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Dates for your Diary

8/15 October - Seeing Through Drawing
Tim Hardy
ASOC Studio, M16 Artspace

22 October - Sculptural Felting 3D Vessels
Denise Lithgow
CAW Studio, M16 Artspace

21-22 October - Colour, Abstraction & Still Life
Take a Line for a Walk
Peter Griffen
CAW Studio, M16 Artspace

24 October – Liquitex Demonstration and Try Me
Liquitex
5-7pm, ASOC Studio, M16 Artspace
Giveaways Included

29 October - Members Meeting
2.30pm M16 Studio

4-5 November - The Portrait: from Paint to Line
Michael Winters
CAW Studio, M16 Artspace

26 November - Members Meeting
2.30pm M16 Studio

“An A supportive creative community for visual arts and artists”
Founded 7 October 1927 – Registered as a Cultural Organisation
ABN : 85 510 725 624
Annual General Meeting - 2017

The past twelve months have seen the Society follow the usual cyclical trends – the ups and downs of life in general. However, I must begin on a sad note by offering particular tributes to members that we have sadly lost during the course of the year. I hardly need note the passing of Brother Don Gallagher, Dr Colin Watson, David A.D. Hatton, and more recently William “Cosh” McHardy. There has also been a plethora of difficult illnesses and treatment procedures for many members to deal with. We are happy that Sue Cook came through months of heart problems, that Ray Barnett is simply on the mend, and that Tracey Creighton has completed an intensive series of chemotherapy treatments. Unfortunately, Tracey has made the decision to move back to the Sunshine Coast to be with her ageing family, but we will see her from time to time once the dust settles from her move.

Thankfully ASOC has had some achievements to “crow” about, not least of which is holding our own in financial terms in spite of ongoing rent increases for our studio. Your Management Committee requires a vote of thanks for their loyalty and support throughout the year. Last year we reported a surplus of $12,670.13, but this year our surplus is down to $4,965.34, but still positive.

This AGM occasion is my single most important opportunity to extend a Big “Thank You” to all of ASOC’s volunteers, including members of the Management Committee, to the “backroom workers - often unsung heroes”: our Membership Secretary Alison Rimes; Newsletter Editor Margaret Flanagan; Acting Librarian Jean Willoughby; Webmaster and Workshop Coordinator, Jenny Millett; Facebook Page Coordinator Katie Volter; Instagram Coordinator Tracy Collins; Workgroup Coordinator Tricia Wheatstone; Studio Managers past and present - Lyn Nicholas and Kathleen Mills. There has been a substantial turnover of personnel following five or more years of people serving in these roles and we Welcome the new ASOC Secretary (and also Studio Manager) Kathleen Mills; the new Membership Secretary Sue Cook; the new Newsletter Editor Kim Holden; and the new Workshop Coordinator, Renee Quiambao, the latter joining us as a member just recently. Renee brings with her training as a curator and she will assist with this process at the upcoming Spring Exhibition. Unfortunately, there are many other jobs that have to be done by volunteers, and I must express enormous gratitude to our ‘Treasurer’, who took on the role of impromptu graphic artist as well, for some of the most important advertising tasks we have pursued this year.

Each August AGM sees us deep in the preparations of the Annual Member’s Spring Exhibition. The Spring Exhibition 2017 has been advertised in the Canberra Times, and is the subject of a half-page Editorial in the upcoming “See Canberra” supplement to be issued on 3 September. I hope you have your entries in the mail today, but I fear that I may have to put out a call for more entries - remember this is a Member’s show and this year I personally have done much hiking around trying to boost the Sponsorship dollars.

It is often said that from bad things sometimes - good things grow. I must add that the Summer Art Experience 2018 was high on my Agenda when David passed away. David was the founder of the SAE as we know it today. This year, I especially want to thank Ann Hand for her help and ideas on the choice of Tutors. When we submitted our Graphic Design announcement on the SAE to the Editor of the Australian Artist, first she gave us a good deal, second it was placed on the front opening page, and third she spoke of ongoing promotion. Those promises have not necessarily met with my expectations, but when I suggested a written Tribute to David she accepted, and this is due to appear in the October edition of the Australian Artist; and there will also be articles written by some of our SAE tutors. As most of you know from my “MailChimp” emails I also was able to negotiate a “Capital Chemist/David A.D. Hatton Watercolour Prize”, which will be ongoing for the foreseeable future.

The Core Activities of ASOC

Artists Development Fund
New donations in 2016-17 amounted to only $264.17. We need Member’s support to promote this Tax reducing opportunity to your friends.

The New ASOC Website
Following the promise of last year that took a little longer than we had anticipated – but Congratulations to Jenny Millett our Webmaster for her uniring efforts in setting up ASOC’s New Website, which went live from January 2017, and is now a feast for the eyes; continuing to grow in future months in content and ease of use. Yes, it had a few “bugs” during the transition but it gets better by the day. The introduction of PayPal as a payment option has also provided a much safer online payment mechanism for members and others seeking to register for workshops or the 2018 Summer Art Experience, and join or renew their membership. The new website is also interactive with our other electronic outlets, Facebook and Instagram.

