Cheryl, their son Scott and his wife Kristen, on the loss of Scott and Kristen's newborn daughter Sienna Grace early on 22 May.

You are in our thoughts and prayers at this very sad time.

VALE

Lorraine Wigraff has lost her husband Ray, after a long illness

Our sincere condolences to Lorraine and her family.

Welcome to new members

June Stahle (Associate)
Richard Impey (Associate)
Charles Colman (Full)
Peter Edgeley (Full)
Cynthia Venn (Full)
Jan Briggs (Full)
David Wells (Full)

Honorary members

Judith Deane
Charles McCubbin (dec'd)
Annemieke Mein OAM

Life members

Kathlyn Ballard OAM (dec'd)
Thel Cardwell AGRA
Sir William Dargie (dec'd)
Pat Delanty AGRA
Paul Fitzgerald AM AGRA
Carol Harrison AGRA
Brenda Innes
Kenneth Jack AM (dec'd)
Colin Johnson AGRA
Lyn Mellady AGRAF
Alan Rawady AGRA
Neil Straub AGRA
Ted Wynter AGRA

ON PATRONAGE AND ARTS FUNDING



© Banksy

A letter from Annee Kelly

I went this afternoon to see a film called *The Impressionists and the man who made them*. It allowed me to see great artworks displayed in Paris, in the Musee du Luxembourg, in London National Gallery and in the States, Philadelphia Museum of Art – without the travelling! These works were by Manet, Monet, Renoir, Pissarro, Sisley, Degas, Morisot, Cezanne and others.

But what was really interesting was the fact that these artists would have died in poverty and ignominy had an art dealer and collector, Paul Durand-Ruel, not bought their work and exhibited them in the States. In America the works were admired and collected, unlike the reaction they had received in Paris, where they were ridiculed and criticised.

We all need a Paul Durand-Ruel don't we?

Annee Kelly

Annee's letter raises the ongoing need for active support of the arts.

In Australia, government has played a role in patronage of the arts through public funding. The recent Federal Budget signalled changes in this area, and [The Conversation](#) has run a number of interesting opinion articles on arts funding recently. Here is an excerpt from an article by Jason Potts, writing about a report from NESTA, an innovation research specialist organisation, on how the arts might benefit from R&D, accelerators, and crowd-funding.

Accelerators

One of the more intriguing suggestions in the report is the use of accelerators. Accelerators first emerged in the tech sector as a complement to venture funding – a famous one is Y Combinator, which developed companies such as Airbnb – but have recently migrated to social investment too.

An accelerator is basically an organisation that specialises in launching and developing new organisations – by concentrating on the problem of new groups trying to do new things by pairing this with highly incentivised and intensive expert and peer feedback.

Accelerators work – and may be one of the great institutional innovations of the early 21st century. But they barely exist in the arts economy. This cannot remain so.

In the tech sector accelerators were a product of demand – young inexperienced new businesses, with venture capital riding on them, desperately needed these “finishing schools” – and the market provided. The situation in social investment was similarly driven by a strong demand to cut through by employing best practice organisational technologies. And again, it worked.

Arts economy accelerators will similarly need to be demand driven. In the tech sector venture capital push and competitive entrepreneurial pull created the pressure. Neither of these forces is strong in the arts economy.

But there are examples. The fashion reality TV show Project Runway, for instance, is in essence an accelerator. Some creative thinking will be required here, but the NESTA report provides some useful illustrations.

Dr Jason Potts is Professor of Economics at RMIT University. His article was published on 4 September 2014 in [The Conversation](#).

Read the full article at [Arts venture capitalism - why demand drives better outcomes](#).

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AGRA Galleries

Gallery hours

Wednesday– Friday 10:00 am – 4:00 pm

Saturday – Sunday 1:00 pm – 4:30 pm

Gallery manager: Kath McCann

Phone: (03) 9882 5859

Email: Office@agra.org.au

Guild House
Registered office
1 Inglesby Road, Camberwell

PO Box 1228 Camberwell Retail 3124

AGRA Galleries are open to the public and promote realist art to the wider community. Members are able to exhibit work in general hangings (30% commission payable on sale) on a monthly basis.

AGRA holds four seasonal exhibitions, and four on-line exhibitions during the year. All full members are able to exhibit in these exhibitions on payment of entry fee and 30% commission on sales.

These exhibitions award prizes, and winners qualify for the Awards Exhibition in October. Other special exhibitions held during the year include the Drawing, President's Challenge and the Medallion Exhibitions. Members may hire rooms at Guild House for solo exhibitions.

The exhibitions change fortnightly.

AGRA has refreshment facilities, and provides a place to meet with other artists, exchange ideas and catch up with friends. Many people use AGRA as a stopping off point in town, before heading home to the country. There is always plenty to catch up on. You are assured of a warm welcome.

Objectives

To foster and support tenets of the Realist, Traditionalist and Representational schools of art in Australia.

To form a bond of union between artists and to provide a medium through which their opinions may be ascertained and expressed.

To represent artists in their relations with the community, and with associations of persons in the community and organs of government.

To afford assistance to artists in their practice by the provisions of services and facilities of all kinds, including, where appropriate, services and facilities for which fees may be charged.

To foster and advance the education of all kinds for artists and for persons wishing to become artists, and to encourage young artists. To promote and administer or assist in the administration of insurance schemes and retirement schemes or provident funds for artists and in appropriate circumstances to render assistance to aged indigent artists.

To perform generally such other functions and to carry out such other activities as may advance or protect the interests of artists or as may be useful or beneficial to them or to the community in relation to the conduct of their practice and to the performance of their functions and in their relationships between themselves and with the community and to deal with all other matters generally affecting the interests of artists.

