



# GDAS NEWS

PO Box 71 Goulburn NSW 2580 ~ [www.artsociety.goulburn.net.au](http://www.artsociety.goulburn.net.au) ~ [goulburnartsociety@gmail.com](mailto:goulburnartsociety@gmail.com)

## Next Meeting & AGM

**Saturday**

**14<sup>th</sup> August, 2021**

**11am**

at Goulburn Workers  
Club, Station Room

**GOULBURN & DISTRICT  
ART SOCIETY INC.**

PO Box 71, Goulburn NSW 2580

[www.artsociety.goulburn.net.au](http://www.artsociety.goulburn.net.au)

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goulburnanddistrictartsociety](http://www.facebook.com/goulburnanddistrictartsociety)

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**Committee:** Amanda Zurek,

Greta Fennamore



## PRESIDENT WRITES

Hello Everyone,

The meeting at the Council workspace on the 8th was well attended with 13 members present. It was great to see so many in a nice warm environment and good to catch up with everyone.

As our next meeting on the 14th August at the Workers Club and will be our AGM, please fill in a nomination form either before or on the day as all positions will be vacant. Also please think about standing for one of the positions as it would be great to see new ideas for the art society.

Hope everyone is keeping well and painting for our exhibition in October.

Happy painting

*Helen*

**WILL YOU PUT  
YOUR HAND UP FOR  
A POSITION AT  
THE AGM?**

## GDAS WORKSHOPS

### YOU MUST BE A FINANCIAL MEMBER TO HAVE MEMBER RATES FOR WORKSHOPS.

We have a number of workshops proposed for this year. These include ones to be tutored by some GDAS members as well as professional tutors.

#### August 28, 10am-4pm

##### Introduction to Watercolours with Helen DeJonge.

Location: the Art Studio Cnr Combermere & Bourke Sts Goulburn.  
Cost \$10 members; \$30 non-members.

#### September 28, 10am-4pm

##### Stavros Papantoniou: Landscape Painting

Acrylic – but if you wish to use other media you are welcome to do so.

#### October 30 and 31, 10am-4pm

##### Watercolour Landscapes with Chan Dissanyake

Chan, a well-known Canberra artist, has conducted a number of workshops with us. Details will be provided later.

All the workshops location will be advised by email. Add your name to the workshop lists by contacting Helen De Jonge on 0412 185 019.

## HANDS UP?



At the AGM, all positions in our art society are declared vacant. Executive and Committee positions are not “owned” by any of us and as such, all of these positions are open to all members.

It is a good thing in any organisation to see some turnover of positions through more members being willing to take on positions of responsibility and bring their ideas to the running of the organisation.

Nomination forms are on the website. If you would like to nominate some other member for a position please do so. If you would like to be nominated for a position, please ask other members to nominate you by signing the appropriate parts of the nomination form.

Lodge nomination forms with the secretary preferably prior to the AGM but nominations can also be made at the AGM.

Any person new to a position will be given guidance and assistance from previous holders of it.

Positions available: president, vice president, secretary, treasurer, assistant secretary, assistant treasurer, minutes secretary, membership secretary, editor, webmaster and graphic designer, workshop coordinator, Facebook coordinator, public officer, committee members.

## NOTICES TO MEMBERS

### ANNUAL GENERAL MEETING OF THE GOULBURN & DISTRICT ART SOCIETY INC.

Will be held at the Goulburn Workers Club on Saturday 14 August, 2021. The AGM will follow the monthly meeting that will commence at 11am.

Members must be financial to accept nominations, make nominations and to vote.

All positions will be declared vacant. A light lunch for financial members and their partners will follow the AGM.

### MEMBERSHIP FEES ARE DUE

Our membership year is from July 1 to June 30 each year.

Please renew your membership and pay your annual fee of \$30.

