



# QUARTERLY JOURNAL

January - March 2018

**THE VICTORIAN  
ARTISTS SOCIETY**  
EST 1870



The Victorian Artists Society 430 Albert Street, East Melbourne 3002

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**THE VICTORIAN  
ARTISTS SOCIETY**  
EST 1870

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and his  
Honour Judge Anthony Howard

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## Newsletters 2018

The VAS Newsletter will be pleased to consider publication of or photographic contributions on subjects of general interest.

Contributions will be published on a strictly honorary basis and no payment will be made.

**January - March 2018**

**Newsletter Editor**

**Kate Galea**

All correspondence to: the V.A.S Office  
430 Albert St. East Melbourne 3002.  
The VAS Newsletter is printed through  
the Office of the Victorian Artists Society.

Opinions expressed herein are not necessarily those of the VAS Council.

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### WELCOME NEW MEMBERS

**Mark Stratmann**  
**Kirsty McIntyre**  
**Lorraine Ashcroft**  
**Beverley Kermond**  
**Rob Candy**  
**Miriam Link**  
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**Pamela McCorkell**

**Terry Jarvis**  
**Hannah Grace**  
**Avril Jean**  
**Samuel Eisen**  
**Carole Cannon**  
**Roopashree Rao**  
**Guy Whitby**  
**Valerie Parker**  
**Sally Velevska**



**Front Cover:**  
**Momoka by Heather Towns**  
**Winner Contemporary Exhibition**  
**2018**



**Historic Paintout in Fitzroy Gardens**



## President's Message

As the summer days fade into Autumn our Galleries and Studio will remain very active.

With the galleries fully booked this year we will be displaying interesting and diverse exhibitions. I would encourage members to visit the Vic's and keep up to date with all exhibited works being displayed.

Bookings for classes remain constant with waiting lists still remaining for some popular classes.

The Bargain Sale is our major fundraiser for the year and it took on a new look in 2018 with the screens hired from Rotary. This system has proved to be very successful.

We will be encouraging more work for sale next year, including sculpture from artists who may like to plan their exhibits throughout the year. Sales increased this year, thank you to all artists who supported the Society by presenting work for sale.

Members who had the opportunity to view the Huaao International Chinese exhibition would have enjoyed these skilfully created images on silk and rice paper. The Huaao group are regular hirers of our Galleries bringing art and artists to Melbourne. I would urge members who are interested in Chinese Art to look for their next exhibition.

An evening music recital performed

by the duet JUO featuring Jocelyn on piano and Joshua on Cello filled our galleries with glorious music in March, with their guests numbering 100.

The duo also performed at the VAS George Hicks Foundation Contemporary Exhibition Opening.

Our Galleries are attracting evening bookings for various events and the connection with music reflects back to the history of the building's strong connection with the Melba Conservatorium.

Creating a regular calendar of recitals in our Galleries is something the Society should encourage.

En Plein Air painters have been treated to two great sites to start the year, thanks to our convenor John Hurle. John organised the February paint out in the Bishops Court Garden East Melbourne which was very popular with artists, the March paint out took the group to Kororoit Creek Williamstown. New Members may like to consider taking part in these days which give en plein air artists time to develop their skills and discuss technique while working with other members.

In March, an additional paint out day in the Fitzroy Gardens was organised by Ron Smith in conjunction with Mirvac who are responsible for the construction of "The Eastbourne" residential development in East Melbourne. Future residents were encouraged to attend and view the painters in action or try their hand at en plein air painting. Picnics and paint outs in the Fitzroy Gardens were a common social event for the Vic's in the 1890's. The event featured the recreation of a picnic scene with models in period costume.

The Flower and Garden Show remains an annual event on our calendar although it does not appear in our programme. The reason for this has been the late notification of the date

by the organisers of the show. The number of entries increased this year with a small number of sales. Thank you to all involved in setting up and attending the exhibition during the day.