The Spring Exhibition 2016
Held as usual at the Albert Hall, it was applauded by the two judges Shane Bryenard, Director of the Canberra Museum and Art Gallery and Jo Hollier well known to us as a good friend from Strathnairn. The Judges commented that: “It is always heartening to see the level
of participation from members of the Artists Society of Canberra. It indicates a healthy level of support by a group who are passionate about their art and about belonging to the Artists Society”. Their comments on the individual sections and the list of winners were published in the October/November 2016 newsletter. 74 members entered a total of 252 artworks. 31 members received awards for their work with the new $1,000 Beyond Bank Best-in-Show award going to Camelia Smith for her watercolour “Zinnias”. There were more than 600 visitors to the exhibition, 41 artworks were sold and together with cards and other sales, the exhibition grossed over $19,000

The Summer Art Experience 2017
Involved a move to the Canberra College in Phillip primarily to take advantage of their air-conditioned premises. The new venue offered many advantages for participants and the Manager of the Eckersley’s on-site shop said it was the best accommodation they had ever had for an SAE shop. The only draw back was a refurbishment process on one of the floors. Enrolments were down on previous years resulting in only 8 workshops operating and some of these were below our preferred attendance level. Nevertheless the 80 odd participants seemed to enjoy their SAE experiences thanks to the work of volunteers Maureen Lawrentin, Susan Reynolds, Kathleen Mills, Peggy Spratt, Dian and Alan Jones and the excellent graphic design work provided by Karen Silsby for all aspects of advertising. The cost cutting measures we introduced the year earlier included catering for tutors using Costco freshly prepared platters, but unfortunately, we picked the week of the "Summernats" and the Mercure Hotel, our chosen accommodation venue for tutors, capitalised by raising the prices accommodation, and even unexpectedly charging for parking. In 2018 we are trying a new accommodation venue. For participants, I must note that we were reprimanded for an “ink spillage” at one of the Coffee/Tea stations – so be a lot more careful carrying your equipment in – please. In spite of this we did make a very small financial gain from SAE 2017.

The ACT Region Catchment Groups Art Prizes – “OPEN” Art Exhibition & Competition.
We should all be aware of the fact that all voluntary organisations like ours are all increasingly pressed to find funding to support their core activities and the Catchment Groups are no exception to this. There was a good deal of backroom debate leading up to this event, which resulted in delaying the show from its usual April spot to one in June. In essence, the Southern ACT and Molonglo Catchment Groups were particularly keen to make the “Art Show” more relevant to them and invited us to attend a number of shared activities to meet with the theme of “People Caring for the ACT Region’s Lands and Waters”. We did have some limited co-participation, and many of the final paintings reflected those activities. The Chairperson of the Ginninderra Group was so impressed that she bought a painting and also provided the financial support for the Ginninderra Prize at the event, which we had missed for a couple of years. Our major sponsor ICON Water once again provided outstanding support, but for “Security” reasons was unable to offer us the use of ActewAGL House and the ambience of Robert Foster’s sinuous light-filled Ossolites, and so we opted for the first time to use the larger “cold empty shell” - the Fitters Workshop in Kingston.

Our co-judges, Helen Musa and Eleanor Gates Stuart, who has twice been judge for the Waterhouse Prize, were very thorough weaving their way several times through over 57 works of art, many being “tuchs” of various number. Helen Musa also did us the honour of being the Opening Speaker and noted “the exceptional human dimension in landscape that was evident in many of the paintings”. Both judges were impressed by the high quality and technical expertise demonstrated in many of the works. Close to 850 visitors passed through our doors, and although only seven works were sold they grossed $3,100. And, we signed up 4 new memberships.

Mark Redzic won Best-in-Show for his happy kids landscape “Exploring”, Joan Fogarty took out the Molonglo Catchment Art Prize for her fishing trip called “Dawn Tryst”, Isla Patterson’s recording of her balloon flight over lake Burley Griffin took the Southern ACT Catchment honours, and Michaela Laurie the Ginninderra Prize for her miniature “Listening to Frogs”. There were worthy honourable mentions made, but importantly the People’s choice award went to Lisa Gaston for her stunning acrylic “Wisdom”.

Related Application for a Heritage Grant for 2018
Following the delay in establishing the “Catchment Group Event” for 2017 I elected to make a submission to the ACT Heritage Grants Program for modest support for a project I called: “Recording the Heritage Sites of the Region in Fine Art”. The project will culminate in an Exhibition of the paintings created under the Banner of the ACT Region Catchment Groups Art Prizes. Letters of support for the application were provided by the ACT Catchment Groups, and importantly by the new Director of ACT Historic Places. We will not know the outcome of this endeavour until next month.