To raise money by all lawful means and to solicit, receive and enlist financial and other aid from individuals, trust companies, corporations, firms associations, societies, institutions and other organisations or authorities, and from government departments and public bodies and to conduct fund raising campaigns for the purpose of furthering the objects of the Guild.

To promote social interaction amongst members and persons interested in the objects of the Guild. To co-operate and correspond with other bodies having like objectives.

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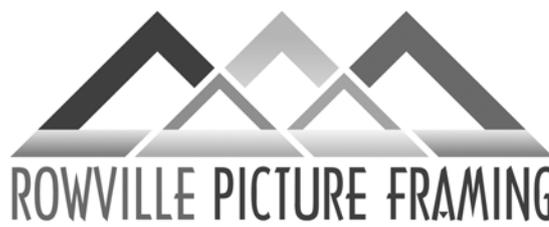
Ehues editor (online)

Jan Lowe ehues.agra@gmail.com

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	Alan Close	9803 6469
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	Wendy-Jane Sheppard	9735 5691 wjsart@arcom.com.au www.wendyjanesheppard.com
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	Pamela Pretty AGRA	0419 323 923, 9874 2297 pamela.pretty3@gmail.com www.pamelapretty.com
Beginners Pastel and Drawing Classes	Patricia Galli	0412 161 170 trishg10@hotmail.com
Pastel or oil classes Tuesday, morning and afternoon in Mt Eliza	Lyn Mellady AGRAF	0397874269, 0405654110 lynm@mellady.com www.mellady.com
Demonstrations, classes and workshops in oils	Eleanor Griffiths	9885 4988 www.eleanorgriffiths.com
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	Vivi Palegeorge AGRA	0408 364 084 vivipalegeorge@gmail.com
	Alan Rawady AGRA	9836 3131, 0411 637598 alpalart@optusnet.com.au
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AGRA SPONSORS



HAMPTON ART SUPPLIES

CALENDAR

JULY		
Wednesday 1		Opening, AGRA Winter Exhibition, 7:00 pm
Sunday 12		Closing and pick-up, AGRA Winter Exhibition
Wednesday 15		Diana Edwards Exhibition
Sunday 19		Diana Edwards Exhibition formal opening, 2:00 pm
Thursday 23		Art appraisal evening with Colin Johnson AGRA at AGRA Galleries, 7:00 pm–9:00 pm
Wednesday 29		AGRA Medallion Exhibition: Barbara Beasley-Southgate AGRAF and Alan Rawady AGRA
AUGUST		
Sunday 2		Artists in the round, 1:00 pm–4:00 pm Camberwell Uniting Church, 314 Camberwell Road
AUGUST		
Sunday 16		Medallion Exhibition closes
Sunday 16		Julie Goldspink AGRA, Watercolour on Yupo workshop, 10:00 am – 4:00 pm, Senior Art Studio, 1310 Malvern Rd, Malvern
Sunday 23		ASMA (Australian Society of Miniature Art) Exhibition Opening, 2:00 pm
Sunday 30		ASMA Exhibition closes
SEPTEMBER		
Wednesday 2		Pastel Society (PSVA) Exhibition Opening, 7:00 pm

Wednesday 9		Entries close AGRA Spring Exhibition
Sunday 13		PSVA Exhibition closes
Wednesday 16		AGRA Spring Exhibition Opening, 7:00 pm
Saturday 26		Grand Final Day AGRA closed
Wednesday 30		Wildlife Art Society of Australia (WASA) Exhibition opens
OCTOBER		
Sunday 11		WASA Exhibition closes
Wednesday 14		Dick Johnson Exhibition opens
Sunday 18		Maxine Wade AGRA, Pen and wash workshop, 10:00 am – 4:00 pm
Sunday 20		Dick Johnson Exhibition closes
NOVEMBER		
Wednesday 11		Australian Art Excellence Award (AAEA) Exhibition Opening, 7:00 pm
Mon 16		AGRA AGM
Wednesday 25		Entries close AGRA Unframed Exhibition
Sunday 29		AAEA Closes
DECEMBER		
Wednesday 2		AGRA Unframed Painting Sale opens
Sunday 6		AGRA Christmas Party at 1:00 pm
Sunday 13		AGRA closes

Key to symbols



Exhibition opens



Workshop, demonstration or teaching event

Promoting our artists

Are you an AGRA member, exhibiting in another gallery?

If you'd like your exhibition promoted in the next issue of Hues, please send the editor by 31 August:

- dates of exhibition
- venue
- images of your work

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Venue: Glen Eira City Council Gallery, Cnr. Glen Eira and Hawthorn Roads, Caulfield

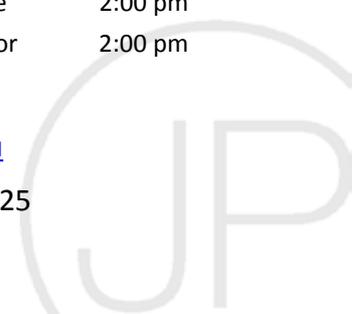
Art Talks at the Gallery

Wednesday 15th July	Ross Paterson	11:00 am	Saturday 25th July	Clive Sinclair	2:00 pm
Thursday 16th July	Stephen Doyle	2:00 pm	Sunday 26th July	Peter Smales	2:00 pm
Friday 17th July	Bill Caldwell	2:00 pm	Thursday 30th July	Amanda Hyatt	2:00 pm
Saturday 18th July	Julian Bruere	2:00 pm	Friday 31st July	Maxwell Wilks	2:00 pm
Sunday 19th July	Herman Pekel	2:00 pm	Saturday 1st August	Julian Bruere	2:00 pm
Thursday 23rd July	Paul McDonald Smith	2:00 pm	Sunday 2nd August	David K Taylor	2:00 pm
Friday 24th July	Greg Allen	2:00 pm			

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