You must be a financial member to enjoy the benefits of membership of the GDAS. These benefits include:

- Participation in all meetings with right to vote and to hold positions.
- Member rates for all workshops.
- Free participation in Life Drawing sessions.
- Member rates for exhibition fees.
- Free entry to the Annual Art Prize Opening Night.
- Thursday painting days
- Associate with other artists

To pay your member fees you may do so by:

- Cash – at a meeting or
- Cheque at a meeting or post to Treasurer, GDAS, P.O. Box 71 Goulburn NSW 2580 or

### DIRECT DEPOSIT

**BDCU Alliance Bank**  
**BSB 802101 Acc 100075612**  
**Reference: Surname + Initials**

To get member rates at August workshop you must pay your fees prior to it.

## GOULBURN WORKERS CLUB ANNUAL ART PRIZE - IT'S ON AGAIN

8th, 9th, 10th October, 2021  
10am to 4pm

**JUDGES** Mark Redzic & Ian Sharpe

**OPENING NIGHT** Friday 8th October, 6pm

**ENTRIES CLOSE** Thursday 30th September

**DELIVERY DATES** Saturday 2nd October and Sunday 3rd October, 10am to 12 noon at The Art Studio, Cnr Combermere & Bourke Sts, Goulburn  
Wednesday 6th October, 10am to 12 noon at the Goulburn Workers Club Auditorium

**HANGING DATE** Wednesday 6th October, from 10am

**COLLECTION OF WORKS** Sunday 10th October, 4pm

**ENTRY FORMS** will be available online at the GDAS website from late March, 2021



Please note the extra two days being made for delivery ie at the GDAS Art Studio on the Saturday and Sunday prior to the exhibition. This will make it easier for members who work during the week and also for some distant exhibitors who may prefer to travel to Goulburn during weekends to deliver their works.

It is expected that exhibiting GDAS members will be on the rosters to assist in the collection of works, hanging and pull-down, opening night, and duties.

When creating your works, please ensure that you follow the guidelines for presentation of works including size of exhibits, framing, labelling. Please ensure that you do not infringe another person's copyright such as a photographer's copyright of a photo that you may like to paint. Make it a point to read the Conditions of Entry carefully. All too often, the members hanging the works have had to restring works using D-hooks and adequate cord. There have even been occasions when works have been so poorly framed they have fallen to the floor.

## MEMBERSHIP FEES ARE DUE

OUR MEMBERSHIP YEAR IS FROM JULY 1 TO JUNE 30 EACH YEAR.

PLEASE RENEW YOUR MEMBERSHIP AND PAY YOUR ANNUAL FEE OF \$30.

## EDITORIAL

There isn't much to report on as it has been too cold to be at The Art Studio, the BBQ was cancelled and we haven't had any workshops in the past few weeks. Our well attended committee meeting was again held in the warm comfort of a room in the council building at 56 Clinton Street.

We are still looking forward to being told by the Goulburn Mulwaree Council as to just what their intentions are for our premises at the old council depot so we have some idea as to what the future holds for us. To say the least, it is unsatisfactory to be in a state of limbo for so long and to be unable to make our rooms comfortable for use in winter. Thank you to Julia for bringing a very interesting piece of GDAS history to the recent committee meeting. It enhances our newsletter. If you have anything of interest that you can submit for publication, please contact the editor.

Stay safe in this time of renewed spread of Covid and let us all hope it does not spread in our area.

*Alex Mortensen*

## WELCOME TO NEW MEMBERS

It is always with great pleasure for the committee to approve people's applications for membership of the GDAS. At the June meeting we welcomed, in their absence, Kate Lines and Sue Evans. We hope that you are able to participate in our Thursday painting days when The Art Studio is warm enough to hold them again and to see you at workshops and involved in our exhibitions.





## LEONARDO DA VINCI PROJECT FINDS 14 LIVING DESCENDANTS

### Researchers hope to understand genius of artist by reconstructing his genealogical profile

A study into the family history of the Italian Renaissance artist Leonardo Da Vinci claims to have found 14 living relatives, the youngest aged one.

The findings form part of a decades-long project, led by art historians Alessandro Vezzosi and Agnese Sabato, aimed at reconstructing the genealogical profile of Da Vinci – who never married and had no children, but had at least 22 half-brothers – in order to better understand his genius.

The latest study, published in the Human Evolution journal, documents a continuous male line spanning 690 years, starting from Leonardo's grandfather, Michele, who was born in 1331, through 21 generations and including five family branches, to the 14 living descendants today.

