

hdg-artists SHERWOOD

UPDATE

**VOLUME 27, ISSUE 3a
JUNE-JULY 2022.**

www.hdg-artists.com

HI ALL ... here is an update about the things that have happened in the studio.

Check out the up and coming WORKSHOPS and come along to any of the WEEKLY WORKSHOPS.

HDG-ARTISTS SPECIAL ... MINI EXHIBITIONS NOW SHOWING IN THE STUDIO

JULY 1 – AUGUST 5 ...

**“BLACK & WHITE” HALF DOZEN ...
ALLEN, BLUE, DOWNES, GROH,
RAE & WOOLLEY.**

AUGUST – SEPTEMBER ...???

SEPTEMBER – OCTOBER ...???

OCTOBER – NOVEMBER ...???

NOVEMBER - DECEMBER ...

‘FROM UNDER THE BED’ ...

TUESDAY GROUP.

WHO WILL BE NEXT?

We have had some great “ANOTHER HALF DOZEN” shows and we are looking for more.

All it takes is one member to start the ball rolling and find another five members to join in. We will then have the walls alive with paintings. The calendar for booking is on the Studio notice board ... *book now!*

Please contact the Committee.

2022 WEEKLY WORKSHOPS

Contact ... Marie O’Flaherty
Workshop Coordinator...
hdg.workshops@gmail.com
Phone Marie on 0420 329 317.
37 Quarry Road, Sherwood, home of
HDG-Artists - (www.hdg-artists.com)

MONDAY Group: 10am - 1pm
(Portrait/ Life drawing).
Convenor: Wendy Stevens.
wendy_s7@hotmail.com
Mob. # 0418 821 837. \$15 / \$20

TUESDAY Group: 10am - 1pm
(Do your own Art & Still Life on
1st Tuesday of the Month).

Convenor: Lin Hives.
linhives@gmail.com
Mob. # 0403 889 711. \$5 / \$10

WEDNESDAY NIGHT:
6pm -8.30pm (Life Drawing).
Convenor: Heather Rae.

nightdrawingHDG@gmail.com
Mob. # 0478 295 739
\$10 / \$15 / \$20.

THURSDAY Group: 10am - 1pm
Portrait / Life Drawing.

Convenor: David Pagendam.
david.pagendam@live.com.au
Mob. # 0488 763 296. \$15 / \$20

FRIDAY Group: 10am to 1pm
(Life Drawing) \$15 / \$20

Convenors:
Heather Rae / Clive Watson.
heatherishbel21@gmail.com

Mob. # 0478 295 739

1st. FRIDAY OF MONTH:

1:15 to 4pm. (Model with a
difference). **Convenor: Helen
Grant-Taylor.** Register with Helen
by Monday at grnthe@gmail.com
Mob. # 0402 436 394. \$15/\$20

PLEIN AIR: Last Saturday of the
Month. 8am **Convenor: Helen
Grant-Taylor.**
Register with Helen by Monday at
grnthe@gmail.com FREE.

Proposed HDG-ARTISTS 2022 PROFESSIONAL WORKSHOPS

DRAWING ‘WOOING THE WILLOW’

Wednesday 10, August ‘22
9am – 2.30pm. \$50 / \$60.

Wendy Allen.

BOLD & BEAUTIFUL #2 (ACRYLIC).

Sat 20 & Sun 21 August ‘22
9.30am – 3.30pm. \$160 / \$180.

Don Milner.

ACRYLIC POURING #2 (DEMO).

Wednesday, 14 Sept ‘22
10am – 1pm. \$20 / \$30.

Marta Blazsak.

PORTRAIT (WITH MODEL)

Saturday, 24 Sept ‘22
1pm – 4pm. \$20 / \$30.

Peter Fung.

OIL PAINTING (Introduction).

Saturday, 15 Oct ‘22
9am – 3pm. \$60 / \$80.

Ray Coffey.

COLLAGE ‘EXPLORING TEXTURE’

Saturday, 19 Nov ‘22.
1pm – 4pm. \$35 / \$45.

Rachel Walker.

Contact ... Marie O’Flaherty

hdg.workshops@gmail.com

Workshop Coordinator...

Phone Marie on 0420 329 317.



WELCOME NEW MEMBERS!

**Sandy Dunstan and
Amanda Richter.**

ANOTHER HALF DOZEN EXHIBITION 'BLACK & WHITE'

