



November— December 2018 Newsletter

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|-------------------|---------------|-------------|
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| Library Monitor | N. Robertson | |

A word from our President and Editor: VALE: JOHN RICKARD

In the previous newsletter we reported that John was residing in a care facility and receiving treatment at the Olivia Newton John Centre. It is with great sadness that we have now said goodbye to John, who passed away on 6th December. DVAS members Ron Macaulay, Rob Gardner, Di Gardner and Peter McGough attended the funeral service on behalf of DVAS and as friends of John.



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John Thomas Rickard



18 August 1926 ~ 6 December 2018

John was a member of our society for over 25 years, and had been painting since he was 8 years old. He had won many awards, and his first paid art work was a portrait of Robert Menzies, done in lead pencil, commissioned by The Argus.

When he retired, he was able to dedicate a lot of his time to his passions—painting and drawing, music and genealogy. He was a generous person, and we were lucky to attend some of his presentations, the most recent one in June 2017 at the DVAS rooms. His watercolour palette was a bright testimony to his love of the medium, full of all his favourite colours (and he could name them all!). He captivated us all with his stories while he completed his quick sketch of a farmhouse in the bush. John loved talking and he loved sharing his knowledge with people.

He talked a lot about finding the light when composing a picture, and how the direction of the light influences where everything will be. He also believed in keeping it simple and letting the viewer fill in the missing details.

We had been hoping to do a workshop with John during 2018, however his health influenced his availability, and we are left bereft with the lost opportunity to be taught by him.

John's son Peter has given us permission to reproduce the image of a violinist (right) created by John not long before his death, including the description, both of which were published on the order of service from his funeral. Peter also provided the above images of John.

John gave me this drawing, early November 2018 when visiting him at Iris Grange whilst he was in care and undergoing radiation therapy. He created it in his room on a small desk and with no reference material whatsoever. It is of a violinist seated on a stool. The figure is in shadow with face lit by a source that spills from left-of-frame into the negative space. The character revealed has thick eyebrows rimmed with spectacles, domed forehead and wisps of hair like Sumner Miller. He shapes classically with weight through the legs and arms outstretched - one hand curled delicately around the bow and the other propping the instrument to chin. Flecks of movement and energy suggest the performance is a busy and concentrated one.

It is a pure piece of art delivered directly from John's mind to hand and pen to paper. The work is minimalist but reveals enough for us to understand existential purpose, isolation and the struggle between effort, skill and execution. It's all there.

Thanks, Ellen



A note from your editor

“Sorry, not sorry”. These words come from current pop-culture, but I have come to realise they are a constant theme throughout my reflection of my first year as editor of this newsletter. I was again about to proclaim my apologies as yet another newsletter is being published late, when I realised that I need to take a realistic view of this. It isn't that I don't enjoy the role, as I do immensely (but don't tell Ellen this as she will gloat), however I still work and have other just as worthy commitments. Things happen, like my Ipad malfunctioning, or Christmas baking consuming my life, or spending time with friends so as not to find myself becoming hermit-like. I also like to have holidays. and allocate time to my art.

Some nights I am just too tired (or too hot) to focus on formatting and creating this newsletter, and I really don't want to be publishing a half-hearted, poor quality attempt. There is already too much of that in our other media, which is a constant irritation to me. I do really want this publication to be worthwhile and valued by our members. So, we didn't get a dedicated November newsletter, but to compensate we have another double spread to cover both November and December. I am endeavouring to go back to single issues by end of January, but who knows. We may as well go with the flow, (or my availability!)

In 2019 we will be doing some work towards the BIG DVAS anniversary, and we are calling for stories, photos, and memories from all members about their time at DVAS. Peter McGough has also put forward the idea about running a competition for a special LOGO for the event. If you are interested in designing one, let us know. It is your society and we want everyone to be involved. And speaking of Peter, I do need to apologize for not crediting his photos in the last edition. Thanks Peter, your contributions are always welcome.