The painter, scientist, engineer and architect was born the illegitimate son of a notary in the Tuscan town of Vinci in 1452 and died in Amboise, France, in 1519.

The researchers had been following the Y-chromosome, which fathers pass on to sons, and it remained almost unchanged for 25 generations, Vezzosi told the news agency, Ansa.

To read more: <https://www.theguardian.com/artanddesign/2021/jul/06/leonardo-da-vinci-project-finds-14-living-male-descendants>



## ANCIENT BONE CARVING COULD CHANGE THE WAY WE THINK ABOUT NEANDERTHALS

The carved bone – a foot bone from a giant deer (*Megaloceros giganteus*) – found in the Unicorn Cave (inventory no. 46999448-423). Photo: V. Minkus, © NLD.

PARIS (AFP).- The design may be simple, but a chevron pattern etched onto a deer bone more than 50,000 years ago suggests that Neanderthals had their own artistic tradition before modern humans arrived on the scene, researchers said Monday.

The engraving, discovered at a German cave where Neanderthals lived tens of thousands of years ago, has no obvious utility according to researchers who say the artifact sheds new light on the ill-fated species' capacity for creativity.

The vast majority of Stone-Age artworks discovered in Europe are attributed to *Homo sapiens* and experts have long suggested that Neanderthals, among our closest relatives, only began creating symbolic objects after mixing with them. But using radiocarbon dating, archaeologists determined the recently-unearthed artifact to be at least 51,000 years old -- pre-dating the arrival of *Homo sapiens* in central Europe by some 10,000 years, according to the research published in the journal *Nature Ecology and Evolution*...

More: <https://artdaily.cc/news/137264/Ancient-bone-carving-could-change-the-way-we-think-about-Neanderthals#.YOvEXS2r1TY>



## CONGRATULATION TO AN ASOC ARTIST

Michaela Laurie was awarded the silver medal for miniature in the recent Tasmanian National Awards for Australia Society of Miniature Art (TAS) exhibition held in Hobart.

**MEMBERS & READERS**  
HELP KEEP THE NEWSLETTER INTERESTING.  
SEND IN SOME PHOTOS & A FEW WORDS OR  
MORE ABOUT YOUR NEW ARTWORKS  
& THINGS YOU HAVE DONE

## OUR GDAS NEWSLETTERS ARE NOW IN THE NATIONAL ARCHIVES

Recently we were advised that we are obliged to lodge our newsletters with the State Library of NSW which we did for the last 2 months. As we have digital copies of our newsletters back to 2017, a staff member in the library kindly offered to deposit them for us and thus saving me time and effort. It was done in stages as per the extract from one of their emails, dated 12th April, 2021 below. All your editor will need to do is to deposit the current issue each month.

"The State Library of New South Wales has deposited the issue(s) of your serial listed below with National eDeposit on your behalf. You have fulfilled your state/territory and Commonwealth digital legal deposit responsibilities..."

Serial issue details:

- August 2019 / 2019 / newsletter19\_08.pdf
- July 2019 / 2019 / newsletter19\_07.pdf
- October 2019 / 2019 / newsletter19\_10.pdf
- December 2019 / 2019 / newsletter19\_12.pdf
- September 2019 / 2019 / newsletter19\_09.pdf

National eDeposit publications are discoverable through Trove."

<https://trove.nla.gov.au>



## GDAS ARTISTS: STAY CONNECTED



**PAINT YOUR PICTURE & POST IT ON FACEBOOK, INSTAGRAM, OUR NEWSLETTER SO OTHERS MAY SEE IT!**

*"To my mind a picture should be something pleasant, cheerful and pretty. There are too many unpleasant things in life as it is, without creating still more of them."*

Pierre-Auguste Renoir

<https://cravepainting.com/blog/quotes-about-art>

**SPONSORS ARE WELCOMED AND MEMBERS ARE ASKED TO PASS ON ANY POSSIBLE CONTACTS FOR SPONSORS**

## OTHER ART EVENTS

### SHOALHAVEN ART SOCIETY 55<sup>TH</sup> ANNUAL OPEN ART EXHIBITION: CALL FOR ENTRIES



**Dates Confirmed: 11 Sep - 2 Oct 2021**

Entry form and more information:

[info@shoalhavenartsociety.org](mailto:info@shoalhavenartsociety.org)

[www.shoalhavenartsociety.org](http://www.shoalhavenartsociety.org)

**CALL FOR ENTRIES**  
Shoalhaven Art Society  
55th Annual  
Open Art Exhibition  
**Sept 11- Oct 2**  
Shoalhaven Regional  
Gallery  
[www.shoalhavenartsociety.org](http://www.shoalhavenartsociety.org)  
[info@shoalhavenartsociety.org](mailto:info@shoalhavenartsociety.org)  
Entries close Friday, August 27

### FROM QUEANBEYAN ART SOCIETY'S NEWSLETTER



#### SUNDAY 5<sup>TH</sup> SEPTEMBER QAS MINIATURES AND SMALLS EXHIBITION

Works in Sat 28th August  
Saturday 11th - Sat 24th September  
Opening 11th Sept ACT Textiles ACTTAA

#### SUNDAY 5<sup>TH</sup> DECEMBER AUSCERT CHRISTMAS EXHIBITION QAS CHRISTMAS PARTY

Competition/Exhibition  
Works in Sat 27th November

#### 14<sup>TH</sup> ANNUAL QAS CITY ART SHOW

Open to all artists.  
A week over Floriade, City Walk, Canberra.  
Entries due 4th - 11th September  
Works in on site Sat 26th September  
Pick up Mon 4th October

**More details:**

[cranston@westnet.com.au](mailto:cranston@westnet.com.au)

<https://qasarts.org>



## HISTORY GDAS

Thank you, Julia Laybut, for bringing this piece of art society history to the June meeting.



Winifred Beamish  
F.R.A.S. (1984)

Winifred Beamish has been involved in art since childhood. Born in England in 1913, she won a number of awards for her art at school. As a young adult, she continued her art in her spare time, working basically, in black and white. She completed a short course in architecture and studied interior design; her family has been involved in the building trade and she married a builder Mr. Tom Beamish.

In 1949, she, her husband and young children moved to Australia and settled in Goulburn. Her part-time interest in art continued and she was a founding member and long serving President of the Goulburn Art Club. She began, in Australia, to use colour in her art, inspired by the colour she saw here. This was the colour which was to become a vital element in her creative expression.

Initially, Mrs. Beamish's interest was in seascapes inspired by her holidays on the South Coast. Then she became attracted to old buildings - broken down, with old fences, rusting corrugated iron, essentially evoking history.

In 1957, feeling she needed tuition, she completed a short course with Albert Rydge who taught Max Meldrum's tonal theory. Meldrum believed in art of naturalism, grounded in objective analysis of tone - 'the truth of what you see', rather than a personal or subjective art grounded in the emotions or imagination of the artist. This course enabled Mrs. Beamish to fully utilize the tones found in nature in her art and increased her interest in landscape painting. Her application of this technique is illustrated in Catalogue Numbers 35 'Sydney Road from Goulburn', 55 'Tonal Still Life' and 57 'Timber Yard, Moss Vale'.

This was followed by a water-colour course with G.K. Townsend in 1959, which began her later interest in the

## "WINIFRED BEAMISH - RETROSPECTIVE" 1984

Written by Jennifer Lamb, a past Director Goulburn Regional Art Gallery



W. Beamish. *Still Life in Kitchen*, oil, 1958.

medium of water-colour, although she continued to concentrate on oil painting and drawing.

Following an illness in ca. 1960, Mrs. Beamish, unable to use a brush, began working with a palette knife, a technique she practised for a number of years. Endeavouring to keep her work smooth, she developed considerable skill in the use of the palette knife...

During the 1960's, she became increasingly aware of the need to express feeling into her work. Whereas previously, she had worked 'on site', painting scenes as she saw them, she now tended to choose her own colours rather than those of the perceived object. This resulted in a series of mono-tone paintings in which the prevailing colour expressed her personal feelings about the object - it was, in fact a subjective interpretation of the objective. The Brown Series ... is painted in an all pervading glowing brown which expressed her feeling for the Australian landscape. The Blue-Mauve Series ... represented Sydney in late winter evenings, whilst the short Red Series personified the Paddington area.