WENDY
ALLEN

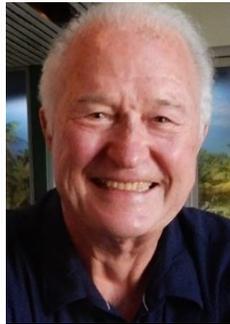
DONALD
BLUE

TREVOR
DOWNES

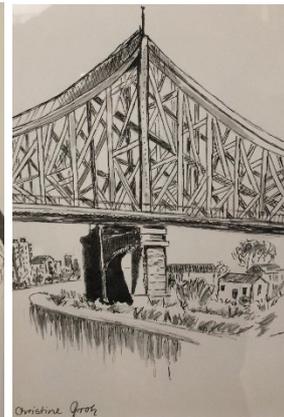
CHRISTINE
GROH

HEATHER
RAE

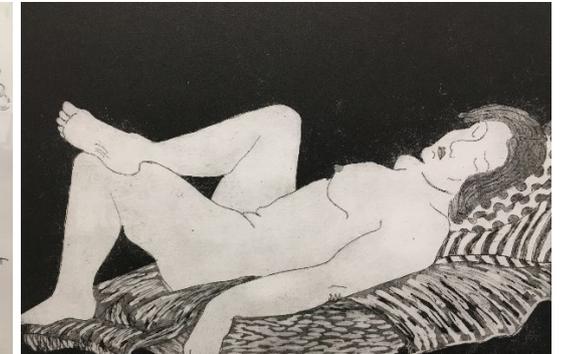
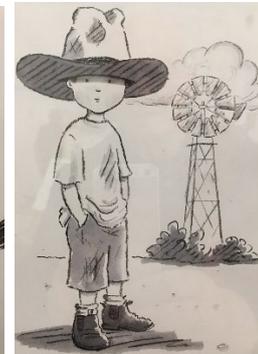
KIM
WOOLLEY

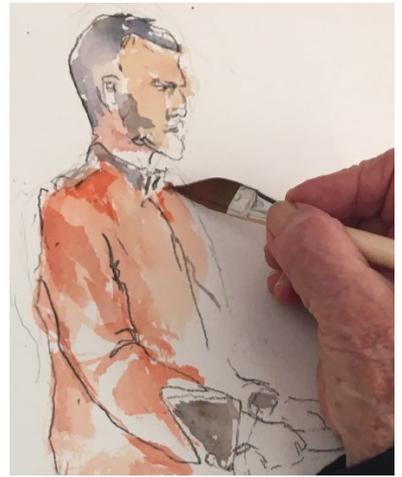
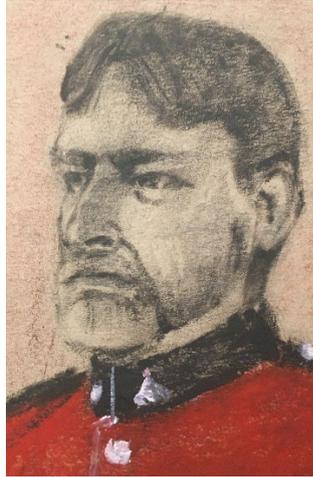
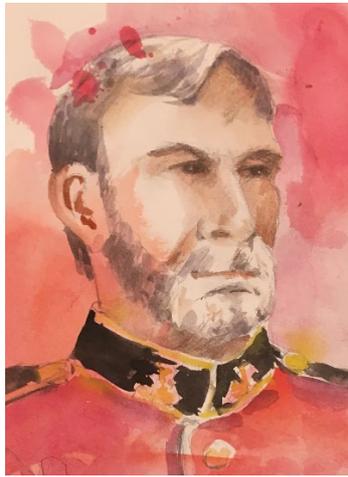


HDG-STUDIO-GALLERY, 37 QUARRY ROAD, SHERWOOD, JULY 9 to AUGUST 5, 2022.



Colourful examples from the 'BLACK & WHITE' exhibition hung on the studio walls.





Studio ... Friday pm July 1 ... model "Ray" ... work in progress.



WATERCOLOUR PENCIL WORKSHOP with DAVID PAGENDAM



We really enjoyed participating in this workshop today. The opportunity to try watercolour pencils was exciting and they were enjoyable to use. 13.07.2022. *Thank you David.*



I've heard from participants that the workshop started with a short video on how to use watercolour pencils and then David suggested that all the artists draw a circle using one. A wet paintbrush was then used to wet the edge of the circle and blend the colour inwards so that it created a 3D appearance.



After practising the technique, David then asked everyone to copy the photograph they had brought along with them and work at their own pace while he circulated and encouraged them as they worked.



Everyone felt they produced some really good works of art and felt good about the experience. *Marie O'Flaherty.*



'CHILDREN'S WORKSHOP' June 29 ... 'ANIMAL TOTEM' with Fiona Paterson.



The children thoroughly enjoyed themselves as you can see by their amazing art works.

Contact ... Marie O'Flaherty ... hdg.workshops@gmail.com Workshop Coordinator... Phone 0420 329 317.

YESTER-YEAR

A Nostalgic Trip for the Senses

I recently was involved and went to an informal opening (10 June) to a rather delightful exhibition, put together and curated by Trevor Downes from the Half Dozen Group of Artists. The exhibition was called Yester-Year and focused on six artists with whom Trevor worked with or had some connection with during his working life and artistic exploits.

These artists were also connected to the Half Dozen Group in some way. The talented six comprised Nutter Buzacott (1905-1976), Frank de Silva (1913-1981), Audrey Gibbs (1921-2015), Robyn Mountcastle (b. 1936), John Rigby (1922-2012), Frank Rowland (1912-1976).