The Society's first major exhibition for 2018 was the \$5,000 VAS George Hicks Foundation Contemporary Award. This sponsored award carries the second most valuable prize within the Society and we thank Mr Ian Hicks AM for his support by providing the award in memory of his father the late George Hicks. George was also a great supporter of the Vic's by sponsoring Autumn and Winter exhibitions.

The exhibition was well supported again this year with extra works being displayed in the Cato Gallery. The spectacular display of colourful works filled the gallery walls making an exciting exhibition. Thank you to all artists for entering work and making this one of the most interesting and popular exhibitions.

We are continuing to work with Heritage Victoria and the Building Surveyor on the second stage of our building development but until we have our plans stamped by both organisations we cannot proceed. It's quite frustrating but good things always take time.

The balcony floorboards have been replaced sanded and sealed in accordance with Heritage Victoria's requirement. This area will still require some paint work and repairs to the brick work before it's restoration is finalised.

I would like to welcome all new members who have joined the Society this year and thank Volunteers, Members and Council for giving personal time supporting the Society.

**Eileen Mackley FVAS  
President  
Victorian Artists Society**

# 2018 Art Bargain Sale

Collectors were quick to purchase original artworks within the first half hour of the Victorian Artists' Society's traditional Bargain Sale and Auction on Monday 19th February. The historic Bargain Sale has been held for the past forty seven years.

Paintings, drawings and pastels from established and emerging artists, who are members of the Victorian Artists' Society, were quickly sold.

Eileen Mackley, President of the Victorian Artists' Society, said the annual Bargain Sale and Auction allows all of the 500 member artists to exhibit and sell their art works unframed.

Subjects in the Bargain Sale range from nudes, landscapes, maritime themes, still life and well known city scapes of Melbourne, all of which would be highly suitable for modern or period homes.

This provides art lovers or people wanting to start a collection with the opportunity to purchase an established artist's work at a very competitive price.

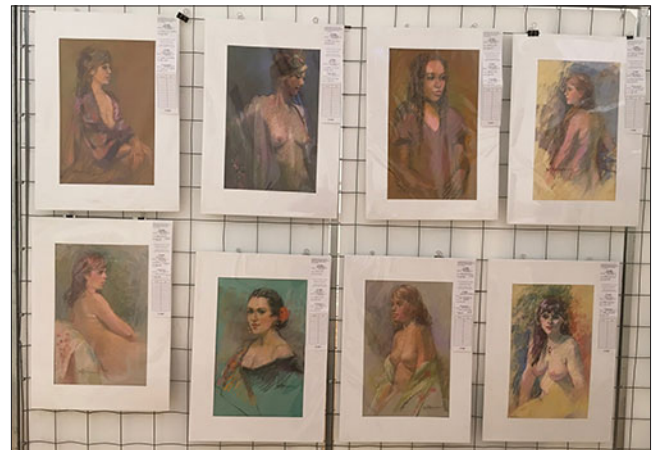
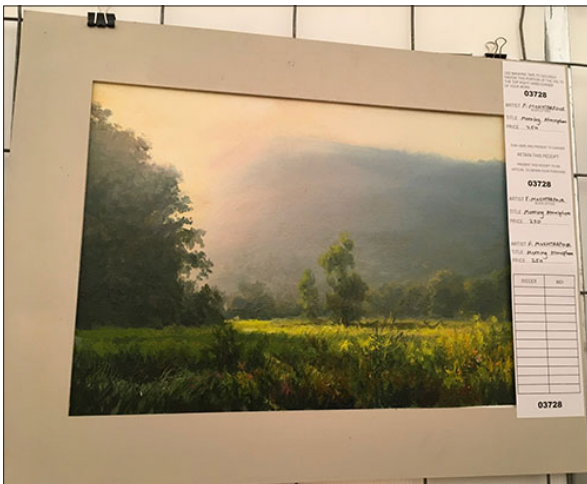
The Victorian Artists' Society, with its beginnings in the 1870's, was formed to create a school for artists and a gallery where artists could exhibit and sell their works to support themselves financially.

Since that time thousands of artists, including some of Australia's most famous painters - Sir Arthur Streeton, Tom Roberts, Walter Withers, Clara Southern and Sir William Dargie have all sold works from the Victorian Artists' Society's galleries.