The Workshop Program
Our “mutual agreement” with neighbours the Canberra Art Workshop to run a combined Workshop Program allowing members access on an equal basis to either of the organisation’s events has proved successful. The ASOC ArtStart program also ran spasmodically during the 2016-17 with the watercolour series by Chan Dissanayake proving most popular. Other successful Workshops were offered by the following

Tutors: David Lake, John Lovett, Tracey Miller(2), Michael Winters, Amanda McClean and Louise Corke. ASOC thanks Jenny Millett for her untiring efforts as Workshop Coordinator and Alan Jones for his efforts in finding workshop tutors. These Workshops contributed $6,892 to ASOC’s income.
Workgroups Program - Maintaining the learning environment within ASOC

There are now thirteen Workgroups operating every day of the week in the ASOC Studio. Thanks to the continued diligence of ASOC's Workgroup conveners this proves to be a very valuable activity. The convenors Monday to Saturday are Marie Betts; Sue Cook; Jim Tweddle; Simone Doherty; Grahame Skyring; Tim Hardy; Tracy Collins; Libby Schick; Gillian Bellas; Alan Jones; Cheryl Parkins; Anita Shookes; and Louise Spencer. ASOC's learning environment has not only been maintained but also enhanced with new learning opportunities through the addition of a new Saturday morning group focussed on painting with oils. The Wednesday evening drawing group closed when its Convener left Canberra and this time-slot has been taken over by the youth group “Art Up Late”. In the 2016-2017 year ASOC Workgroups have made a substantial contribution of $15,765.00 towards rent and other overhead expenses. The studio rent for 2017-2018 is set to rise by another $1,775.87 per month; however, we see no reason to raise any fees at this point in time. Again thanks to the Workgroup Conveners and to the ASOC members for their continued support.

Displaying Art for Sale in Public Premises – “Shop Fronts”

Our luck with displaying art for sale in public premises has been of mixed bag. The closure of the “Canberra Art Works” store in Phillip was unfortunate, but we have maintained small displays at Ki Acupuncture in the City, the CherryRipe Café in Watson, and at the Barton Private Hospital. A very recent offer concerns the possibility of selling ASOC paintings on consignment. I will be meeting the potential host for this latest proposal at the Spring Exhibition.

Monthly Member’s Meetings

I must express some dismay towards all Members for the noticeable fall off in attendance at these meetings that are designed to allow us to all interact with each other – the dismal attendances at ASOC monthly meetings suggests it is “time for a change”. Demonstrations by Eleanor Gates Stuart, Ric Cochrane and Tim Hardy and the visit to Majura Park were a relative success, though the joke about holding a meeting at Majura Park was clearly not understood. Members need to contribute their ideas on what type of demonstrations or artist talks they would like to have in 2017-18. How best can ASOC develop its program for members to get together to discuss problems and opportunities for their organisation. How about a “Show and Tell” following the Spring Exhibition on say Sunday October 1?

In addition, these days many seem to consider Sunday to be a “family day” so perhaps a weekday (evening) should be chosen at a time that will suit members who are retired as well as those still in the work force, at least for the summer months. Even the 2016 Christmas Party, an outdoor barbeque, was poorly attended – what’s best for 2017?

The ASOC Studio Open Day – 6th August 2016

ASOC had three artists from the Oils Workgroup showing the progress of their work, and we displayed paintings from about 6 members inside and outside the Studio. Public interest levels were quite high and we had a number of enquiries about joining, along with a donation in “the name of a sale”. We need more support - Member Participation - at such events.

“Scooping” the Pool on External Art Prizes?

Kayanne Denigan was the winner of the Canberra Region Section of the Clifton Art Prize 2016. Isla Patterson won the John Briscoe Award at the Cooma Regional Gallery and the 2017 watercolour prize. Best in Show, Traditional, at the Lions Club Exhibition at Jindabyne 2016.

ASOC members did more than their bit at The Royal National Capital Agricultural Show, January 2017 including 1st and 2nd in the Agricultural Heritage Prize by Val Johnson and Alan Jones, respectively, with highly commended to Margaret Carr. Mark Redzic won the 1st in Oils, followed by Sandra House and Annite Sadler in this category. Margaret Car and Sukhvinder Saggu received high commendations for their drawing entries, and Isla Patterson 1st in Still Life, Michaela Laurie, 1st in Miniatures, eva Henry and Gillian Bellas 2nd and 3rd in Botanic Art and so on – a full list is in our Newsletter of April/May 2017.

The ASOC Young Artist Advancement Award went to Brandon Fitzsimmons for his portrait of an Army Nurse “Vivian”. Sadly, we have yet to meet with Brandon.

Partnership with ArtSound – all of the above events are supported by our ability to request interviews of FM 92.7 to promote and foster attendance at these events.

The Cranleigh School

The NDIS Scheme has been a disaster for the Cranleigh School and the Parents and Teachers Association are no longer able to mount an Art Exhibition. Following the approach we used last year ASOC Member’s have donated paintings to Cranleigh with a view to a Raffle which we intend to support at our Spring Exhibition. Donors were from the estate of David Hatton – a painting, estimated to be worth $350, by Edith Crocker, the well-known architect and winner of the Sulman design award 1935 and a finalist in the AGNSW Sulman prize. Best in Show, Traditional, at the Lions Club Exhibition at Jindabyne 2016.