An exhibition like this would be hard pressed to get the original artworks, so Trevor through the computer, asked members of these artists' families to forward on to him, images of their works as well as images of the artists, as well as biographies to enhance their stories.

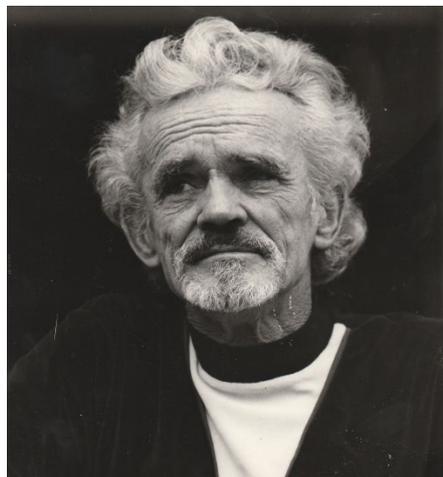
Through his computer skills, Trevor put together a wonderful digital display of each artist, showcasing their own unique talents.

Trevor worked in advertising art as well as for the Telegraph newspaper as a cadet press artist. It was in these establishments he worked with John Rigby, Frank Rowland, Robyn Mountcastle and later, Nutter Buzacott. He knew Audrey Gibbs through the Half Dozen Group, and Frank de Silva through Nutter Buzacott.

All these artists, except Robyn Mountcastle, who was much younger, served in World War II, which also enhanced their art in the years that followed.



Nutter Buzacott was an interesting figure and his work in the show dates from around 1930 using mostly printing techniques (Lino Cuts, Wood Engravings, Lithographs). Oil, Watercolours and Pen & Ink works were also shown. As Trevor also pointed out, he was a member of the Communist Party, and he also did cover illustrations for various publications such as the Proletariat Magazine in the early 1930's. There is also a portrait of him by Harold Lane (1925-2012) painted in 1965, showing him sitting cross legged and bare footed. That painting is in the collection of the State Library of Queensland.



Frank de Silva who had a hard beginning to life, showed his tenacity to keep striving to become an artist. An early cartoon done during his army years, First Issue of Bombay Bloomers (1943) showed his quirky sense of humour with an element of fun added in. Early scenes around Brisbane such as Kalinga Quarry, (1953) and Coal Loading Depot, Roma Street (1958), show images of Brisbane long gone.

His ability to recreate images from his past was evident with showing two images of Aborigines. This was not something that, someone in the mid 1960's, living in the suburbs with a young family to support, would have been common. These were memories from an earlier period.

Another was a figure grouping of men in the image, White Lady (1962). This was a crude name for metho when mixed with powdered milk. This was very common during the Depression, in which Frank had lived and when money was short, and this was an easy substitute for grog during that time.

His landscapes dominate the works on display with his monochrome image of folk enjoying themselves in Showgrounds (1974), a depiction of the Brookfield Show. One work was more contemporary than the rest, with Barrier Reef Impression No 2 (1969), shown at Frank's first Melbourne show at the Munster Arms Gallery.

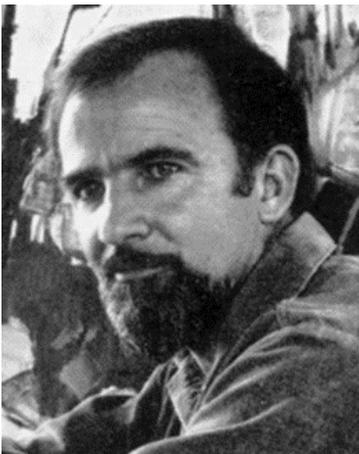


Audrey Gibbs' works also have that nostalgia about them for they often trigger a memory that resonates with the viewer. Here we have images of children wanting a balloon, or someone filling the flower vase, to well done drawings of young girls and women. It shows her incredible ability as a draughtsman. There are also two portraits of Audrey by fellow artists, Irene McKean (b. 1934) and Anna Reynolds, both from the Half Dozen Group.



Frank Rowland's works mostly focus on his time in the army, stationed at the Darling Downs and Darwin. Many of these works had been shown at the Royal Queensland Art Society in 2015 under the title Wartime Paintings by Frank Rowland.

Most of the images were painted in watercolour, showing aspects of army life, although there were images that had no connection with his army life, such as Shearing Time, Darling Downs (1942), Summer Skies, Darling Downs (1942), Chewing the Cud (1942) and Lumping Wheat Bags which were painted when Frank had some time to himself. Like Audrey's works, they remind us of a simpler time. His painting of his daughter Frances (1958) shows that portraiture was also part of his genre.



John Rigby was a well-known figure in the art scene in Queensland and his works were colourful depictions of the world in which he lived. The earliest work on display was, Italian family in North Queensland (1955). Painted in mostly browns, ochres and muddy whites, it is a simplistic image of a father, mother and child set against a stark landscape. This work

won Rigby an Italian Art Scholarship which enabled him to study and paint in Italy for 12 months.