**Article and photos contributed by  
Ron Smith  
Communications Convenor**



President Eileen Mackley and the Red Shirts



# Historic Fitzroy Gardens Paintout

**R**on Smith, Victorian Artists' Society Councillor for Communications said picnics and paint outs in the Fitzroy Gardens were a common social event for the Victorian Artists' Society in the 1890s, which will celebrate its 150th Anniversary in 2020. On Sunday 18th of March artists re-created a picnic scene with models in period costume.

The event is part of a series of community artistic collaborations between Mirvac, the developer of The Eastbourne and the Victorian Artists' Society.

Future residents were invited to join artists in discussing works and painting techniques as well as having an opportunity to join in and try their own hand at sketching and painting.

The rich historic links between the Victorian Artists' Society, opened on 28 May 1892, and The Eastbourne project, being built on the original site of the Presbyterian Ladies' College founded in 1875, involve famous Heidelberg School painter Walter Withers and Australia's best known Opera Singer Dame Nellie Melba.

Walter Withers was President of the Victorian Artists' Society from 1904 to 1905 and a Council member for 23 years. For a number of years he was also the revered Art Master at PLC and on 14 October 2014, the Society commemorated the 100th anniversary of Walter Withers' passing.

Among the girls in the first intake of sixty students at PLC was a young lady Helen Mitchell who later

became one of the most famous women in the world, Opera singer Dame Nellie Melba. The Melba Music Conservatorium was housed in the building of the Victorian Artists' Society in Albert Street, East Melbourne from 1915-1975, where hundreds of opera singers were trained in the front rooms on the lower floors making their concert debut in the upper galleries. Dame Nellie was also known to sing from the front balcony to crowds below.

Ron Smith said these are two significant personal and historic links which will remain part of the historic DNA of the Victorian Artists' Society and The Eastbourne.

**Article and photos contributed by  
Ron Smith  
Communications Convenor**



**Anne Scott Pendlebury and Tim McKew modelling for the Fitzroy Gardens paint out.**



**Jennifer Fyfe at Fitzroy Gardens**



**Manager Ray Wilson painting en plein air**

# 2018 Contemporary Exhibition

The Victorian Artists' Society officially opened the annual George Hicks Foundation Contemporary Exhibition on Tuesday 27th March with Ian Hicks as the Guest of Honour.

The winning Artist, Heather Towns, was presented the Victorian Artists' Society George Hicks Foundation Art Award for her winning artwork titled Momoka.

## Heather Towns

Achieving her greatest dream Heather was accepted in to art school. She had been drawing since she was old enough to hold a piece of charcoal from the backyard incinerator and draw on the footpath.

Heather was totally delighted to attend art school and everyday was

better than the last. After graduating she worked as a graphic designer and a few years later she set up her own studio. Operating under the business name of Value Added Design, Heather was able to provide for herself and her two children for the next 30+ years while also painting.

## Highly Commended Artists:

Elizabeth Moore-Golding - Autumn Forest, Nuremburg

Julian Bruere - Biomorphing Indulgence No. 7

Melissa Fraser - Fracture

Craig Neish - Silenced

Lana Daubermann - Natives in a Jar # 2

Graeme Oliver for his sculpture titled Symmetry - Black & Red

## George Hicks Foundation

The late George Hicks was awarded Life Membership of the Victorian Artists' Society in 1979. Mr Hicks' name appears on the Victorian Artists' Society Honours Board. Mr Hicks was a major sponsor to the Victorian Artists' Society's Spring and Winter Exhibitions from 1968 to 1987.

**Article and pictures contributed by  
Ron Smith  
Communications Convenor**



Presentation of Awards for the George Hicks Foundation Contemporary Exhibition to the Winner and the Highly Commended Artists.

Left to right: Highly Commended - Lana Daubermann, Judge Richard Payne, Winner - Heather Towns, Sponsor Ian Hicks - George Hicks Foundation, Highly Commended - Melissa Fraser, Highly Commended - Craig Neish and Highly Commended - Julian Bruere.