So, no more apologies from me, and I will see you all the in new year.

Editor, **Jo**



A note from your committee

We recently discussed the increasing costs in everything, and how with declining membership over the past couple of years we are finding it more difficult in meeting the day to day running costs of our Society. We try hard to keep costs low, as a not-for-profit organisation, and also to keep a small amount aside for repairs and updates to our assets. It is our responsibility to maintain our rooms, and we have been getting quotes on wall and ceiling painting, window cleaning and updating the electric kiln. We, the committee, have been evaluating all areas of revenue and expenditure, and you will notice small increases in prices across the board in 2019. For example, we will be increasing the cost of coffee and tea contributions to 50c a cup from January 1st. We have increased hire costs for our display stands and screens, and in renting of our rooms for classes.

Thank you for your understanding.

Mary moves west.

As a longstanding member of the Diamond Valley Arts Society, we say goodbye to Mary Lanfranchi, who has moved into the western area of Victoria. Mary joined us 40 years ago when we operated out of Sherbourne Road, Briar Hill.

Mary loves drawing and painting and was a very active member of the society, presenting in our annual shows and in the Melbourne Flower and Garden Show regularly. She ran classes and was the DVAS President for a while. We say a huge big thank you to Mary for all her work and contributions over the years and wish her all the best for the next part of her journey in life, with her dogs and her grand and great grandchildren.



Ellen Wins Again!

On November 21st, I was privileged to be present as our President Ellen Jenkins was awarded the **Sculpture of the Year** Prize at the Victorian Artists Society 2018 ART Show with her little dog Brandy. We are all very impressed. The other award, the Painter of the Year, was awarded to Julian Bruere. Ellen received a certificate and will have her name engraved on the Prize Statue, which remains at the Artists' Society for all to see. Congratulations Ellen.



Alan Chawner was a member of DVAS for many years and facilitated the mixed media group on Thursday afternoons. His role varied depending on the needs of those who attended his workshop. He was a teacher to some, a mentor to others, he did demonstrations, and for others he was just an observer. The great thing about his workshop was that people were able to explore different art styles, try new things, and everyone supported each other. Due to ill health, Alan no longer runs the workshop, but is active art-wise within the supported care facility in which he now resides.

Update on Alan Chawner: main article submitted by Mary Chawner

Repatriation Hospital Story Writing & Art Competition

After 55 years, this year's competition will be the very last one. Alan and Peter McGough both won prizes at this year's Competition. Soon, the Repatriation Hospital will be building a new conference centre and museum within their grounds. As a

remembrance of the hospital's military background, the war veterans and ex-military personnel, they will install some local artwork into the museum. They have informed Alan that they wish to acquire pieces of his that have won first prizes and other special awards in previous years.

Alan served two years in the National Service and Alan's father was a prisoner of war in Germany. Alan has usually featured animals and military subjects in his art.

Alan is particularly proud and honoured for his artwork to be displayed at the hospital.

Here is a photograph taken at the last prize giving ceremony for SWAC where they displayed his previous entries. The large



picture is the Light Horse Charge at Beersheba won the Sir Edward Herring Memorial Prize several years ago.

Soft Pastel Demonstration with [Giulliana del Popolo](#)

On Saturday 24th November, Giulliana set up in Room 1 and gave us an enlightening demonstration on using pastels. She explained what she uses, how she treats the pastels well, especially as the soft ones may disintegrate. She sometimes uses student soft grade to give a nice spread. The more pigment in a pastel results in less fixing at the end. Hard pastels are very compressed and give nice thin controlled lines. Giulliana sharpens her pastels with sandpaper.



Giulliana believes that pastel art is about the relationship between the paper and the pastel,

and told us that good quality paper is essential. The paper doesn't have to be white, actually darker paper is good when portraying shadows and backgrounds. She also explained about the process of colour fixing and that it can be used frequently during the painting development to set the layers.