This experience enriched his art practice and set him on the path for greater things in the decades that followed. The more tonal work he produced during the 1950's and 1960's was replaced by a more intense palette moving into the 1970's and beyond. However, The Girl's Room (1963) which won the Melrose Prize that year was an exception. Bright fauvist primary colours dominated his canvases, such as Moggill Village (1975), Nambour Country (1979), Pat HOFFIE, Decorative (1979), Promenade (1989), Sunlight and Shadow, Brampton Island (1996) and St Bees Bay, North Queensland (2003). There were also many portraits of his wife Margaret, who I say was his favourite model, as well as other portraits of Potter, Carl McConnell (1962), Jon Molvig (1959) and the Minister for Everything, Russ Hinze (1982).

Images of Rigby during his war years to him painting plein air at various locations enhanced his story.



The last of these artists is **Robyn Mountcastle**, who is still applying her craft and living in Melbourne. She forwarded on some wonderful information to this exhibition, including stunning watercolours, After Rain (1965) showing a rural landscape painted from a high perspective. This work was highly commended in the 1965 Redcliffe Art Contest and was acquired by the Redcliffe Council for their collection. Other images included Sand Mining Country III (1967), SoHo Rooftops

and Martique, France. She is also a gifted tapestry artist and has over the years worked on and produced some marvellous creations. The most impressive one, working with the Victorian Tapestry Workshop, is The Great Hall Tapestry (1988) in Parliament House in Canberra, based on a design by Arthur Boyd.

Trevor spoke of his working artistic life and anecdotes from those years, with Mark Rigby, Frances Rowland-Wregg and Myself also telling stories of our talented parents. To Trevor, a job well done, and I can see sequels and follow ups to this type of exhibition, focusing on other talented artists connected to the Half Dozen Group of Artists. It was a day of nostalgia and showed the important part these six artists played in shaping Queensland's art scene. The exhibition ran from 3 June – 1 July at the Half Dozen Studio at Sherwood.



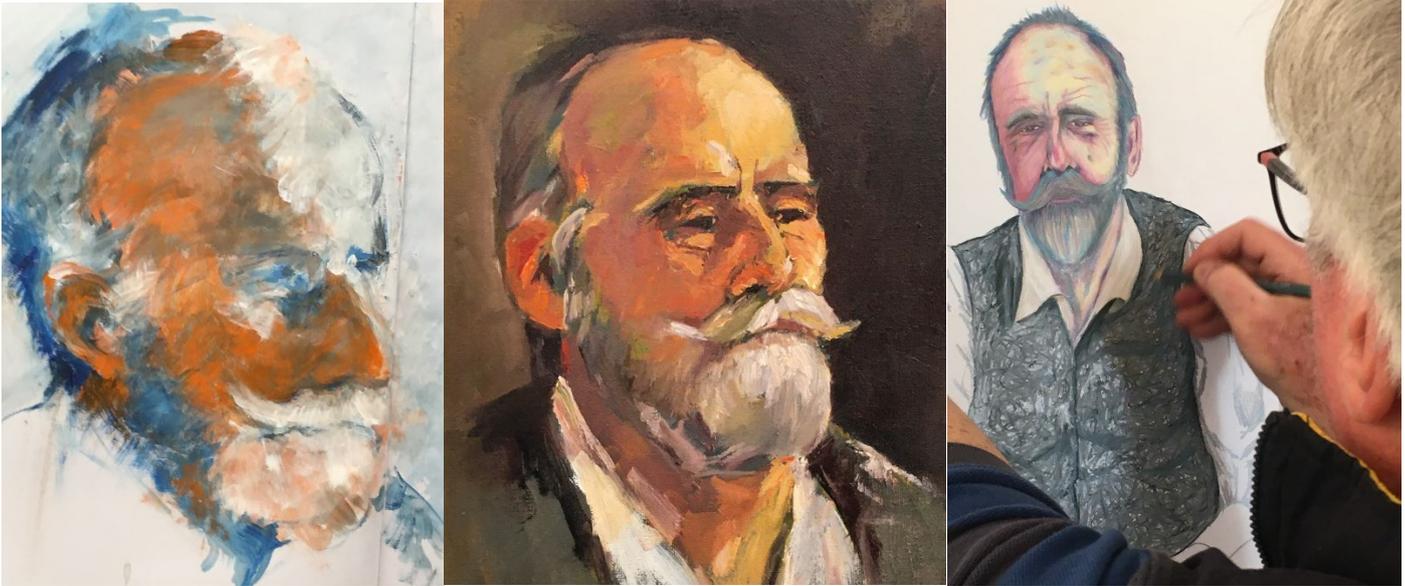
Greg de Silva: FRQAS
©Greg de Silva: June 2022



Trevor Downes, Exhibition Curator and HDG-ARTISTS Newsletter Editor.
www.hdg-artists.com



Studio ... Monday July 18 ... model "Geoff" ... work in progress.





DEREK JOHNSTON
HDG-ARTISTS MEMBER
Invites you to ...
The Western Suburbs
Clayworkers & Friends
EXHIBITION

At the other end of the park from our studio, is a band of keen practitioners of the clay arts - pottery and ceramic workers.

