



# GECAG News

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*Welcome to our new look  
 Newsletter for 2020*

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## Save the dates!

### Term Three

13th July – 11th September  
 (9 week term)

### Children's Saturday Classes

18th July – 29th August  
 (7 week term)

## From the President:

Dear GECAG members,

Welcome to the end of Term One edition of our newsletter.

A significant number of members had already paid their Term Two fees when our committee unanimously voted to cancel the final week of Term One and suspend classes for Term Two due to the COVID-19 outbreak. Our treasurer, Barbara Lockley has transferred these fees to Term Three. Be assured that no one will lose their class place and everyone will be notified when class bookings open once again.

A few members have offered to transfer their Term Two fees towards covering our tutors' fees, which is very generous of them. The committee agreed that our tutors deserve our support and should continue to be paid, in recognition of their loyalty and the integral role they play in the ongoing success of our group.

We have a thriving art group of approximately one hundred and twenty members, whose creativity as individuals will not be diminished by a hiatus in our group activities. Our tutors have already made arrangements to stay in touch with their students, to provide exercises and to give feedback. Our secretary Dianne will continue to keep you informed. I encourage you to pass on to her any suggestions, photos or links to art resources by emailing: [gecaginc@gmail.com](mailto:gecaginc@gmail.com) - let's stay connected and support each other.

May you stay safe and find solace in your artwork.

*Julie Williams*

## Our Cancelled Art Shows 2020



I would like to acknowledge all those who worked so diligently on preparations for our participation in the International Flower and Garden Show and on the organisation of our Perspectives exhibition. My Co Art Show Coordinator Margarita Riaikenen and I had completed preparations for the former and for the latter, I was finalising the catalogue and lists for our judge Ted Dansey. To have the shows cancelled at the eleventh hour after so much work, added to our disappointment. Similarly, it was dispiriting for our members who had worked hard to produce artwork to exhibit and were anticipating the possibility of winning a prize or making a sale.

I would like to extend a huge thank you to Margarita and Dianne Posthuma for all of the time you devoted. Thank you to Kay Everson for organising the delivery van for the Garden Show and thank you Danielle Robertson and Jack Meyer for sourcing the prize sponsors for Perspectives. Barbara Lockley was very much involved with the preparations, as we were using Trybooking for the first time for the entries. Thank you for your patience and we appreciate the extra work you then had in having to refund our member's entry fees.

All of the children had paintings entered into the art show, so I would like to thank their tutor, Sandra Marasco for her commitment to her students. Finally, thank you to all those who entered work and had volunteered their time to mind the exhibitions.

Although our exhibitions for this year were not to be, we can look forward to working towards successful exhibitions in 2021.

*Julie Williams*

### Children's Art

All the beautiful art work that the children have worked hard on from the three classes have been photographed and we have included them for you to view in the newsletter.....

**Thank you** to **AmaLocal**, who for the last few years have provided their delivery van to deliver paintings to the Melbourne International Flower and Garden Show. **AmaLocal** delivers local Bayside farm produce directly to your door each week. <https://www.amalocal.com.au/>

## Artist's Profile 2020

**MAXINE WADE**  
(B.Ed Arts Dip.Ed)



**Maxine Wade** has always had an interest in creativity and trained as an Art teacher at Melbourne University, going on to teach in a variety of secondary colleges for 27 years. After operating a picture framing business for 5 years, she now tutors adults in watercolour, drawing, and life drawing at several art societies in Melbourne.

Maxine was a long serving member of The Australian Guild of Realist Artists (AGRA) for 18 years (2 of those serving as Professional Development Officer). She is a member of the Watercolour Society of Victoria for 18 years & The Victorian Artists' Society. Maxine has won many awards for her work, including **Commended** at the Watercolour Society of Australia (Kenneth Jack Memorial Award Exhibition 2010) and **Best Watercolour** at the 2009 Castlemaine Art Show, with her work being held in both public & private collections.