THE CHRISTMAS MARKET

Following the success of our first Christmas Market at the Fitters Workshop. A booking has been made for the weekend of Friday 15th December 2017 so be prepared to set up your "small goods" stand at this ASOC event
In Summary - ASOC’s measured performance over the 2015-16 Financial Year

- 66 new members joined ASOC during the 2016-17 financial year.
- At least 22 members won major prizes or were listed as finalists in open non-ASOC art competitions.
- 104 ASOC members attended ASOC Workshops or participated in ASOC training programs (including the SAE)
- 73 non-ASOC members attended ASOC Workshops including the SAE.
- The ASOC Treasurer provided regular profit and loss reports on ASOC projects, activities and events to the Management Committee at its meetings throughout the year, enable the monitoring and managing of ASOC’s financial progress throughout the year.
- $264.17 was raised in the ASOC Artists Development Fund thanks to contributions made by members.
- During the 2015-16 financial year ASOC not only met its financial and reporting obligations without having to draw on its investment accounts but also was in a position to add to the investment fund the $20,000 operational reserve carried over from previous years, bringing the total currently invested to $78,778.71.
- Last year about 48 artworks were sold through ASOC events.
- An ASOC artist has received a Commission through ASOC’s electronic media during the 2016-17 financial year. There have been other approaches to the Society that have not been taken up.

\[ \text{Alan} \]

ASOC’s Elected 2017-18 Management Committee

President: Alan J. Jones
Secretary: Kathleen Mills
Treasurer: Dian Jones
Public Officer: Susan Reynolds
Membership Secretary: Sue Cook
Exhibition Curator: Renee Quiambao
Committee Members: Tracy-Anne Collins (Gen Y Rep), Ian Lester, Ian Trapnell, Mike Lester

Non-executive office holders:
Acting Librarian: Jean Willoughby
Studio Manager: Kathleen Mills
Newsletter Editor: Kim Holden
Webmaster: Jenny Millett
Workshop Coordinator: Renee Quiambao
Facebook: Katie Volter, Alan J. Jones
Instagram: Tracy-Anne Collins
ASOC’s 90th Birthday Toast

TOAST TO ASOC (23/9/17)
by Joan Costanzo

I would first like to say how honoured I am today to join Sandra House in helping to propose the toast to ASOC on its 90TH birthday. What a special occasion!!

To show just how special, I’d like to take a quick look at the phrase ASOC - AN ORGANISATION OF VOLUNTEER ARTISTS.

You know, when we think about it, it could well be a contradiction in terms, as the general view of an artist is of a person absorbed in his/her own creative explorations, and not very good at, (or interested in), organizing and managing their own lives – let alone anything else!

So it’s pretty amazing really, to consider that, for ninety years, (bar a hiatus during the depression and war years), artistic people in Canberra have had an ongoing belief in the need for an ORGANISATION OF ARTISTS FOR ARTISTS that would not only foster individuals’ creativity, but in so doing, would also contribute to the creative spirit and sense of well-being of the Canberra community as a whole.

What’s more, these people have been prepared to divert their precious creative juices from their own work into setting up and managing a functional, ongoing organism, volunteering their own generosity, inventiveness and ingenuity to make it work through the years.

Of course there have been some pretty serious challenges along the way too, usually to do with accommodation (or the lack of it), philosophical arguments about what ASOC’S aims should be and how best to achieve them, and always financial concerns. (So what’s new?)

What is extraordinary about ASOC however, is that leaders have always emerged at the most crucial times who have had the vision - and the skills - to create new directions and to bring members along with them.

Presidents, their dedicated committee members and all those hundreds of members who have volunteered their time and enthusiasm throughout the years certainly do NOT fit the generally accepted idea of the self-absorbed, disorganised, decidedly individualistic artist.

In fact, keeping a voluntary organization functioning during almost a century of profound change and challenge is a mighty achievement for any group of people, no matter what their special interests are.

So we would like to suggest that the definition of ASOC as an ORGANISATION OF VOLUNTARY ARTISTS, FOR ARTISTS is one of which we can indeed be proud. Yay for ASOC!!

Presidents Present at the Event

DAWN WILSON 1976-78
PETER SCHLUMPP 1986-87
JUDY POWER-THOMPSON 2005 - 06
JENNY MILLETT 2008-10
TIM HARDY 2010-12
TRICIA WHEATSTONE 2012-13
ALAN J. JONES 2013 - 2018
Liquitex in collaboration with the Artists Society of Canberra presents:

Uniquely Intermixable Acrylics

Demonstration & Try Me Event - 24th October 5.00pm – 7.00pm

Learn about the unique properties of today’s acrylics while discovering the unique world of acrylic “intermixability”. Explore endless possibilities with Heavy Body Paints, Sprays, Inks, Mediums, Markers and more and bring lots of ideas back to your studio.

Find out how you can use mediums to achieve new effects and discover techniques on how to get the most out of your acrylics. Attendees will also enjoy complimentary art material samples from Liquitex to take home on the day.

We urgently require your expression of interest in attending this event.
Prize Winners: ASOC Spring Exhibition 2017

Judges for 2017 were Associate Professor Ruth Waller, Head of Painting, School of Art and Design, Australian National University and Ms Deborah Clark, Senior Curator, Visual Arts, Canberra Museum and Art Gallery.