Momoka - Heather Towns

# 2018 Contemporary Exhibition



Autumn Forest, Nuremburg - Elizabeth Moore Golding



Biomorphic Indulgence No 7 - Julian Bruere



Fracture - Melissa Fraser



Silenced - Craig Neish



Symmetry Black & Red - Graeme Oliver



Natives in a Jar # 2 - Lana Daubermann

# Contemporary Art poses a challenge

The Contemporary Exhibition this year was without a doubt our best yet.

Member's participation for this exhibition was outstanding. It was fantastic to see artists driving their art in a different direction.

The opening night was attended by the sponsor Mr Ian Hicks and the judge Richard Payne who helped present the awards. The night was also well attended by members and guests.

Judge Richard Payne's speech included the challenges of Contemporary Art and what it is.

## JUDGE RICHARD PAYNE'S REMARKS

Firstly, I Would like to congratulate everyone here, the George Hicks Foundation, the Victorian Artists Society Council of Directors, staff and the members for having the courage to try and come to grips with what Contemporary Art actually is in some meaningful and considered way.

And it IS a challenge...

What is Contemporary Art?

We know that it runs from 1950 to now, and as soon as I say that someone says "no it's from 1990 to now", then some else pipes up "well actually it's 2000 to now". Then the gentleman sitting over there says "Richard, you don't know anything! It started in 1917 with Marcel Duchamp's Fountain"

If we go to the distinguished dictionaries for some assistance, we find definitions of Contemporary Art revolving around:

- Art made and produced by

artists living today.

Not really very helpful, as that includes ANY and ALL genre and a list of opposing philosophies and objectives as long as your arm.

In my own journey of discovery, I was further confused by the issue that;

most movements in art can be thought of as having a specific philosophy or direction of enquiry, that we can get our head around... it gives us a bead on what it is they're trying to achieve.

When we do some investigation, we find ...

- REALISM'S rejection of Romanticism and seeking to portray real and typical situations with truth and accuracy. I can get that and understand where they're coming from.

- There's IMPRESSIONISM'S exploration of human perception of a single moment with an emphasis on depicting the changing qualities of light and colour,

- And even MODERNISM'S challenging of the conventions of representation, by investigating itself and its elements such as; line, shape, colour, texture, value etc, and even pushing into being SELF-referential.

So, when I was looking at those movements, I referred to past masters to see how I'm 'expected' to approach a subject within the framework of a particular movement.

But, when you approach Contemporary Art it doesn't have a single objective or point of view. It's actually distinguished by a lack of uniform, organising principles or

single ideology.

So it challenges me both as an artist and as a viewer with new ways of applying the visual language to express thoughts about our current society.

In amongst that it's...

- globally influenced,
- culturally diverse and
- technologically advancing.

But rather than fitting into a neat little box, Contemporary artists use our knowledge, skills and intellect to engage in a cultural dialogue that's concerned with larger contextual frameworks such as...

- Personal & cultural identity,
- Family,
- Community and
- Nationality.

It is a dynamic combination of all of ...

- Materials,
- Methods,
- Concepts,
- And Subjects that challenge traditional boundaries.

So from my view, this is an exciting exhibition.

We see artists moving out of their comfort zone to accept the challenge of creating art that presents us with fresh, sometimes challenging expressions of important issues.

As I walked around the exhibition I was delighted to see the quality and diversity of the work. Artists searching for new expressions



of traditional genre, artists using untraditional media such as cut-out paper, wool and textures and artists having the courage to shed light on difficult subjects.

Because of that wonderful diversity it was quite a challenge to judge this exhibition.

My approach was to:

- Compare a piece to other work within the exhibition that had similar objectives. This established a short list with all of the various directions represented.

- Then I looked within that short list for the FINALIST piece that stood

out.

Through necessity, that process meant that many excellent pieces didn't make the cut and often by only the very SMALLEST of margins. Just the slightest of errors; a misplaced line, not quite balancing or a colour not quite controlled... issues that only became important when pitted against another work of art that maybe didn't have a slight error.