Maxine has held many solo and joint exhibitions over 35 years and is **currently tutoring** at the Victorian Artists' Society (watercolour), the Brighton Art Society (watercolour), the Glen Eira Cheltenham Art Group (watercolour), the McClelland Guild of Artists (life drawing) and the Malvern Artists' Society (watercolour). Maxine was **Artist in Residence** at Camberwell Grammar School. She has written several articles on her work for the Australian Artist magazine & has judged many art shows. In 2016, she was invited to be a Guest Demonstrator at the **Camberwell Rotary Art Show** and in 2017 was chosen to enter the **Artist of the Year Award at the Victorian Artists' Society**. Maxine held a very successful Solo exhibition at Beaumaris Art Group, Melbourne, in 2018. Her next upcoming exhibition is a group show of life drawings at Malvern Artists' Society (8<sup>th</sup>, 9<sup>th</sup> & 10<sup>th</sup> May 2020) followed by her **SOLO PAINTING EXHIBITION** at Victorian Artists' Society in the Members' Gallery (month of AUGUST 2020).

Maxine lives in Melbourne and facilitates workshops and demonstrates at many Melbourne and regional art societies, in addition to teaching her regular term classes. In July 2012, she held a very successful solo show in Chewton. In 2011, she inaugurated her "**paintED. Tours**" to Italy, then to France in 2013, Italy in 2015, and again in 2017. Her Norfolk Island painting tour was in April 2016. **Her most recent tour to FRANCE (Nice and Aix en Provence) in September 2019 was again, a very successful tour, a highlight being a visit to Paul Cezanne's studio in Aix.**

*"My first love will always be watercolour, and I have been influenced by many great artists in this medium. Its beauty and fluidity, with all its surprises – never fails to delight me - though it is a medium full of challenges. I work in a wide range of subjects including figures, boats, landscapes, still life, portraits, street scenes, interiors and animals. Most recently I have been combining other media with watercolour...inks, gouache and charcoal to explore further textural effects."* Maxine

website: [www.maxinewade.com](http://www.maxinewade.com) / mob:0400835057/email:maxinewade8@msn.com





" Works Maxine has done since we shut down"

**Maxine tutors our Tuesday 'Watercolour' class.**

1. Carousel horses in charcoal and watercolour, based on a turn of the century one I found in Nice whilst on tour with my paintED students last September (and yes - we had a ride on it!)
2. Italian puppets in a Venice window (from 2017 tour)... I had already painted the puppets last year, but on a white background. I have now added a wet in wet background in very dark values - to pop out and give clarity to the shapes. I also strengthened the darks on the puppets and the clothing, with small touches of red repeated here and there.
3. Watercolour portrait of a model, which I drew in charcoal from several angles, at a workshop at Brighton Art Society over the January term break this year. It's a full sheet painting.

## A note from the Treasurer

Following our recent changeover to using Try Booking for managing our fees, I would like to report that the results have been magnificent.

Manual processing of payments, writing receipts, keeping track of income and expenditure, banking, along with balancing books and providing monthly reports is a time-consuming process. With the introduction of Try Booking, most of my tasks are now automatic and what is left – payments, bookkeeping, month-end statements, etc. – takes very little of my time, meaning that I now have more time for other things, including volunteering for other roles within the art group.

A very small number of people have continued to use the traditional payment methods, cash, cheque or eft, due to their discomfort with modern technology. This is still a win for me because processing these payments through Try Booking takes only a few moments.

As a result of the current outbreak of coronavirus, I have had to do a huge number of refunds for the Flower and Garden Show and for Perspectives, as well as some of the class fees for term 2. If I had done all of this manually, it would have been an onerous and complex task and mistakes would have been inevitable. Using Try Booking made it a very quick and easy process with no errors.

So, I want to shout out a huge thank you to all our members who have so enthusiastically embraced this change, as well as to Julie Williams, our President, who raised the idea with the committee in the first place. I feel that I am a part of a united and progressive team that is looking out for one another, as well as the whole art group.

Barbara Lockley (Treasurer)

### Watercolour workshop with Yesim Gozukara

By Barbara Lockley

In January, we were treated to a workshop by watercolourist, Yesim Gozukara, an artist with a unique style that she has developed over many years of experimentation. With a full-time job as a food scientist, a lust for travel and a family, she has only a small amount of time in which to paint so her process involves doing everything in a single session, as far as possible, which means very little time spent waiting for layers to dry and requires an immediate response to what is happening on the page. Her uniqueness stems from her exploitation of the granulating properties of watercolour using granulation medium and granulating watercolour paint. The results are spontaneous and joyful compositions, each one different because there is very little predictability or control.

We began with a simple waterfall which would give us an idea of how much medium and water we need to use, how to turn the board in order to encourage further granulation and mainly how to allow things to happen without interfering too much. On the left is Yesim's demonstration, taking only a few minutes to produce these incredible and beautiful flows down the page.