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<thead>
<tr>
<th>Prize Category</th>
<th>Best in Show</th>
<th>Judge</th>
<th>Prize Title</th>
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</thead>
<tbody>
<tr>
<td>Best-in-Show</td>
<td>Alan J. Jones</td>
<td>Rocky Dune (Oil)</td>
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<tr>
<td>Peg Minty Prize for Landscape</td>
<td>Lucky Hua</td>
<td>Wendy's Retreat (Oil)</td>
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<tr>
<td>Capital Chemist/David A. D. Hatton Prize for Watercolour</td>
<td>Maxine Sumner</td>
<td>Up Close and Personal</td>
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<tr>
<th>Art Category Prizes:</th>
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<tbody>
<tr>
<td><strong>Acrylics</strong></td>
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<tr>
<td>First</td>
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<tr>
<td>Lauren Butler</td>
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<tr>
<td>Effervescent</td>
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<tr>
<td><strong>Drawing</strong></td>
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<tr>
<td>First</td>
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<tr>
<td>Tim Hardy</td>
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<tr>
<td>Living Room</td>
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<td><strong>Pastel</strong></td>
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<tr>
<td>First</td>
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<tr>
<td>Victoria Doyle</td>
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<tr>
<td>Ancient Land</td>
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<td><strong>Mixed Media</strong></td>
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<td>First</td>
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<tr>
<td>Peter Schlumpf</td>
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<td>Ghost Ship</td>
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<td><strong>Watercolour</strong></td>
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<tr>
<td>First</td>
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<tr>
<td>Maxine Sumner</td>
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<td>Up Close and Personal</td>
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<td><strong>Oil</strong></td>
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<td>First</td>
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<tr>
<td>Susan Shaw</td>
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<td>Greg Rimes</td>
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<tr>
<td>A Man Like Me</td>
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<td><strong>Printmaking</strong></td>
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<tr>
<td>First</td>
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<tr>
<td>Angharad Dean</td>
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<tr>
<td>Apple Box</td>
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<tr>
<td><strong>Miniatures</strong></td>
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<tr>
<td>First</td>
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<tr>
<td>Cheryl Hodges</td>
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<tr>
<td>Packham Pear</td>
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<tr>
<td><strong>BEST OF:</strong></td>
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<tr>
<td>Best Abstract – Capital Chemist Prize</td>
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<tr>
<td>Best Still Life</td>
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<tr>
<td>Best Portrait or Figure</td>
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<tr>
<td>Best Flora or Fauna</td>
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<td>Best Sculpture</td>
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Overall Comments on the Show by the Judges: A high standard overall – some categories particularly strong: Miniatures, Oils, Landscape. A striking and healthy diversity of approaches from traditional to experimental. Clearly Canberra’s ASOC Artists continue to be highly engaged by the beauty of our local landscape and the flora and fauna of the bush capital. As a relatively new category, sculpture is a field ripe for development and expansion. Overall it was a real pleasure to see such a diversity of individuals enriching their lives and their community through a passionate engagement with creativity, as is so evident in this show.

It would be good to see more drawing from life – such as figure or interior scenes, which show evidence of working directly from the motif. It would also be good to see a wider range of printmaking

We met in Alice Springs for our journey to paint the outback all the way to Adelaide. There were 14 artists with me on board the big 4wd vehicle crewed by John and Chris from OZ Tours, our charter. We had a mixture of people from Gympie, Melbourne, Sydney, Canberra and Bungendore, with one thing in mind- PAINTING! And paint they did with enthusiasm and excitement. I think our crew were amazed at all these artists jumping off the bus and disappearing into the landscape. This was to be a feature of the tour from then on.

First stop was Rainbow Valley about 100 kms from Alice. It was such a beautiful place, this large craggy rock rising out of the landscape, all the colours of the rainbow. We were overwhelmed- it wasn’t what I expected. Then on to Marla our overnight stop on the road to Coober Pedy. What can I say about Coober Pedy? A bit of a rambling spread out place with air vents sticking out of the ground from the underground homes. Our motel was great. A soft bed, good food and an underground room each. This was to be the best accommodation we would have for quite a few days. We had our first show and tell in Coober Pedy. These are such fun, everyone shows the work done from the past few days and we discuss the paintings and drawings and reasons for choosing that particular spot to paint. We have a number of these show and tells throughout the journey It brings us together.

We saw the moon plain- flat as a tack, painted in the Breakaways which were unbelievable. Orange, ochre, white, red and shades in between. Sculptured shapes rising out of a flat landscape, then on to the feature of the tour. The Painted Desert. We stayed at Arkaringa Homestead, in Donger accommodation and six of us had to camp. Accommodation is very limited in these outback places but it was an experience for all of us. With clear skies and stars overhead, and the smell of the campfire, it was just something I will never forget. The temperature in the mornings was a bit nippy at - 4 degrees, but the Painted Desert soon took our minds off the cold. Chris did all the cooking and prepared the best lunches I have ever had on any tour- John was an expert driver with a lot of knowledge about outback travel. Both these people were amazing. They took on board what it was we wanted in the way of time to paint and accommodated our every whim.

We visited the Pink Pub at Oodnadatta, flew over Lake Eyre from William Creek, and visited it on foot too at Halligans Bay. We stayed at Marree, and visited the ghost town of Farina. Arriving safely at Arkaroola, John and Chris took us to two beautiful places to paint, Stubbis Waterhole - red cliffs, white sand, grey rocks and a partly dried up waterhole, and the Pinnacles two pointed cliff faces rising out of the surrounding hill. So much amazing work was done on this tour, it was just wonderful to see and I was so happy that I had chosen this journey to travel and paint.

