



July 2016 Newsletter

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Hon. Jenny Macklin MP

All Correspondence: Box 171 Greensborough.
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COMMITTEE NEWS:

There are a number of places available in our Workshops for people who wish to create their artwork in a warm and friendly environment.

It is not required that you be an accomplished artist: Beginners and novices are welcome. The only cost involved in attending workshops is the yearly DVAS Membership Fee. So for a once off membership fee you will be able to enjoy any of the workshops during the year.

Please contact the following Convenors if you are interested in any of the Workshops:

Monday afternoon Painting:
Heli Apted: Voice or Text: 0429 586 683

Tuesday afternoon Painting:
Neil Crammer: ph. 9459 0966

Wednesday morning & Thursday morning Pottery:
Les Huthnance: Ph. 9401 4107

Wednesday afternoon Mixed Media:
Wendy Thompson Ph. 9432 1205

Thursday all day Sculpture:
Ellen Jenkins: Ph. 0432 438 513

Thursday afternoon Painting & Mixed Media:
Alan Chawner: Ph. 9458 4015

Thursday Evening Painting
Warwick Cheney: Ph: 9467 5585

Thursday Evening Life Drawing
Terry Ponchard: Ph: 9435 4494

CALENDAR OF EVENTS 2016

Local Community Shop at Greensborough Plaza Centre

1st to the 30th July: there will be a small display of artwork promoting DVAS.

Linda Macaulay Demonstration:

7th October 2016

Annual General Meeting:

14th October 2016

DVAS ANNUAL AWARDS SHOW

21st until 23rd of October 2016

**GET YOUR FREE GIFT
VOUCHER
FROM DVAS ROOM 2
GREENSBOROUGH COLLEGE.**

Do you have friends or family
who would enjoy exploring their
Artistic side?

**This Voucher gives the recipient 2
free sessions
in any of the workshops.
(One voucher per person)**

Participants in the Life Drawing sessions
to contribute equally to cost of model

CRISS CANNING: “NEW WORKS FROM THE STUDIO” (Article by Dalia O’Brien)

Criss Canning presented her 24th one woman show entitled “New Works from the Studio” at Mossgreen Gallery, Armadale.

I attended her free artist talk, accompanied with my oil painting colleague, Lolita Booth, on 9th June where she spoke for 50 minutes about her work and answered many questions from the audience. Here are some of the things that I found very interesting.

Criss Canning presents in this exhibition, close to two years of painting which she considers to be her best work to date. It marks 52 years of painting. At 17 years, she studied under Max Middleton who was very strict but he knew and understood that the foundation of everything is drawing. She was not allowed to put paint on a canvas for nearly two years.

She described her 12 months in Greece, being a single parent with 2 children, as being an amazing experience, which changed her direction. She had no studio but the year was filled with dreaming of still life, and visions of colour. She fell in love with still life - “it chose her”, “it is my joy, my voice”.

She described her method of painting and the process. Her black line has become a signature. What began as a heavy line has changed to a very fine and delicate line, and she would now mix deep reds or golds to soften it rather than let it jump out. The set-up of the still life might take a few hours to a few days but it has to be right and if not, she would walk away and then come back with fresh eyes. She already has a vision of what the painting will look like finished. She uses live flowers or foliage, and glass vases, ceramics and fabrics which she has collected over the years. She first draws out in charcoal quite accurately, then paints the line in black. After the line is drawn, she would paint up to that line and then she refines the line again. She first paints the flowers, then the vase and objects, and then the background. The line is then repainted and refined for the third time. The painting of the background is most critical because it brings about the balance and harmony of the whole painting. If it is not right the whole painting goes flat within an inch or two of paint.

Criss always works from live material never from a photo. When working from a flower or foliage, one can achieve something special. It adds something extra to the work as one observes a living thing, its life force and energy. It makes it more challenging bringing with it a sense of panic before it fades. She has never been afraid of hard work. Hard work has never been a negative for her, it's just hard.

Colour is probably most important to Criss. The more she paints the more she learns about colour. None of her colours are mixed. She uses not less than six colours, sometimes double that to achieve her complex shades. She picks up tiny increments of colour, and like jewels would mix them so tenderly so that they do not lose their beauty or luminosity. It becomes a sensuous process. She never over-mixes but slightly mixes as she puts it on the canvas. She paints wet on wet, never over paints and just very occasionally would add such a small amount of glaze that it is not worth mentioning. She does not break down her paint with medium as paint must remain in a pure state. She enjoys the skill of painting without any tricks.

Recently she has been working on board, for no other reason than the tooth in the canvas might give her a wobbly line and work against her.

These works are perhaps her most challenging, each painting has challenged her. If you want to achieve something, there is always an element of hard work. Sadly, all her paintings have been sold but “by letting go (like children having their own life), it makes space to recreate.”