Our second painting was of a mountain scene with light reflecting off the snowy slopes and forests of trees in the front. To the right is Yesim's light-filled example. This also shows the Perspex board on which she works, keeping it all soaking wet so that the paper sticks to the board and no tape or other fixing is required.

We ended the day with a rocky formation with trees and grass roots, stones and earth. eartre



On the left is my humble version of the snowy mountain scene, demonstrating how different the result is, depending on who is directing the paint. Doing three paintings in a single day meant that we had to keep moving and there was no time for a lunch break, so our time was very well spent.

Not only did we learn to use the granulation effects to produce roots and grasses and amazingly complex organic shapes, something that is impossible to do so effectively with a brush, but we also learned to use different ways of applying paint and medium – spraying, stamping, gently moving with a brush or a palette knife, removing paint in different ways to give different effects, using a tissue to form hard edges and preserve the white of the paper, and much more.

Yesim is an enthusiastic fountain of knowledge and very generous in sharing her unique methods, ones she has spent a lifetime discovering and developing for herself. I hope we will bring her back for a follow-up workshop because I feel she still has so much more to teach. One day is simply not enough.

For some samples of Yesim's amazing work, take a look at

<https://www.yesimgozukara.com>



<b>PRESIDENT</b>	<b>Julie Williams</b>
<b>VICE PRESIDENT</b>	<b>Jack Meyer</b>
<b>TREASURER</b>	<b>Barbara Lockley</b>
<b>ASSISTANT TREASURER</b>	<b>Sten Silavecky</b>
<b>SECRETARY/CLASS CO-ORDINATOR</b>	<b>Dianne Posthuma</b>
<b>NEWSLETTER EDITOR</b>	<b>Kay Everson/ Dianne Posthuma</b>
<b>ART SHOW CO-ORDINATOR</b>	<b>Margarita Riaikkenen</b>
<b>ART SHOW CO-ORDINATOR</b>	<b>Julie Williams</b>
<b>WORKSHOP/DEMO CO-ORDINATOR</b>	<b>Danielle Robertson</b>
<b>MOORLEIGH VILLAGE REPRESENTATIVE</b>	<b>Jack Meyer</b>
<b>WEBSITE</b>	<b>Isabelle McKenzie</b>
<b>GENERAL COMMITTEE MEMBERS</b>	<b>Raelene McFarlane Rae Zilberman Imogen Williams Jan Gooding Ken Dowling</b>

## OUR 2020 GECAG COMMITTEE

This is a list of all the positions and the people who make up the GECAG Committee for 2020.

This year our committee members have all been put to the test in having to make some important and difficult decisions on behalf of the group. We have all worked together for the best outcome to support our members and tutors.

Term two classes had to be cancelled and the committee will meet again and update you on any changes to further class dates following our next meeting.

The committee meets once a month and members are welcome to come to any of our meetings. If you are interested in coming along, just email Dianne via [gecaginc@gmail.com](mailto:gecaginc@gmail.com)

## Local Treasure at the Local Framing Studio

by Julie Williams

On the 12<sup>th</sup> of March I attended the fabulous opening night of the above named exhibition, put together by Cathie Jordan, the proprietor from the Local Framing Studio in Highett. Her high ceilinged and light filled picture framing studio provided an ideal backdrop to the paintings, screen prints, etchings and glass objects produced by artists from the area, who included Alex Sugar, Poppi O'Connor, Bill Walls, Katrina Herrera, Jamie Osborne, Patrick Wong and the late John Madsen.

Cathie is an active supporter of local artists as exemplified by this exhibition and her consistent prize sponsorship of our annual art show. I can vouch that she provides expert framing advice and guidance. Her business is situated at 4/290 Wickham Road, just a six minute drive from our Moorleigh Community Village studio.



