



<https://ballaratartists.asn.au>

JUNE 2021

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MONTHLY COMPETITION	SUBJECT
JUNE	Effects of Sunlight
JULY	Kaleidoscope of Colours
AUGUST	Still Life with Toys
SEPTEMBER	Street Painting (Pen & Wash)
OCTOBER	Abstract
NOVEMBER	Bird in Flight
DECEMBER	Outback in Black & White



Grinners are Winners and that is blatantly obvious here.

Jennifer Sutterby and Barry Walters took out 1st and 2nd in May's monthly competition.

Jennifer with her bowl of Pink Roses and Barry with a vase of Proteas.

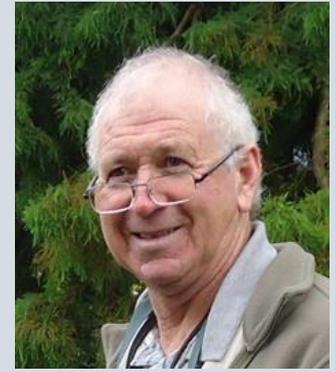
"Effects of Sunlight" is our challenge for June and you have less than a week to complete it.

Good luck!



PRESIDENT'S REPORT

June 2021



Dear Members

As some of you know, on Friday the 7th May, my brother Ray, an artist in Norfolk England, lost his 9 year battle with cancer. His beloved wife Rose for nearly 60 years lost her short battle with cancer last August. So, it has been a sad time for our family here unable for obvious reasons, to be with our U.K family. So, I wanted to say a few words about him, as he and Rose visited Australia a number of times. The last time in 2009, I introduced him to some of our members, the photo here recalling one of those moments with Peter Latchford and Peter Macdonald.



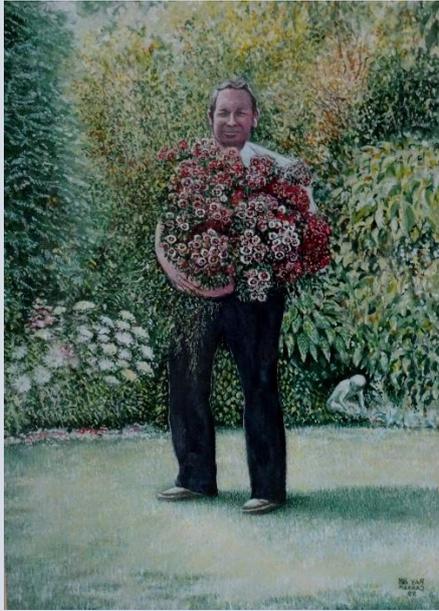
Without going into too much detail, my brother took up painting again following a serious workplace accident in 1977. During his time in hospital, art eased his pain. He endured years of discomfort but during that time also completed a boat building apprenticeship, his “a” level in the arts, house renovations whilst still using walking sticks and other temporary occupations. He was a quick learner and like everything he did, he did it well. He developed a finely honed skill using acrylic paints like watercolour and was able to produce a prolific number of artworks for over three decades. He was also skilled in the use of oils, but the quick drying acrylics suited him and enabled him to work quickly. He loved life and never let it hold him back. After a number of years, his accident compensation claim was settled and with his wife Rose, opened a shop in Castle Mall shopping centre in Norwich selling his artwork, prints of the same, quality Norfolk souvenirs and crafting stamps. The stamping was something Rose excelled at, being a talented artist herself and ran stamping classes. After 8 years in a 7 days a week business, they finally retired and over a few years travelled overseas for holidays and managed to visit Australia twice. Sadly, Ray was given his cancer diagnosis in 2012 and then only 3 months to live. However, with his positive outlook on life, love of his family and love of art, he threw that diagnosis out the window and endured many years of treatment undergoing intravenous medication every 3 weeks. Although the treatment destroyed his fine hand skills, his love of art never waned. In the village that they lived, he and Rose, mentored, encouraged and assisted everyone including one of his sons, also a fine artist and one of his granddaughters. He has left a legacy of numerous artworks, some of course at my home. At a later date, his sons are intending to hold an auction of a number of his artworks in the village hall with the proceeds going to the Cancer Centre where he was treated and whereas their star patients he and Rose not only volunteered and mentored other

patients, but over many years, raised funds with the sale of his prints. Although over the years a substantial part of his income, his sons tell me there are a few thousand prints left, stored under his house!

Over the last few years, Skype has enabled us to talk every few weeks, more often recently. Art was discussed frequently but one statement he made will always stand out.