She proceeded to create a beach scene. She suggested to work horizontally to prevent pastel dust falling into lower areas. She talked about thinking of pastel work as both 2D and 3D, and to be careful when layering, and building up areas. She used her hands a lot to blend, and also relied on an eraser. She tapped and blew regularly to remove excess dust, and washed her hands frequently. She recommended stepping away for awhile at different stages, to take lots of photos and come back refreshed later. She talked a lot about colours.



Giulliana hasn't had any formal training in pastel, she started using them in Year 12 and developed her own style. She has also worked a bit in charcoal and watercolour. She only gets time to work on her art after everything else is done with her work and her family, and would love more time as she really enjoys her art.

Giulliana will be running a workshop early March, with the theme of sunset, held in one of the DVAS studio rooms. To register, contact her on **0417 016929** or gdp.homestudio@gmail.com



Nilumbik Artist Open Studios November 2018

Yep, that time of year again, when a few of us pack a lunch and head for the hills. Well, actually we bought our lunch, but the sentiment was there. This time, instead of photos of just the art, I took a few photos of the studios as well, as they inspire me. I love the idea that

they have these amazing spaces to work in and hang things and store things. Do you have a studio?



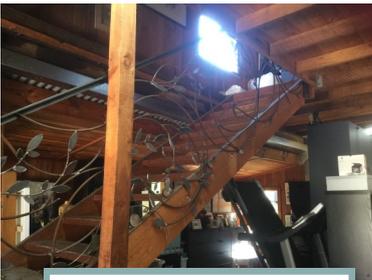
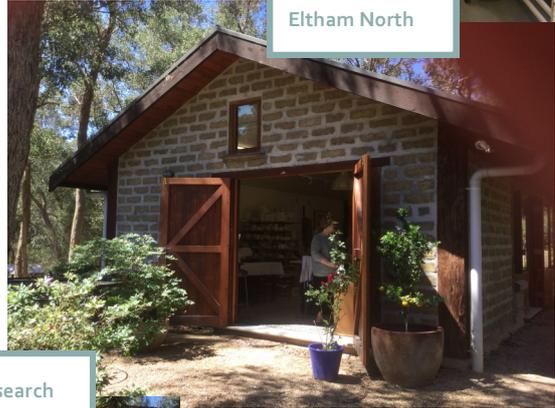
Pittard Studio,
Eltham North



Linda MacAulay's Eltham Studio



Red Door Studio, Research



Natural Inspirations, Hurstbridge



We actually visited quite a few of the studios this time, including most of the newly added artists to the program. So many great ideas and use of materials. Some studios were quite small, some were very large. It is

inspiring to see Nerina Lascelle's round studio nestled up in Panton Hill. What amazing views.



Watercolour Demonstration with Herman Pekel & Joseph Zbuknic

On Sunday 25th November, Ellen and I travelled over to the Malvern Artists Society to watch this demonstration by two of the current Twenty Melbourne Artists. It was quite a performance, both working on the same canvas and talking to the audience. Herman was very entertaining with his humour and ability to engage with the audience.

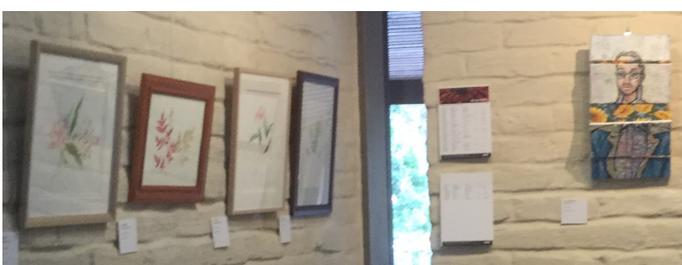
They chose a scene from Camberwell, a wet night on Burke Road, so as to show us how to achieve the dripping reflective light effect from cars and buildings, and how to portray the dark clouds. We both enjoyed the session immensely.