It is interesting to compare these colours to those of the New Guinea paintings which resulted from a trip there in ca 1969 ... Here, the colours are scintillating blues and greens, quite different to the Australia colour series which evoke mood and peacefulness rather than the vibrancy of New Guinea. There is an entirely different 'feel' about the paintings.

Ca. 1970, Mrs. Beamish spent a week



W. Beamish. *Cathedral III*. Watercolour, 1983

in Bathurst studying water colour painting with Jack McDonogh. This was a major turning point in her art career, it also co-incided with her working full time on her art. McDonogh taught her that water-colour could be exciting and it became her main medium, although she used oils when she felt the subject warranted that medium.

One of the qualities of water-colour is to suggest rather than state; this results from the transparency and delicacy of purist water-colour painting. She wrote in 1973 "I am more interested in atmosphere than in statement now... I am expressing my feelings more by an intermingling of colours rather than a statement of colours".

Now she was freer to express her personal feelings: "I like to feel a scene rather than state it. Some scenes and subjects just feel water colour. Others feel oils." Each medium produces a markedly different effect particularly for Mrs. Beamish. In water colour she tends far more towards the Abstract - the abstraction of impressions of a perceived reality - than the oils. Compare, for example, ... 'Crocodile country, Geiki Gorge' (Oil) and ... 'Undergrowth' (Water colour),

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## HISTORY GDAS: "WINIFRED BEAMISH - RETROSPECTIVE" 1984

Written by Jennifer Lamb, a  
past Director of the Goulburn  
Regional Art Gallery

which were both painted at the same time and the same area; but the work in oil tends far more towards the figurative than does the water-colour.

Beginning in the early 1970's, Mrs Beamish studied Zen which, she says, can be described as the 'inner art. Zen is virtually indefinable; it suggests the spiritual totality of being. Frederick Franck in 'Art as a Way' describes it as follows: "In those periods of history which produced great - that is authentic - art, this art was always the manifestation of some degree of spiritual unification of the artist as a whole person, in poetry, in imagery or even in doing everyday things in that total that 'esthetic', that Zen way in which body, mind and spirit are undividedly involved, integrated".\*

Having composed poetry all her life, Mrs. Beamish was well prepared for the acceptance of this philosophy: "Poetry and writing are part of my paintings almost as if one would be incomplete without the other". In her art, she now found it was not necessary to name her forms and began to abstract her impressions to give expression to an inner reality separate from the external - the material or perceived - reality. The move to water-colour was very applicable to this new concept. The result of this study was the Meditation Series, ... 'To sit in a



W. Beamish. *The Wisdom Tree*, crayon, 1980.

paddock and contemplate'. The mood is reflected in her poem:

"Wisps of imagination veil the sight and the positive dissolves. Lost visions creep through the cracks of reality, then, enveloped in feeling and emotion, toss and turn like a kaleidoscope, finally offering to the inner self the reason for being."

She became less interested in the individual object and was more concerned with the essential relationships between things. The cut flowers in a vase still belong to the outside which nourished them; thus her still lifes incorporated the landscape. The insects in the tree are as important as the tree itself, the seed pods cracking beneath ones feet form an essential part of the outback .. 'Seedpods and Landscape, North Queensland'.

Since the 1970's, Mrs. Beamish has developed her art and her beliefs through a number of series, each expressive of her personal vision of the essential relationships in the environment. This is particularly apparent in her *Trees I Have Known* series, for example 'The Wisdom Tree'. She writes - "It is only when one lives with trees, experiences them and actually knows the personal feel of the bark and runs a hand over the weather-worn textures that one feels a tree. To know a tree is to also understand it is an individual living thing, with bark invaded by tiny living creatures and fine traceries of morning cobwebs."