The Western Suburbs Clayworkers in Brisbane emerged in 2005 after a group of TAFE ceramic students from the Southbank Institute, discussed the benefits of belonging to a pottery group where members could assist and guide one another to achieve satisfying outcomes.

The Sherwood Neighbourhood Centre permitted two people to join them as volunteers and to then instigate a group for ceramic artists who have a passion for creating with clay.

Members have participated in many mini workshops, a raku firing, outings to galleries and regional pottery groups, and enjoyed the friendship and stimulation of exchanges in ideas and experiences.

2022 and beyond ...The Clayworkers continue to foster the clay arts with ongoing workshops and updates to equipment and knowledge.



Western Suburbs Clayworkers presents:



clayworkers & friends

a celebration of arts and crafts
 Mt Coot-tha Botanic Gardens Auditorium
 Friday to Sunday 12 to 14 August 2022
 Opening Friday 6 to 8 pm
 Saturday 9am to 4pm, Sunday 9am to 3pm
 Presented by the Sherwood Neighbourhood Centre



Sculpture, functional ware, ceramic art, kilns, wheels, slab roller and lots of friendly help ... come and see the exhibition.



FOR ARTS SAKE ... ARTISTS IN ACTION IN THEIR STUDIOS



I thought I should tidy up my studio ... now I know I don't have enough mess to clean up after looking at these.



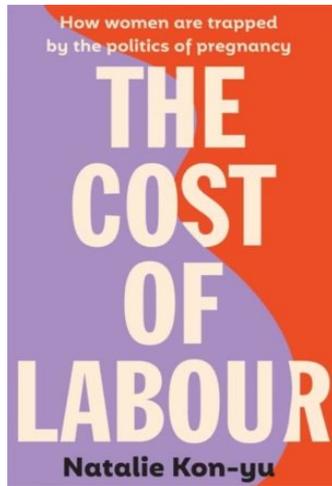
I also realise that my studio should be ten times the size ... and I am way too tidy ... how about you?



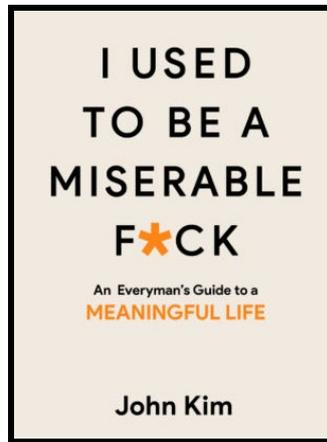
ART GALLERY OF BOOKS

I receive weekly emails from a bookstore which pictures many of the new books available. I like to study the book designs. Many covers follow tried and true design concepts and when arranged together, it becomes obvious some are winners. *The cash register is the judge.*

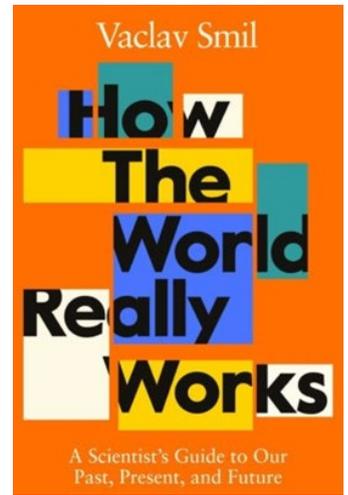
MY PICK BELOW.
PLEASE PICK YOUR THREE.
EMAIL YOUR CHOICE TO ...
hdg.newsletter@gmail.com