Please note that in respect to each artist's right to copyright, so as to prevent untoward copying or infringement of their ownership rights by third persons not associated with the editor or artists, all photos of any art work are taken in a way to discourage such despicable acts.

Nilumbik diversARTy exhibition: Eltham Library, 22nd Nov—10th Dec

This exhibition represented the many works coming out of the Nilumbik Living and Learning Centre in Eltham. They run art classes for many different diverse community groups, including art groups for youth and children, and this was a way for the local community to see the amazing variety and skill set of their locals. As often happens, many of our artists also belong to other art groups, and I was informed of this exhibition by one of our newest members, Mandy, as she had a mixed media piece on display. I love looking at art and don't often give up the chance to do so, and thought all the work was interesting. I also had the opportunity to speak to a local watercolourist who was taking her turn at supervising the display.



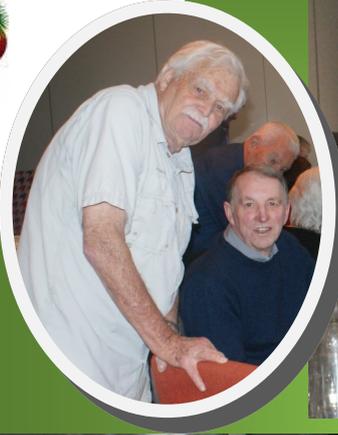
Have you seen the App called **Artiso**? I discovered it when a friend posted a picture on Facebook which had been modified in the App. It is found in the Apple Store. Using photos, (you can use stored ones or take a new one) you chose a filter from the many included. It turns the image into something more textured or funky. You can save the new image or send it to friends. It is a bit of fun, and I am using one to try an abstract painting of a cat. Here are some examples:





DVAS 2018 Christmas lunch: Greensborough RSL

Sunday 2nd December



...and a great time was had by all. The meals were nice, there was plenty of choice, the room was pleasant, the company was lovely. Alas, we didn't sing Christmas carols....maybe next year??

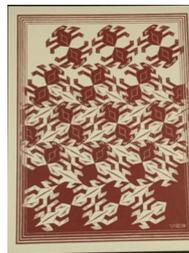
Escher X Nendo – between two worlds

When I was a young child and first saw Escher's illusional images in books, I was besotted with the concept and in awe of the complexities of the design. I never thought I would ever get to see one of his pieces in real life, yet last week I did just that. And not just one, but many of them. How lucky are we that our National Gallery of Victoria is able to host this exhibition, and in such a remarkable and interactive way.

M. C. Escher was a Dutch graphic artist who lived from 1898–1972, who spent his early life in Italy. He travelled extensively, drawing from nature and perfecting his technique, and explored the mysterious and paradoxical nature of time, space, and human perception. This exhibition housed many of his tessellations, his optical illusions, his impossible inventions and representations of infinity. Working with Nendo, a Japanese Design Studio, the NGV exhibition also has some fabulous interactive and 3D work inspired by Escher.



The circling hands, the up and down staircases, the frogs, they are all there.



COMMITTEE MEETING NOVEMBER 2018

Here is a summary of the discussion points from the Nov 15th meeting:

- ◆ Current membership is at 91 people
- ◆ AGM was held on 26th October, Mick Chick officiated. Very low turnout, need to encourage more people next year to ensure quorum is met for decision making
- ◆ Due to the problems of clashes in October for many people, dates for 2019 Annual show to be changed to September, Di will try and book for the 13-15th Sept at Masonic Hall.
- ◆ Discussion about increasing costs and lower membership. Coffee and milk money 30 cent fees not covering cost of purchases, we will need to increase price to 50c per cup next year. Class hire fees will need to rise also
- ◆ Discussion on process for discretionary spending
- ◆ Electrician required to fix fans and lighting in rooms 2 and 3.
- ◆ Discussion of future demonstrations and guest teachers for 2019
- ◆ Rob Mc reported back on Nillumbik Council art precinct project
- ◆ Next meeting 20th December