“Yes the accident changed my life, but without it, I would never have lived this wonderful life of art”

Although I also drew from an early age, the journey in my own art started in my late 40’s after being inspired by my brother on one of our trips to the UK. I cared not that I was not trained in art or formerly studied art, just that I loved doing it, just not with proficiency that he did. Below are four examples of his work.



The Flower Man (Acrylic)



Bishops Bridge Norwich (Acrylic)



Winter Song (Acrylic)



Norfolk Church (Oil)

Now back to Other Society Matters.

Apron/Heritage Festival

When you receive this, our involvement with the Apron Festival/Heritage weekend will be over.....but before it even began. For all those that were hoping to be involved, it is indeed very disappointing. A special thank you once again to Sue Clarke who had coordinated the Exhibition with our members and my thanks to Allan Moody who assisted in loading then unloading the display equipment. There is no information regarding a possible postponement of the event, my own feeling is that it will be cancelled altogether. As I mentioned last month, control of this pandemic will need the vaccination of everyone able medically to receive it and a proper quarantine facility.

Mercure 2022

We have now settled on a preliminary format for our Mercure Exhibition next year making all the artworks in the same 2 types of frames. The painting size will be 9 x 12 (22.8cm x 30.5 cm). This is a standard board size for oil or acrylic (Fredrix brand) which RADMAC can supply in bulk for \$4.95 each. The black frames will be of the same overall dimension for all the artworks but of different widths. (See photo). The thinner frame will be supplied with glass and a matte. The cost for each type will be the same at a price T.B.A. This will be a bulk supply cost from the framer. At a later stage, the frames will be fitted (in house by BSA) with 2 “d” rings, but in such a way that all pictures will be hung and spaced the same on 2 nylon dropper hooks whether portrait or landscape. There will be no wires or cords on the backs of the artworks. If artworks are sold, the “d” rings can be repositioned for cords. We will be bringing samples to the meeting, if we are allowed to go ahead under Covid regulations.

AGM 2021.

I must apologise for some confusion with the Agenda for the last AGM which should have included putting a motion to the members regarding the setting of membership fees for 2022. We will be discussing this issue at our committee meeting prior to the General Meeting. I hope to see many of you there. Stay safe and stay warm.

John Canham

President.

ARTIST OF THE MONTH-DAVID ADAMS

To explain my passion for art requires a bit of a history lesson of yours truly. I was schooled in Nairobi, Kenya during the fifties and sixties. To say that the quality of the education system would require much more detail, but I was extremely fortunate in having a couple of lecturers were sympathetic. My father was also ma great influencer of reading classical literature.

As a pupil of any form of excellence would be difficult, I spent most of my school life in boarding schools that were cruel especially to non -achievers. However, I was constantly fascinated by the pictures in books as I read avidly anything that came to hand, I advanced in English at all levels which probably kept the despondency of many of my teachers at bay. I also indulged in all sports, especially swimming. Drawing entered my interests although art was not taught, the arts were considered a luxury subject, the rest of that is history.

I moved on to grammar school and my academic qualities remained about the same. Before I was due to leave school by one plus a few months, the African revolutions raised to a new high and the majority of white settlers were expelled in a rude and hurried manner. My destination was the UK. I began an engineering apprenticeship as a toolmaker and draughtsman, my drawing skills by now were worthy of showing to possible employers. In a very short time I acquired a motorbike, and that part of my life is a story in itself, but to get back to the UK and art. Suddenly I was a colonial boy released into London in the sixties. Now I'm not sure if London was ready for me or the other way around. I discovered freedom of a nature that was completely alien to me. I became the “wild colonial boy”.

The Museums and galleries so at this point I must tell you how I used to ride in the snow or freezing rain during winter especially to the Tate Gallery on the North Bank. It was a feast of art of all kinds to which I had never seen before. That was the real beginning. I tried every kind of material that I could afford and every type of genre that was so very new to me, it was sheer unadulterated excitement. I tendered the thought of going to art school instead of



engineering which by now I was starting to master, the volume of the “No” from my father is unprintable as it was accompanied by a collection of expletives. Over the next few years art had to take a back seat, my life was crowded with great ambition at managerial and design levels for large organisations and racing motorbikes, I was struggling with a balance. Along the way another story enters which is too big to print here and I entered the service of the Merchant Navy as an Engineering Officer. Drawing once again came to my rescue.