Wilpena Pound- two more days painting. On the last night, we had our fun night and final show and tell. I couldn’t believe the talent on this tour. Some read poetry they had written en route, everyone dressed up to the theme ‘come as something out of one of Hans Heysons paintings’ a difficult task, but we had some of the most imaginative ideas happening that night. On the way back to Adelaide, the cream on the cake was a visit to ‘The Cedars’, Hans Heysons house. It was a long drive but Chris and John got us there in time for a tour of the house and studios. It was just wonderful! Once in Adelaide we languished in a 5-star Hotel with sea views, and lots of luxury around us, thinking of our journey through such harsh country, and the paintings we had done, and the experience we’d had, most times painting in coats and hats with the cold wind blowing around us. We started out as a number of people who wanted to paint the outback, and ended up as comrades who painted and absorbed it, shared the whole experience together.

**Travel with Val in 2018**

In May 2018 Val is taking a group to the Kimberleys. She is planning an overseas tour to Scotland ‘Following in the footsteps of the Scottish Colourists’ in August/ September 2018. Val is getting Backroads Touring Company to take the group.

There will be some information about that one in the near future. If you are interested you can leave an expression of interest with:

Val: 62504760
Lisa at Reis and James Travel Associates, Manuka
Phone: 62080155
Email: lisa_koskinen@travel-associates.com.au

Val will be holding an information evening later this year.
This year’s Spring Exhibition featured over 270 works of art by current members, including a display of 12 “Story Boards” describing the “Art Journeys” of some of ASOC’s most distinguished members past and present, focused especially on artists working from the 1950’s through to the 1980’s. The central corridor between the display of submitted fine-art works was decorated by a line of sculptures.

From the past we drew on the work of Hector Gilliland (3rd President, 1951-52), George Duncan (4th President, 1953 – 57), Peg Minty (distinguished ASOC artist in the 1960’s through to 2009), and Arthur Wicks now of Wagga Wagga (ASOC in the mid-1960’s). Interspersed were the art profiles of people with long associations with ASOC including Margaret Carr, Isla Patterson, Sandra House, Val Johnson, Dawn Wilson, Judi Power Thomson, Dirk Bouma, Peter Schlumpf, Mark Redzic, Val Fitzpatrick, Glenys Eggleton, Siva Nathan, Kerry McInnis, Gillian Bellas, June Larkin, Stanley Jones, and the late David Hatton and Dr Colin Watson. Amongst this group three had achieved the age of four score years and ten, and were still going strong. In the future we will be creating more of these profiles to enrich the history of our Society in “pictures”.

Our judges for 2017 were the distinguished Associate Professor Ruth Waller, Head of Painting, School of Art and Design, Australian National University, and Ms Deborah Clark, Senior Curator, Visual Arts, Canberra Museum and Art Gallery. Their overall comments have been included with the “List of Prize Winners”. In this review I will focus on the comments made on the major prizes and some specific categories starting with the Best-in-Show, which is traditionally awarded at the end of the Prize presentations; followed by the special Peg Minty Prize for Landscape and the inaugural Capital Chemist/David A. D. Hatton Prize for Watercolour.

**Best-in Show**

*Winning Entry: # 123,*

**Rocky Dune (Oil)** by **Alan J Jones**

“A sophisticated and inventive response to the representation of landscape, featuring effects of pattern, form and surface – fresh and original, subtle observation of colour and atmosphere”.

**The Peg Minty Prize for Landscape**

*Winning Entry: # 117A*

**Wendy’s Retreat (Oil)** by **Rocky Hua**

“Captures the colour and luminosity of a lakeside landscape – as the criterion for this award states – it is free and confident – captures a local landscape with dazzling qualities of colour and light”.

**The Inaugural Capital Chemist/David A.D. Hatton Prize for Watercolour**

*Winning Entry: # 221*

**Up Close and Personal** by **Maxine Sumner**

“A high standard in this category – we have selected a diverse range from the beautifully intimate composition “Up Close and Personal” – (a boldly chosen close range approach), to the lively pen, ink and watercolour evocation of Havana, and Mike Lester’s sensitive and more traditional and very accomplished study “Back of the Pub – Old Stanley, Tasmania”.
Here, I make my first apologies for attempting to photograph some the images behind glass using angles to minimize reflections.

Onwards to the **Category of Acrylics**, where #24 “Effervescent” by Lauren Butler placed First, #139 “Seaside Garden” by Stan Jones placed second; and #169 “Inspiring Nature” by Siva Nathan placed third. (Right to left in display)

The judges noted that Lauren Butler’s abstraction uses a very effective and vibrant palette generating the “effervescence” of her title – fresh, direct and confident. Stanley Jones “Seaside Garden” – a charming and engaging coastal scene. Siva Nathan’s “Inspiring Nature” conveys a sense of being immersed in the natural world.
Category: Drawing

First: Tim Hardy's "Living Room" is one of the very few interiors this year – a lovely confident and relaxed approach to his use of charcoal - generating a fresh sense of “home”. Second: Brigitte Causbrook’s “Centipede” scene is beautifully composed and full of childlike wonder. Third, Peggy Spratt’s “Eucalypts on Mt Ainslie” – a vigorous and fresh work with the energy of working directly from the motif out in the landscape.