COMMITTEE MEETING DECEMBER 2018

Here is a summary of the discussion points from the Dec 20th meeting:

- ◆ Current membership is at 95 people
- ◆ Treasurers report has highlighted that membership fees now longer cover the cost of our rent. Discussion on how to balance this
- ◆ We now have a Square credit card reader which will help with sales and workshop fees in future.
- ◆ Electrical issues now fixed, thanks Ellen
- ◆ Peter is organising the 2019 displays at Greensborough Plaza and Diamond Valley Library
- ◆ Discussion on request for keys to the rooms, committee agreed that for safety and security reasons that keys to the rooms should only be held by those on the key register, and access to the rooms outside set classes and workshops be approved by a committee member in principal. This is not a 'no' to access, just a process to ensure OHS guidelines are adhered to.
- ◆ Monday 7th January will be a clean up day, let everyone know.
- ◆ Next meeting tentatively 17th January, or 21st February

UPCOMING EVENTS

NGV

Baldessin/Whiteley

Parallel Vsions
Until 28th January
Federation Square—National
Gallery of Victoria

Escher X Nendo—Between two worlds

National Gallery Victoria
2nd Dec 2018—7th April 2019

Julian Opie

9th Nov 2018—17 Feb 2019

Araluen—Art Connects 10th Anniversary Exhibition

Monsalvat
18th September to 20th
November

Archibald Prize

Geelong Art Gallery
22nd September to 18th
November

Syzygy Exhibition—St Andrews General Store—opens Sat 17th Nov

Nillumbik Artist Open Studios

17th-18th November
24th-25th November
Also have a display at the Eltham
Library, Panther Place, Eltham

Thou Art Mum (TAM) "Contrast"

An exhibition of diverse artworks
in black and white.
The Vines Café, 11 Chute Street
1 October—30 November

David Chen

Malvern Artists Society
23 Nov-2 Dec

Peter Smales

Malvern Artist Society
5th - 13th December 2018



***"There is no blue without
yellow and without orange."
Vincent Van Gogh***

Our exhibition screens have now all been recovered and look great. We have 25 available to hire, at \$13 a screen, and \$15 for the loan of a box of specialised hooks.

If undeliverable return to
 Diamond Valley Arts Society Inc.
 PO Box 171 Greensborough

PLEASE
 PLACE
 STAMP
 HERE



The NGV also presents the work of Julian Opie, one of Britain's most influential artists, and one that is still alive! I will talk more about this exhibition in the next issue, as it was a striking array of images

Jo

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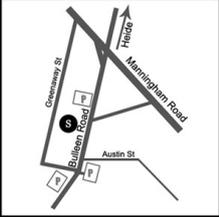
Dianne has many specials and don't forget DVAS members still have a further 10% off all purchases.



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CLASS AND WORKSHOP SCHEDULE TERM 4 2018 *For more information, contact Ellen or check out our webpage.*

| | Mon | Tue | Wed | Thu | Fri | Sat |
|-----------|--------------------------------------|--|--|---|---|-----|
| Morning | Class: Acrylic Tutor: Sue O'Brien | Class: Watercolour Tutor: John Orlando-Birt | Workshop: Pottery Convenor: Les Huthnance | Class: Pottery/Wheelwork Tutor: Peter Knuckey ----- Workshop: Sculpture Convenor: Ellen Jenkins ----- Workshop: Life Drawing & Painting Convenor: Mick Chick | | |
| Afternoon | | Workshop: Painting Convenor: Neil Crammer ----- Workshop: Life Drawing Convenor: Lynton Thomas | | Workshop: Sculpture Convenor: Ellen Jenkins ----- Friendship group: Mixed media | Workshop: Life Drawing Convenor: Lynton Thomas | |
| Evening | | | | Workshop: Painting Convenor: Warwick Cheney ----- Workshop: Life Drawing Convenor: Terry Ponchard | | |