It wasn't until I came to Australia some thirty something years ago that I was smitten by the extraordinary light, I failed to master it for a very long time. However, the eighties were a pretty unkind period to start a new life especially with a large family. Extra finances were rewarded by the fortune of political unrest in Queensland that caused a venue for me to become a political cartoonist. Not an occupation for a new immigrant that I would recommend. That led to other Opportunities including airbrushing on the bonnets of cars etc. Oil painting once again became an option for sales in Bundaberg where I was now living.

Moving to Brisbane and the process of settling and starting again was this time with a focus in mind and proved quite lucrative. By now I was employed making and installing dinosaurs and fire breathing mountains. Yet another move and this time to Caboolture where I had the good fortune to meet and marry Denise. For the first time in my life, I had a teacher who was already greatly accomplished but was not critical of my efforts. Denise has shown me and led me into more extensive subjects but at the same time gives me complete permission to try continuously different ideas. So fortunate am I. For those who have had the endurance to read this tiny sampling of my life, thank you for getting to the end, for those that didn't make it, there is always another time. Bless you in friendship.

David Adams

P.S. Theme Park installations, model boats and cars and steam engines are some of the other creative works I have pursued.



The Bounty made from scratch and the Titanic made from a kit.





Steam Engines: While in the Merchant Navy, I taught other engineers how to make steam engines and to teach them the principles of water and steam anropy.

Model Cars: I began building wooden toys for family and charities. The models became more and more detailed and intricate as my skills improved. I iuncluded tool boxes with spanners, oils cans etc. I fashioned working steering and later on intricate parts of the under parts of the car such as Panhad Rods, drive shafts and exhausts.

Model Boats: I suppose that the model boats became a natural progression after being in the Merchant Navy. One of the benefits of building them was to study histories of Monarchy and ship building methods from 300 years ago.

AGM, MAY 2021



BSA HAS BEEN INCORPORATED SINCE 1982

A reminder to share your memories and photographs etc with Susanne Graham who is collating information for next year's Anniversary. susanne.graham@gmx.com. Susanne has some great ideas for sharing next year.

BALLARAT ART GALLERY- BODY MOVING



A sedentary lifestyle is so last season – it's time to get off the screen and move your body. Sitting is the new smoking – it increases risk of chronic health problems and is bad for your mental health. You don't need fancy new clothes or the latest tech accessories to move your body. You just need to spring across the floorboards like an acrobat, pick up a piece of rope and start skipping or dance like nobody's watching. It's not about winning or who's the fittest – it's about making the most of the body you've been given. Body moving includes works

from the Gallery collection by George Baldessin, John Brack, Barbara Brash, Kristin Headlam, Evelyn Syme and Fred Williams.

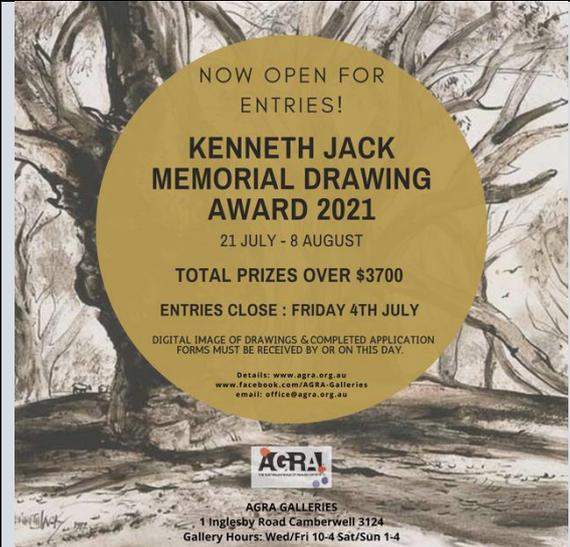
Image: Margaret Strutt-Davies, Wheels, 1968 (detail). linocut on paper. Gift of Mrs M Strutt Davies, 1991. Collection of the Art Gallery of Ballarat

Reference: https://artgalleryofballarat.com.au/gallery_exhibitions/body-moving/

Image: <https://th.bing.com/th/id/OIP.mZcfCDbKNtM68Q2u8gAZ0wHaKB?pid=ImgDet&rs=1>

CALENDAR

June's Meeting	Saturday 5 th June 10.30AM
Pyrenees Art Show	12 th – 14 th June
Camberwell Art Show	10 th – 18 th July
Mercure Exhibition	14 th February – 27 th March 2022

	<p>AGRA members \$15 per artwork / Non-members \$30 per artwork Maximum of 3 art works CALL OUT TO ALL ARTISTS</p> <p>Kenneth Jack Memorial Drawing Award Exhibition 2021 21 July - 8 August</p> <p><i>Total Prizes Over \$3700</i></p> <p>All artists are invited to enter up to 3 artworks to be eligible to win the Kenneth Jack Memorial Drawing Prize: \$1000 cash plus a Kenneth Jack drawing valued at over \$1500, 2nd prize \$500 cash, 3rd prize \$200 cash, Senior Art \$100 vouchers and Studio Craft framing vouchers.</p> <p>Entries close: 4 July To register, email to office@agra.org.au</p>
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SUPPORT OUR LOCAL SUPPLIER



Hello to all the fellow members of BSA.