Her landscapes are derived from the beautiful patterns created by nature. The rhythmic flow of the paint frequently relates to the ancient designs in the stones collected during her and her husband's mining expeditions. For example, the circular rhythms in such a work as ... 'Crocodile Country, Geiki Gorge' is akin to those in a number of rocks in her collection

In the *Fish Series* 'Feeding Time, Aquarium, Cairns' she has sought to capture not so much the fish alone, but patterns created by the interaction between lights and shades as they feed. The *Bird Series* ... 'Water Birds, Georges River, Old.' was inspired by a fascination with the reeds in which the birds moved, the way the two became so much a part of each other. Her *Drought Series* 'The Changing Seasons' inspired the following lines: "Drought surfaced earth crazy paved, curling lips to the

sun for refreshment."

Although begun before the full development, in the 1970's, of her philosophy of the totality of being, Mrs. Beamish's religious paintings are an important part of the manifestation of this ideology. Apart from the 'Tryptych' they are in water-colour, the suggestive qualities of the medium - its transparency seeming to merely veil the hidden truth within - appeal to the spirituality of religious art.

She believes nature shows God's creation; that all nature is there for a purpose. This belief is akin to that of the eighteenth century Northern European Romantics' almost mystical art, in which the whole world interrelates and points to the ultimate reality for which we all strive and into which we ultimately dissolve. Similarly, the art of Mrs. Beamish has a quality reminiscent of this aspect of romanticism.

Her religious art now takes the form of the *Cathedral Series*. This series expresses her feelings of humility and awe while contemplating the marvellous soaring forms of the Gothic Cathedrals. She writes: "Tall columns guide my eye past ornate carvings and monuments in the shadowed repose, until delicately mounded roof arches evaporate my senses, and I rise beyond to feel the touch of heaven and realise my humility."

The medium is the transparency of pure water colour which leads the eye through each delicate veil of colour toward an inner essence; the lines soar upwards, the forms interrelate. Here is pure expression of a deep inner feeling - an inner being.

This major retrospective exhibition of the art of Winifred Beamish is an expression of herself as one with her environment. To conclude in her own words. "Lend me a million eyes that I might peer into the crevices of time, lend me a million ears that I might hear the ancient rites. Lend me a million legs that untiring I might step this wild terrain Then return I will paint the eternal picture."

Jennifer Lamb, Director Goulburn Regional Art Gallery

*Please note that we converted a photo image of the document to Word and then deleted references to catalogue numbers as we don't have the catalogue.*

Alex (Editor) & Katya.





W. Beamish. *Old Stone Cottage, Lansdowne Estate, NSW, oil, 1970.*



W. Beamish. *Seedpods and Landscape, Nth Qld, oil, 1977.*



## WHEN BUYING AT MITRE 10 – ONE OF OUR SPONSORS

When you buy at Mitre 10 you can receive a 10% discount on various items by telling the checkout staff you are a member of the Goulburn & District Art Society and that **the art society has a cash card account**. You, of course, will pay for your purchases on the spot with your credit or debit card or cash. Mitre 10 is sponsoring the GDAS and appreciates business that you carry out with it. By telling them you are a member, the management know that our members are customers and allows them to see their sponsorship is beneficial to them as well as to the GDAS and its members. .

### PAYMENTS

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 Acc 100075612  
 Reference: Surname + Initials  
 Alternatively post a cheque to  
 The Treasurer, GDAS, P.O. Box 71  
 Goulburn NSW 2580

## PLEASE SUPPORT OUR WONDERFUL SPONSORS

The GDAS has numerous sponsors who give us a variety of forms of sponsorship that is of great assistance to the running of our organisation. We thank them all.



[www.ozartfinder.com](http://www.ozartfinder.com)



**VISITORS & NEW MEMBERS ARE ALWAYS WELCOME**  
**BRING AN INTERESTED FRIEND TO JOIN GDAS**

**THURSDAY PAINTING DAYS**  
**YOU MUST BE COVID SAFE WHEN ATTENDING**  
**BRING YOUR OWN COFFEE/TEA MUG**  
**PLEASE SIGN IN**  
 If the Art Studio is closed please phone Lesley 0417 240 595 and she will open it for you.



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 One of the best sites to sell your art online.

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Goulburn Post