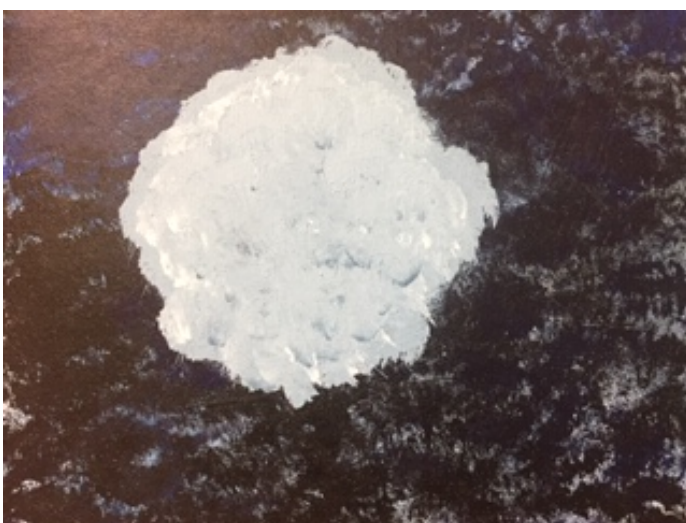
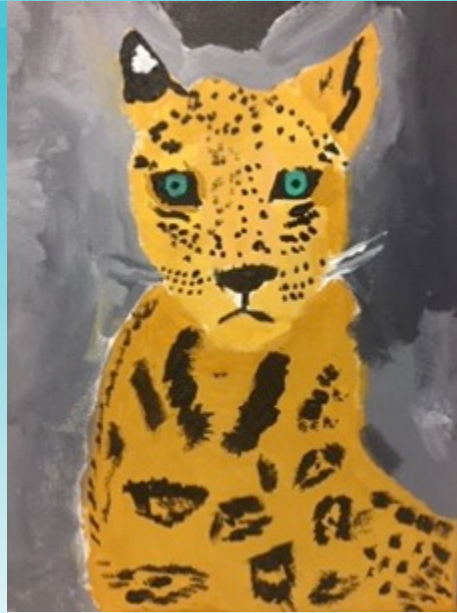
Stylish GECAG members Annette and Sam Bando at the opening

## CHILDREN'S ART WALL



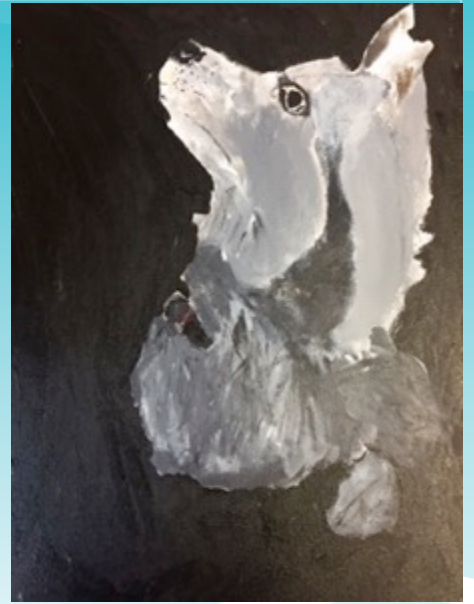


## CHILDREN'S ART WALL





## CHILDREN'S ART WALL





## CHILDREN'S ART WALL



### CHILDREN'S ART

THANK YOU TO ALL THE CHILDREN IN ALL THREE CLASSES FOR YOUR BEAUTIFUL PAINTINGS. THEY LOOK AMAZING AND VERY COLOURFUL.

A HUGE THANK YOU TO SANDRA, FOR PREPARING ALL THE CHILDREN'S WORK FOR THE ART SHOW.

EVEN IF THEY CANNOT BE SHOWN THIS YEAR AT THE GALLERY, WE HOPE THAT YOU WILL ALL ENJOY SEEING THEM IN THE NEWSLETTER AND ON RETURN TO CLASSES AT THE STUDIO.





## Artist's Profile

### About VICKI McINNES



I have always lived in Melbourne. I grew up in Alphington, in the house my parents built not far from the home and studio of my grandparents who were both painters. WB McInnes won the first Archibald portrait prize in 1921 and won it a further six times. My grandmother, Violet McInnes, began a successful career as a photographer and later as a highly regarded flower painter. All this along with six children!

While my grandfather died long before I was born (he died in 1939, aged 50) his paintings were on the walls at home, and were a familiar presence. My grandmother was painting and exhibiting her work well into her seventies – at The Victorian Artists' Society, and Malvern Artists' Society. She also had a strong opinion about life as an artist: her children were told that as a career, art is too risky. That advice was passed on to her grandchildren as well.

While I had always felt compelled to draw and paint (and enjoyed the process) on finishing school, I completed a Bachelor of Arts at Melbourne University with no art subjects...