Article by Dalia O'Brien



Above: A small section from the bottom edge of Cavalcade of Transport

Harold Freedman studied art at Working Men's College Melbourne (now RMIT).

He was lecturer and examiner in illustration at RMIT for 22 years.

He joined the RAAF early in WW 2. He prepared drawings used for weapon manuals. He was later appointed War Artist in the Pacific.

He encouraged returned service personnel to take up art to assist in their rehabilitation after the war.

He was appointed State Artist of Victoria in 1972. This position was held for 11 years.

With the help of up to 6 very able assistants Harold Freedman was responsible for producing the following wonderful works.

1. To celebrate the 50th Anniversary of the RAAF, a 4.5m x 60m mural exhibited in 1969 at the War Memorial Canberra.

This wonderful work is currently in storage.

2. "History of Flight". A large mural was erected on the wall at the main entrance to Tullamarine Airport in 1971 for the airport opening. This work is no longer in its original place.

3. "Cavalcade of Transport". A large mural depicting most forms of rail and road transport of the first 100 years of European settlement. The mural was located in the booking office and waiting room of Spencer Street station. This amazing work is now almost 2 storeys above the viewer in an inconspicuous part of a shopping mall, first floor of the building north of Southern Cross Station.

4. "The Regional History of Geelong". A large mosaic mural depicting people and early European settlement activities in the region. Records say it is located in Government offices in Geelong. I thought it was on display in the Wool Museum.

5. "Legend of Fire". A spectacular mosaic in coloured tiles 5 storeys high on the southern wall of the Eastern Hill Fire Station Albert Street.

6. "History of Australian Thoroughbred Racing". A large variety of wonderful people and horse paintings located at the rear of the Hill Stand, Flemington VRC.

7. "Australian Football" A large mosaic depicting the human form in all sorts of action with the ball. This large work was installed at Waverley Park Football ground in 1986. I am not sure of its current location.

8. Melbourne Lithographs A series of Melbourne street scenes with wonderfully detailed architecture of the 1962 to 1963 period.

About 12 years ago approx. 30 members of DVAS attended a presentation by Joe Attard. Joe was a senior member of Harold Freedman's assisting team and spoke of his experiences in working on several of the aforementioned projects. He was well armed with photos and other records. It was a most interesting event.

For different reasons, several of the aforementioned works are not in their original place and some no longer on display to the public. These works are Australian treasures and more effort should be made to have them on permanent exhibition.



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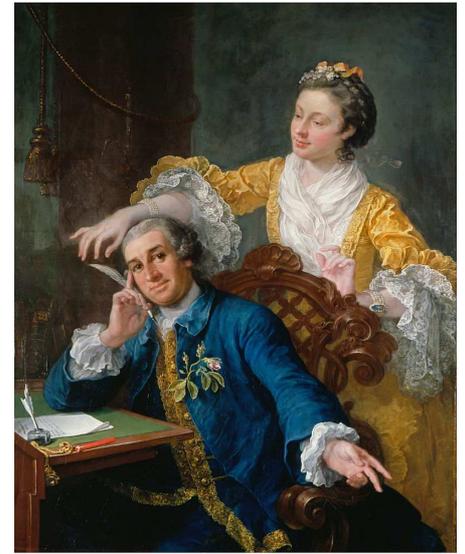
Dianne has many specials and don't forget DVAS members still have a further 10% off all purchases.



Hogarth with his dog



The Bench:



Actor David Garrick with wife

All Paintings by William Hogarth

WILLIAM HOGARTH 1697 – 1764

Outstanding British Artist of his period he was a Painter, Engraver and Satirist. He was said to be the **Pioneer of Western Sequential Art**. From a poor family Hogarth was an apprentice engraver but aside from hard work he enjoyed street fairs, markets, coffee houses theatres and taverns. Hogarth amused himself sketching characters he saw and was a keen observer of Human behaviour. Hogarth became an accomplished Oil Painter and in 1757 he was appointed Serjeant Painter to King George 2nd



The Shrimp Girl



Self Portrait

Encyclopaedia Britannica: "His originality and flexibility as an artist owed much to his pragmatic and unconventional approach to his career".

Wikipedia: "from realistic portraiture to comic strip like series of pictures called "modern moral subjects" Knowledge of his work is so pervasive that satirical political illustrations in this style are often referred to as "Hogarthian"

H. Mount Daily Telegraph: "There isn't a hint of snobbishness: there is as much warm sympathy in the pictures of his servants and The Shrimp Girl, as there is in the portrait of Captain Coram, the gazillionaire philanthropist. And, when Hogarth gets the knives out, he's just as vicious in lampooning syphilitic viscount Sqanderfield in Marriage A-la-Mode as he is with the dead- drunk baby-killer in Gin Lane".



Gin Lane: By William Hogarth