When we first moved to Ballarat four years ago, I was surprised and indeed disappointed to discover the lack of local suppliers of art materials, most especially with the number of active artists of all disciplines.

This dilemma caused Denise and I to search for a quality provider. We discovered an abundance of excellent suppliers in Geelong and if we so wished to, scattered around Melbourne even more such businesses. Now this requires a day out from Ballarat plus the inevitable added costs let alone the time of doing so.

Recently I was having a very candid talk with Frank, the owner of RADMAC, our only existing art supplier in Ballarat to the best of my limited knowledge. During our conversation, he explained to me, the difficulty in knowing what sort of art materials to supply. His business

has been hit by the opposition of other office materials suppliers, of much larger capacity. it is exceedingly difficult to compete with the major companies and technology that have been able to afford such competitive prices and variety of office materials. The net result is that smaller suppliers such as RADMAC are struggling to survive in that particular market. Inevitably such companies must reinvent their mode of operandi and adjust their products to a new market of customers. Certainly, easier said than done.

The conversation moved to a different level and when I explained to Frank more precisely what my own requirements were, we further discussed what might be possible to satisfy my own needs. Frank asked me to offer him the opportunity to compete in cost, the supply of what my own needs might be.

Now in the past some materials have been more expensive from RADMAC, but in fairness, I have never entered into a discussion of what might be possible had I negotiated some sort of deal.

One of my delights in life is to enter an art supplier of large and expansive choices. For me it is like entering some sort of temple of special purpose. Imagine if RADMAC were able to slowly move towards such a venue, I would be in the shop with my pennies jingling in my pocket at least once a week just soaking up the atmosphere. The cost of establishing such a venue is enormous. Suppliers of such, materials attempt to satisfy every taste and cost, just like the major suppliers of office materials.

Currently change for many small businesses is inevitable and RADMAC is no exception. As that company is one of the very few supporters that we have (printing, some materials for the Society etc.), there is a need for us to demonstrate our needs and wishes. RADMAC is willing to respond if possible, but only if they are made aware of our needs. That can only happen if we venture to explain what we need.

Therefore, in closing, may I extend the purpose of my letter, by asking members to at least try to obtain art materials from our only local supplier in the hope that in doing so we may all benefit and perhaps even enjoy a venue of much larger purpose in supplying art materials.

We are all only to aware that once a shop is not able to continue, we are inclined to lose them forever. Something that we neither care to witness or suffer. Please consider my plea, it is with serious awareness that I extend my experience and desire to see a large supplier such as I have already described, in Ballarat.

Best wishes and regards, David Adams.

GRAPEVINE



Thursday Painting Group welcomes newcomers to join them from 9.30-12 noon at Our Lady Help of Christians. It is a fabulous space, and the cost is approximately \$20 each Semester. A couple of dollars each week. **PHONE** me, Denise on 04 1029 1950 if you are interested in coming along.

THE BEEKEEPER, AKA Brian Lawrence.

Ray Hewitt, now the President of the Victorian Art Society painted these portraits of Brian and submitted them in The

Archibald Exhibition.

Brian tells me that it did not make the cut all those years ago. A very youthful looking Brian indeed! Thank you for sharing Brian.

***Peter Macdonald** is happy to hear from anyone via mobile while he recuperates. Keep well Peter.*

BALLARAT HERITAGE FESTIVAL



Emily Van Der Molen - NEUROALCHEMY

15 May - 13 June 2021 at Art Space Ballarat, 14 Lydiard St

In NEUROALCHEMY, Emily Van Der Molen uses the negative energy she absorbs from the external world in a process of transformation to produce multi-layered, mixed media, floral artworks in hyper saturated colours using unexpected materials like recycled paint, salvaged packaging, and craft supplies.

Much like trees absorb our carbon dioxide and return it to us as oxygen, Emily uses stored negative energy in a process of creative alchemy, returning it to the world as a positive force in the form of immersive expressions of pure joy.