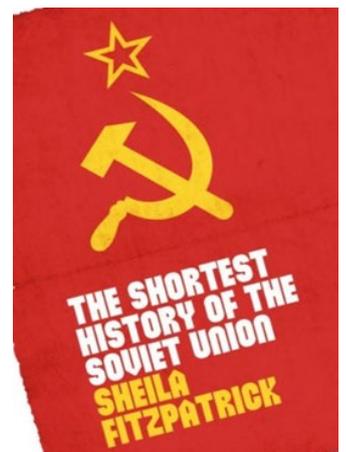
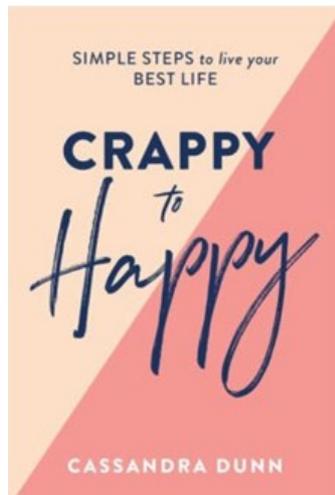
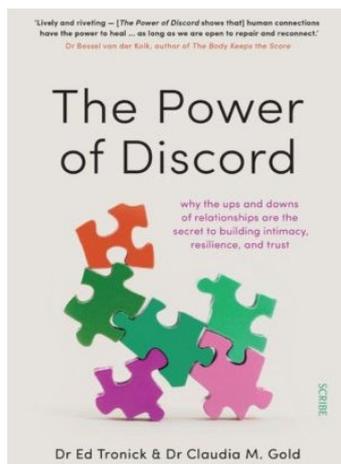
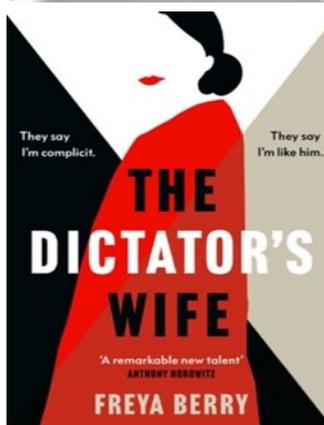
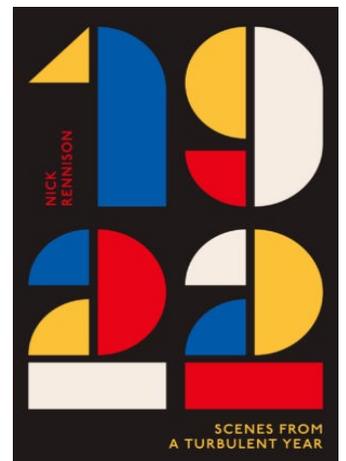
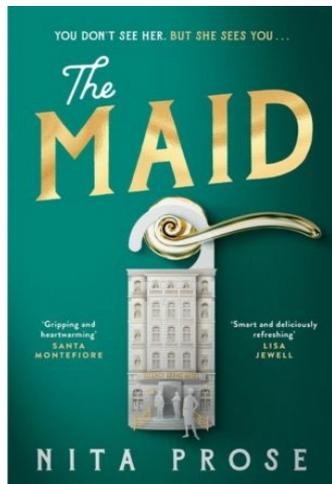
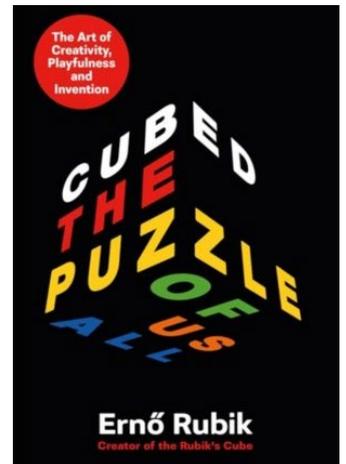
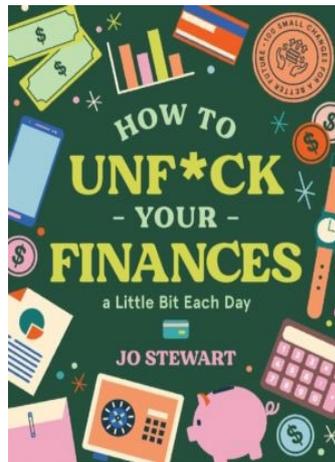
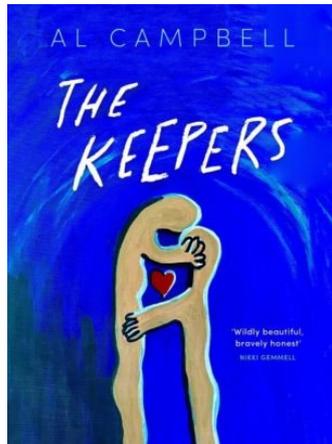
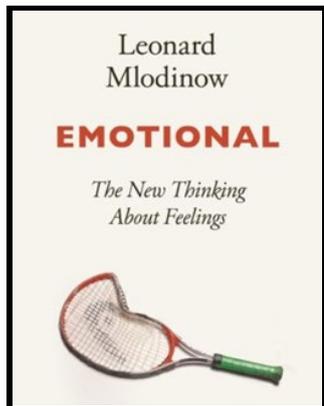
BOLD TITLE AND GRAPHIC.
Simple and hard hitting.
Easy to get the message.

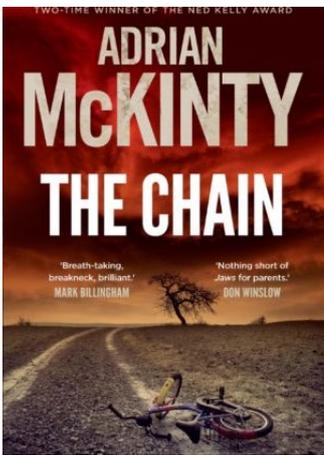


WORD PLAY. Should I say a play on one word. Couldn't believe there were 3 titles playing with the "F" word.