Category: Pastels

“Ancient Land” by Victoria Doyle was awarded First Place, “Island in the Sun” provided Dian Jones with Second Place, and “Dragon Fly” offered Leigh Murray Third place. “Ancient Land” was described by the judges as taking a fresh and confident approach to pastel – very effective use of colour and line to evoke rock forms. “Island in the Sun” was described as a vivid and very effectively composed scene with vegetation framing the seascape beyond. “Dragon Fly” was said to demonstrate a high level of skill in rendering the material qualities of the vessels – luminous and refined

Category: Mixed Media
The judges description of this category requires no further explanation. They noted that the First Pace getter “Ghost Ship” by Peter Schlumpf is a strikingly imaginative work – the imagery is complex and inventive and reveals itself over time – a quality of mystery and bold use of materials. Second place went to “Equilibrium” by Margaret Ballard was described by the judges as a very effective, visually seamless handling of materials – resins – very appealing reflective surfaces – abstract, but also evocative of landscape. Third place was awarded to “My Trip to the Desert” by Lauren Butler described by the judges as distinctive in the use of stitching and modeling clay – charming and mysterious.

**Category: Oils**

Oils proved to be the largest Category in the competition and the judges noted it was dominated by landscapes comprising a high standard of entries. Indeed two of the major awards The Peg Minty Prize and Best-in-Show were drawn from this category. First place in Oils was awarded to #206 “Rainy Bay” by Susan Shaw, second went to “A Man Like Me” by Peter Schlumpf, third to “Mount Conner” by Alan Jones and the piece “Red Rocks, Freycinet, Tasmania” by Greg Rimes attracted one of only a few High Commendations awarded by the judges.

The judges remarked that Shaw’s “Rainy Bay” was an engaging composition, freshly handled and sensitively capturing a sense of weather, temperature and locale. “A Man Like Me” was described as taking a more metaphysical approach to the figure (the artist himself) in the landscape. Alan Jones’ “Mount Conner” was described as highlighting the dynamics of pattern in the landscape – interpreting geology and plant life. Bold well-managed colour. “Red Rocks...” by Greg Rimes was described as a very promising work – lively and sensual.

**Category: Printmaking**
The judges noted that Angharad Dean and Stevce Tomlin had both contributed bodies of Printwork showing an enthusiastic exploration of print’s potential for engaging with landscape. First place was awarded to “Apple Box” by Angharad Dean which was described as providing a vertiginous perspective, while “A Different Outlook” by Steve Tomlin employed a range of textured qualities; and “Summer Daze” by Simone Doherty is a compact formal composition incorporating several colour layers.

Finally, in the selection of categories we address Miniatures – a quite healthy selection of submissions. The judges noted the high standard of the works that showed a diverse range of approaches for this award and many were very worthy contenders. First place went to “Packham Pear” by Cheryl Hodges – this work was described as an outstanding example of fine grained traditional technique. In contrast in second place was “Photographer” by Val Johnson was a terrific and unusual choice of subject delivered in a vibrant modernist manner. Third place went to “Hall Landscape” which was described as adapting a highly skilful traditional oilscape in miniature form. High Commendation was given to the oil “Stromatolites” by Alan Jones for taking a more modernist approach, highlighting pattern and close observation.

There follows a series of Bests - Best Abstract, Best Still Life, Best Portrait or Figure, Best Flora or Fauna and Best Sculpture. The judges did not provide detailed explanations for their specific choices and so they will be presented here in pictorial form without comment.
The Winners of these prizes were:

**Best Abstract** Entry #10, *Fractal* by Noelle Bell

**Best Still Life** Entry #213, *Fruit Bowl* by Camelia Smith

**Best Portrait or Figure** Entry #150, *Off the Air* by Julie Lester
Best Flora or Fauna, Entry #9,
Pardalote by Josie Barac

Best Sculpture, Entry #186,
Xanthorea redefined by Sue Reynolds, Peggy Spratt and Susi Cook

Helen Musa also published an overview of the Spring Exhibition to be located at: http://citynews.com.au/2017/arts-90-good-years-artists-society/
## Workgroups

### Pastel Explorers
- **Mondays**
  - 9.30am – 1.30pm
- Convenor: Marie Betts
  - mmcbetts@optusnet.com.au

### Xperimental Xpression
- **Mondays**
  - 1.30pm – 5.30pm
- Convenor: Sue Cook
  - susicook@tpg.com.au
  - 0413 297 834

### Portrait & Life Drawing
- **Tuesdays**
  - 10.00am – 1.00pm
  - $10 per session
- Convenor: Jim Tweddle
  - jhtweddle@hotmail.com
  - 6247 7769

### Fun with Printmaking
- **Tuesdays**
  - 1.30pm – 4.30pm
  - $5 per session
- Convenor: Simone Doherty
  - simonemdoherty@gmail.com
  - 6259 2095