As a recent graduate I began work at Myer in their Graduate Trainee program, and stayed for a decade, finishing as a Senior Fashion Buyer. I had a baby daughter, and found I didn't have enough hours in any day for family and the requirements of Australia's biggest department store as well.

While continuing to work in the fashion industry over the next few years, I took on a couple of projects as a Decorative Artist (that is, a designer and painter of decorative paintwork such as stencils, painted furniture and trompe l'oeil murals) with a friend who was an interior designer.

Now with two small children, the decorative painting could be scheduled around their school and holiday times. I found myself enjoying working up ladders, up on scaffolding, down on the floor, in homes, restaurants and boutiques. Exactly the sort of thing my grandmother had warned me against!

As decorative painting developed as a strong trend in the nineties, I held workshops to teach the how-to's of gilding, finishes such as marbling and woodgrain, and stencil design and cutting. In the early 2000's I felt it was time to spend less time up ladders...

*(Continued next page.....)*



Violet and William B McInnes at the time of their studies at the National Gallery School c.1910

*(Vicki McInnes – Profile continued)*

A friend was going to oil painting classes at Montsalvat in Eltham, and I decided to enrol. Studying the Tonalist approach to painting was demanding and engaging, as Don James taught in the traditional style: requiring his students to work to the best of their abilities with firm and fair discipline.

In this classic approach to painting, there is no preliminary drawing and work is always directly from the subject. From the outset, light and dark are the artist's priority, and the work is handled as a picture rather than a set of separate items or spaces. At Montsalvat, we worked in a darkened studio, with strategic lighting for subjects and easels. Don gave us clear instruction and was quick to question our efforts, to challenge, to remind, and every now and then, to praise.

I hear his voice at my shoulder as I paint, and many of my teaching strategies are his. I first exhibited at The Victorian Artists' Society in 2009, and am now a Signatory Member. After joining the Guild of Realist Artists in 2010, I was awarded their Medallion for best artist in 2012. This was followed with a solo exhibition at the Guild gallery. That was the first time I had shown a collection of my work, and it was confronting and exciting.

Around this time I agreed to teach a class on Mondays. I can still remember saying "Sure, I can do that!" and I continue to enjoy seeing the talent so many of you have put aside while life got in the way, coming out as you develop your skills and confidence.

*Vicki McInnes*

**Vicki is the tutor of our Friday class – 'The Art of Painting Oils & Acrylics'**





## To Autumn

Season of mists and mellow fruitfulness,  
Close bosom-friend of the maturing sun;  
Conspiring with him how to load and bless  
With fruit the vines that round the thatch-eaves  
run;  
To bend with apples the moss'd cottage-trees,  
And fill all fruit with ripeness to the core;  
To swell the gourd, and plump the hazel shells  
With a sweet kernel; to set budding more,  
And still more, later flowers for the bees,  
Until they think warm days will never cease,  
For Summer has o'er-brimm'd their clammy cells.

Who hath not seen thee oft amid thy store?  
Sometimes whoever seeks abroad may find  
Thee sitting careless on a granary floor,  
Thy hair soft-lifted by the winnowing wind;  
Or on a half-reap'd furrow sound asleep,  
Drows'd with the fume of poppies, while thy hook  
Spare the next swath and all its twin'd flowers:  
And sometimes like a gleaner thou dost keep  
Steady thy laden head across a brook;  
Or by a cyder-press, with patient look,  
Thou watchest the last oozings hours by hours.

Where are the songs of Spring? Ay, where are  
they?

Think not of them, thou hast thy music too,—  
While barr'd clouds bloom the soft-dying day,  
And touch the stubble-plains with rosy hue;  
Then in a wailful choir the small gnats mourn  
Among the river shallows, borne aloft  
Or sinking as the light wind lives or dies;  
And full-grown lambs loud bleat from hilly bourn;  
Hedge-cricket sing; and now with treble soft  
The red-breast whistles from a garden-croft;  
And gathering swallows twitter in the skies.

**John Keats**

## POEMS for inspiration

### FOG

CARL SANDBURG

The fog comes on little cat feet.  
It sits looking over harbor and city on silent  
haunches  
and then moves on.



Emily C, age: 12, Year: 8, Selwyn House School, Christchurch



PLEASE SUPPORT OUR WONDERFUL SPONSORS FOR THEIR ONGOING SPONSORSHIP OF OUR ART EXHIBITIONS AND THEIR SUPPORT OF OUR ART GROUP

***Nick Staikos - Member for Bentleigh***

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