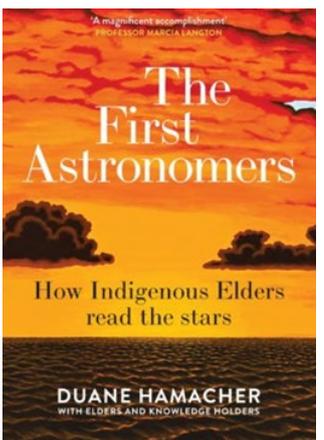
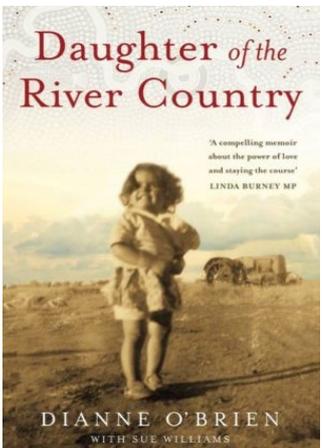
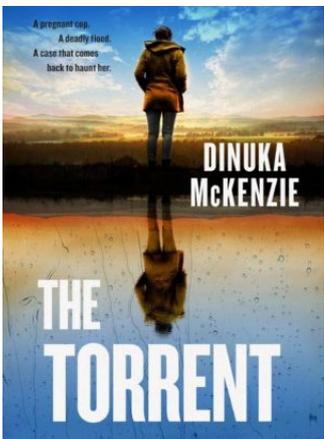


THE GRAPHIC/TITLE.
Using a title and a graphic to tell the story.

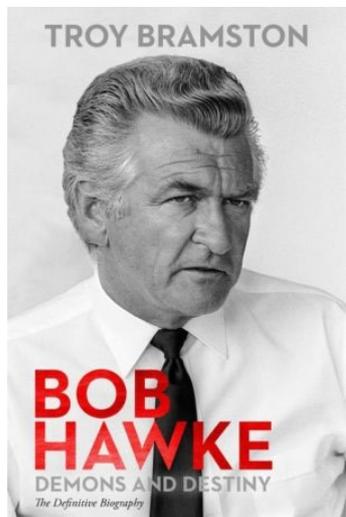
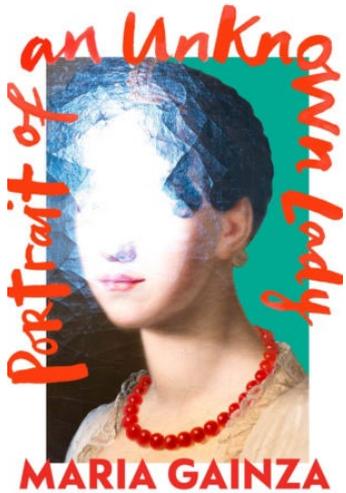




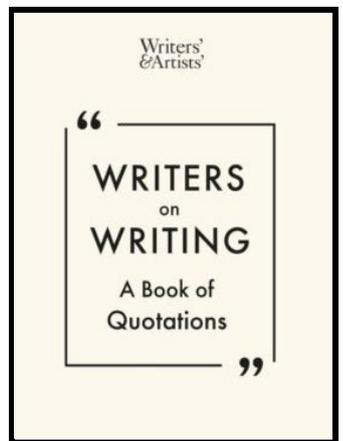
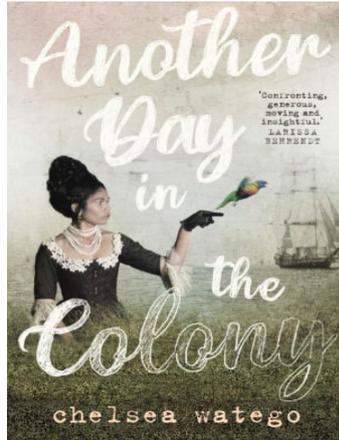
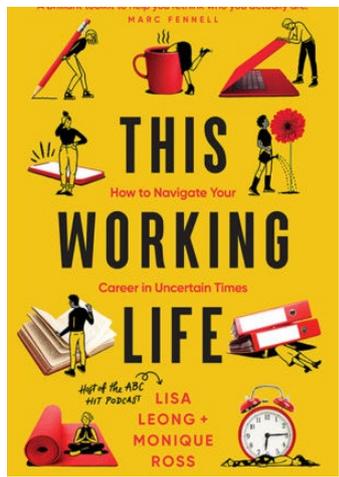
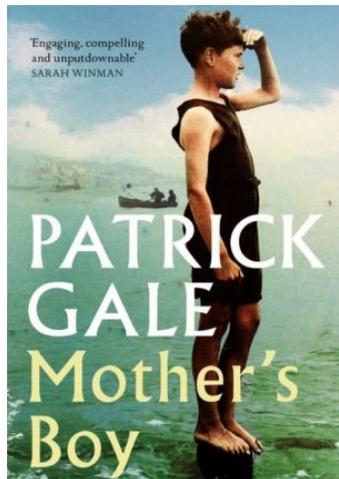
THE FORMAT. These four below have the same grid. When all else fails, go to a proven design format. Only the titles and photos have changed to suit the book.