Image Reference: <https://mcusercontent.com/96bba05d726e84c8be93457c2/images/0ea71e39-3b4d-44f2-86d2-e7f921944e97.jpg>



Boer War Memorial Update

The Boer War Memorial in the Sturt Street gardens has recently been unveiled following preventative conservation works and stabilisation treatment by the Grimwade Centre for Cultural Material Conservation (University of Melbourne). Next time you walk past, stop for a moment, and see if you can find where the memorial was treated. Good conservation should be unnoticeable and ensures the artwork can be enjoyed for future generations.

Reference:

<https://mcusercontent.com/96bba05d726e84c8be93457c2/images/b7f0d62d-1332-4fd9-8265-a119d185745a.jpg>

PROCEEDS FROM SALES WILL BE DONATED TO THE BSA



Brian Lawrence is donating money from the sale of these 3 items, to the BSA. \$15 for each of the 2 easels and offers over \$40 for the felt bag. The platform on the last easel tilts. Send me photos and prices if you have something to sell. Thank you, Brian. Something good comes from culling materials and equipment.

POST OFFICE GALLERY-EXTENDED UNTIL FRIDAY 4 JUNE!

TONY GRIFFIN-SHELTER FROM THE STORM-THE QR CODE PROJECT



In partnership with Hardy Audio, Ballarat, the Post Office Gallery is excited to be able to provide all visitors with greater access to Tony Griffin's work in his current exhibition 'Shelter from The Storm', with QR code activated video, audio, and text files.

Created for visitors who may be hearing or visually impaired or who have alternative communication needs, the codes are positioned throughout the exhibition space with the option of watching the videos in Auslan, reading the text, or listening to the audio files about Tony Griffin's work and ideas.

Through an exhaustive description of the everyday and often overlooked objects in one suburban home in the early part of the twenty-first century, as a form of archaeology of its recent past and present, Tony Griffin's research considers how broader entanglements are hidden in our everyday through the proliferation of our things. Here, by exploring theories of the mutual dependency between humans and things, Griffin examines how his paintings provide agency in discerning those relationships and act to understand our world in this age of anxiety.

If you wish to visit the exhibition to try out our QR code project, we would also love to know what you think.

For enquiries or group bookings please call 03 5327 8615 or email pogallery@federation.edu.au.

Image Reference: https://federation.edu.au/_data/assets/image/0008/507824/TonyGriffin_lge.jpg

[CORRIDOR ART SPACE MAY, JUNE](#)



There is a new group of artists set up in the Corridor Space - Trish Irons, Marion Chapple, Marg McKee and Glad Toering.



Images are from Marion, Trish and Glad.



[WORKSHOP Printmaking Workshop Session - Saturday June 19th.](#)

Some members have suggested that I run a workshop for printmaking. So as mentioned at the last meeting, I will be running a lino printmaking session for BSA members on Saturday 19th June at the Trades Hall. \$60 for the day 10 till 3 pm All materials supplied. There is room for 5 people in the session.

Please get in contact with me if you are interested in attending and I will send through all the information.

susanclarkeartworks@gmail.com Ph 0409 431 960



LIBRARY NEWS FROM
MARG MCKEE AND
JANE REYNE

The recommended item from our Library Collection for this month.

Robert Wade’s Watercolour Workshop Handbook

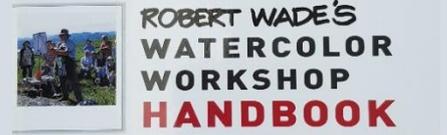
This book is written by the distinguished Australian Artist Robert Wade, born in Melbourne in 1930. His watercolour paintings are represented in many major collections around the world.

Robert is generally regarded as one of the world’s foremost contemporary painters and teachers of watercolour.

The book begins with an outline of the fundamentals of art and then on to in depth detail of the basics of exceptional watercolour painting.

This book is a “Workshop in manual format” and will benefit any watercolourist, whether that is as a beginner, or at a more advanced stage of your watercolour painting journey. I personally recommend this book.

Remember to take advantage of, and borrow from our amazing collection



of material in the library and it is free!

Marg Mckee

Sue mentioned that the gorgeous **Trish Irons** turned up in her costume ready for the Heritage Festival. You look amazing Trish.



Saturday 5th June

Brown Hill Uniting Church

Humffray Street

North Ballarat

10:30am.

The Kitchen will be closed due to Covid.

Denise Adams (Newsletter Editor)

denise_cobb@outlook.com

Please check your email later in the week in case meeting is cancelled due to Covid restrictions