### Ways with Watercolour
- **Wednesdays**
  - 10.00am – 1.00pm
- Convenor: Graham Skyring
  - gwskyring@grapevine.net.au
  - 6241 1036

### Drawing Creatively
- **Wednesdays**
  - 1.30pm – 4.30pm
- Convenor: Tim Hardy
  - timahardy@hotmail.com
  - 6258 7178

### Art Up Late
- **Wednesday – Every Second Wednesday**
  - 6.30 pm – 9.30 pm
- Convenor: Tracy Collins
  - trace89@hotmail.com

### All Comers
- **Thursdays**
  - 9.30 am – 12.30 pm
- Convenor: Libby Schick
  - schickelizabeth@hotmail.com
  - 0403 681 910

### Flora and Fauna
- **Thursdays**
  - 1.00pm – 4.00pm
- Convenor: Gillian Bellas
  - gillianbellias@yahoo.com.au
  - 6288 5041

### Night Owls
- **Thursdays**
  - 6.30pm – 9.00pm
- Convenor: Alan Jones
  - alanjones@netspeed.com.au
  - 6282 5085

### ASOC Contemporary
- **Fridays**
  - 10.00am – 4.00pm
- Convenor: Cheryl Parkins
  - cparkins@grapevine.com.au
  - 0414 819 719

### Saturday Oils
- **Saturdays**
  - 9 am – 12.30pm
- Convenor: Anita Shooks
  - ALS-2@outlook.com
  - 0428 919 843

### Saturday Sessions
- **Saturdays**
  - 1.30pm – 4.30pm
- Convenor: Louise Spencer
  - louise.spencer666@gmail.com
We are thrilled to have multi-award and prize-winning artist Tim Hardy coming to ASOC in October 2017 with an exciting drawing workshop.

Drawing is the most powerful way of learning to see objects more fully, and that is the focus of this workshop running over two days on consecutive Sundays. The first session is studio based, with a plein air workshop a week later. The workshop should enrich your work whatever your subject and whatever medium you employ. The workshop is especially suitable for those at beginner and intermediate levels of drawing experience.

I: Studio Session

We will do a series of challenging and fun exercises which will include contour drawing, capturing gestures, and creating tonal drawings. You will be encouraged to create lively sketches that capture the essence of various objects. We will use a variety of drawing media, including pencil, charcoal and ink.

II: Plein Air Session

The plein air workshop is focused on seeing a landscape more fully, and builds on the activities of the first workshop. A series of techniques in drawing a scene will be demonstrated, and then you will be assisted in drawing landscape subjects of your own choice. Aspects of composition will also be considered. Your plein air sketches can be used and combined as the basis of a more controlled drawing.

Tim Hardy is passionate about the value of drawing, and is a multi-award winning artist, including a number of first prizes for his drawings and pastels. Earlier this year Tim was artist-in-residence at Tasmania’s Cataract Gorge. Tim is a very giving and sharing tutor and also convenes the popular ASOC workgroup, “Drawing Creatively”.

To learn more about Tim and his artworks visit [http://asoc.net.au/tim-hardy/](http://asoc.net.au/tim-hardy/)

Download ASOC Registration form -

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**FROM THE EDITOR**

This Newsletter is your Newsletter.

Please contribute by writing an article that will interest others. It can be a tutorial, an artistic viewpoint, a personal review of a product, a personal review of a website you have found, brag about a prize you have won, anything that you think will interest others in the group.

Please send all contributions, large or small, to Kim Holden, ASOCNewsletter@gmail.com.

Deadline for all articles for the October/November Edition is Friday 10 November 2017
The latter image may be too dark for the reader to discern, but that was part of its intrigue. The problem that I have with the Sulman is determining whether the paintings on display have been misplaced in their category, since several of the Sulman finalists are probably closer to the landscape and portrait categories.

The charabang tour continued with a visit to the Salon des Refusés 2014, up in the Rocks next to the old observation tower. The driver's skills were fully tested as we squeezed our way through narrow alleys and sharp turns not built with the modern 'chara' in mind. The Refusés collection is described as the alternative Archibald and Wynne prize selection and results from a select panel vetting 884 Archibald and 669 Wynne entries to generate an exhibition of 58 works.

You might guess that many of these 'rejects' were equally good and some may say better than those at AGNSW. Unfortunately the freedom of access to reproduced photographs is not as easily available as from AGNSW and so I cannot show you any exhibits. But if you get the chance to go and view Robert Hannaford's portrait of Phillip Adams, and Raymond Kenyon's orthographic projection of Ronaldo Giurola, one of the architects of the New Parliament House who today lives in Canberra, these are worth viewing and were just two of many admirable portraits on display. Of the landscapes I think it was Ann Grocott's 'Memory Hill' or Amanda Penrose Hart's 'Untitled the hill', which was a colourful long-narrow painting that caught my eye. Notably at the Salon several of the paintings were for sale.

We left the Salon in heavy rain at about 3.30 pm, and arrived back in Canberra after a suitable pit-stop at 7.30 pm. Well done to Ben our much admired driver and to David for giving us all the opportunity to visit Archie and all. To CAW – let's do more of these togetherness things.
**MANAGEMENT COMMITTEE CONTACTS**

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