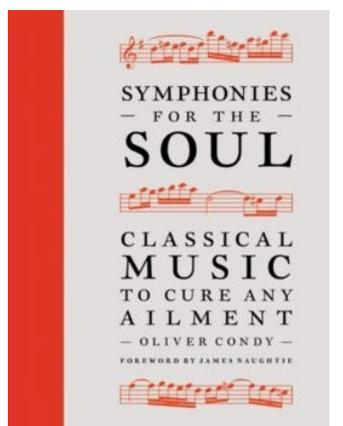
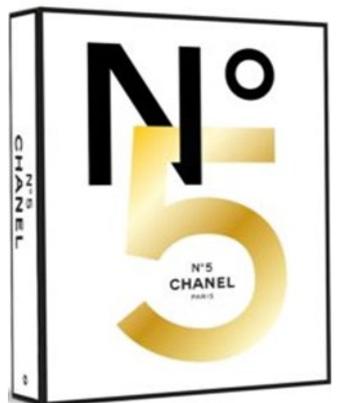
THE FACE. If you have a personality ... show it.



THE ILLUSTRATION. One look at the title and you know what it is all about.



THE TITLE. You can't get more basic than this.



You don't have to read to enjoy being in a bookstore. It is a mini art gallery in disguise. Thousands of dollars are spent on book cover designs ... *Trevor.*

Diana was watching the ABC and called me ... "You should tell the HDGA members about this"



Dale Chihuly. Born in 1941 in Tacoma, Washington. He was introduced to glass while studying interior design at the University of Washington. Chihuly enrolled in the first glass programme in the country at the University of Wisconsin. He then studied at the Rhode Island School of Design where he established the glass programme and taught there for more than a decade. In 1968, after receiving a Fulbright Fellowship, he went to work at the Venini glass factory in Venice.

In 1971, Chihuly cofounded Pilchuck Glass School in Washington State.

In 1995, he began **Chihuly Over Venice**, for which he created sculptures at glass factories in Finland, Ireland, and Mexico, then installed them over the canals and piazzas of Venice.

In 1999, Chihuly started an ambitious exhibition, **Chihuly in the Light of Jerusalem**; more than 1 million visitors attended the Tower of David Museum to view his installations.

In 2001, the Victoria and Albert Museum in London curated the exhibition **Chihuly at the V&A**.

Chihuly's lifelong fascination for glasshouses has grown into a series of exhibitions within botanical settings. His **Garden Cycle** began in 2001 at the Garfield Park Conservatory in Chicago. Chihuly exhibited at the Royal Botanic Gardens, London, in 2005. Other major exhibitions include the de Young Museum in San Francisco, in 2008; the Museum of Fine Arts, Boston, in 2011; and the Montreal Museum of Fine Arts in 2013. **Chihuly Garden and Glass**, a long-term exhibition, opened at Seattle Centre in 2012.



Seattle Space Needle, built for the Seattle World Fair, 1962. I took the photo (at right) in 1965 when we visited the Space Needle. It was framed with stained glass art Now years later it is surrounded by glass art.



PILCHUCK GLASS SCHOOL fosters and educates a worldwide experience that explores the creative use of glass in art and design at Stanwood, Washington.



"I teach kids they can use any colour, any size paper, work any way they want to. There are no boundaries, there are no rules." - Dale Chihuly.



<https://www.chihulygardenandglass.com/>

<https://www.pilchuck.org/>

HOLODOMOR

At the entrance to the Kiev Memorial Park, there is a sculpture of a very thin girl with an extremely sad look holding several classes of wheat in her hands.

Behind her back is the Candle of Remembrance, a monument with details reminiscent of authentic embroidery that can be found on traditional Ukrainian costumes. This is a monument that marks the historical event known as Holodomor (Terror-Famine). But what is Holodomor and what crime does this monument even symbolize?

At the end of World War 1, Ukraine was an independent state. In 1919 it was governed by the Soviet Union and "sucked" into the community of Soviet states. Ukrainians, who then considered themselves a Central European nation like Poland, not an Eastern European like the Russians, were trying to restore Ukraine's independence.

In 1932, not wanting to lose control of Europe's main grain, Stalin resorted to one of the most heinous forms of terror against a nation. In the process of nationalisation, he took the grainy land and all its yields from Ukrainian peasants and created artificial hunger. The goal was to "teach Ukrainians" so that they would no longer oppose official Moscow. Thus, the nation that produced the most wheat in Europe was left without a crumb of bread.

The peak of the Holodomor was in the spring of 1933. In Ukraine, 17 people starved to death every minute, over 1000 every hour, and almost 24,500 every day! People were literally starving to death on the streets. Stalin settled the Russian population in the emptied Ukrainian villages.

During the next census, there was a large population shortage. So, the Soviet government abolished the census, destroyed the census documentation and the censurers were shot or sent to gulag to completely hide the truth.

During the Holodomor in 1932-1933, hunger killed between seven and ten million people, more than Jews killed in World War II. Their toxic gas was hunger. Their Hitler was Stalin. Their Holocaust was Holodomor. For them, fascist Berlin was Soviet Moscow, and their concentration camp was the Soviet Union.

28 countries of the world classify the Holodomor as a genocide. This was not taught in schools because almost all evidence was destroyed, and the victims were silenced for decades, and they had no say until recently.

The Holodomor may have temporarily broken the Ukrainian resistance, but it made the desire for Ukraine's independence from Russia eternal.

I saw a photo of the statue and wanted to know more ... I hope this explains it ... Trevor.