So if you missed out on a mention, please don't be too discouraged because it is a strong field and I could have easily selected another dozen pieces for distinction.

As an artist it's not easy to beat your

own path to explore these areas and I would like everyone to put their hands together and applaud every artist who had the courage to put their art forward in this exhibition....

Thank you.

**Richard Payne**



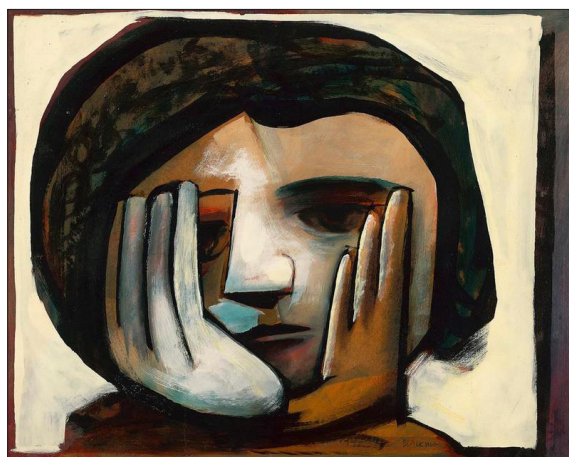
**October - Jules Bastien-Lepage (realism)**



**Sunrise - Claude Monet (impressionism)**



**Weeping Woman - Pablo Picasso (modernism)**



**Girl with Hands - Charles Blackman (contemporary)**

# Digital Art at the VAS

Should digital artwork be accepted at VAS Select and other Exhibitions?

Council has expressed a desire to actively pursue the subject of digital art at the VAS and is keen to enter into a dialogue with members on the subject.

The following are some of the questions that are being asked within the Society:

- Is there a place for computer generated (aka digital, or technology engaged) artwork at the VAS?
- Are digital works or other art works featuring new media acceptable in VAS Select Exhibitions?
- Is it clear exactly what is acceptable at VAS Exhibitions and what is not?
- Are digital 'paintings', for example, acceptable in VAS Exhibitions other than Select Exhibitions?
- Should the VAS conduct digital art workshops and/or classes?

## Defining Digital Art

VAS members will be familiar with the recent exhibition at the NGV

of the computer generated work of David Hockney. Hockney says that he sees his efforts on his iPad as merely part of "the unending history of pictures". It has been argued that Hockney's "...iPhone and iPad "drawings"...are more painterly than many linear/graphic oil, watercolour, or acrylic works readily accepted as "paintings".

Technology engaged art is not without precedents during the formative years of modern art. In the 1920s the American visual artist Man Ray "freed himself from the "sticky medium of paint" and experimented with the photographic process in an attempt to produce images that had the lustre and power of paint. This led him to a technique that was rather different but just as potent (which he called a Rayograph).

Indeed, computer generated "paintings" are 'rather different' to the paintings produced by the hand on the handle of a brush.

Digital art may take the following forms:

1) Digital photographs altered or enhanced using computer software (apps, if you like).

Photography is a recognised art

form and commonly the subject of separate visual art exhibitions and competitions. A modified photograph starts its "life" as a photograph and, irrespective of the extent to which it is modified, it will always be photography. The VAS currently does not have photographers as members or conduct photography classes, or exhibit photographs by members. However the photographic work of non- members is exhibited at the VAS from time to time.

Most photographs are taken these days using digital cameras and during the taking of the photograph or the printing process are altered or enhanced in some way by changing the settings of the camera or the printer, or both. In the same way traditional photography involves resetting of what the eye sees either during execution or in the production of prints.

2)..Artwork created solely using computer software

Work of this type is created from a blank computer screen using any one or a combination of software 'apps, for example, Procreate, Photoshop, Paint.

Computer generated Art



David Hockney ipad artwork



David Hockney ipad artwork

Demonstration:

The creative process of a method of digital art using Photoshop software was demonstrated to the VAS Council in May 2017. The demonstration included the following stages of producing a simple landscape:

..”Roughing in”

..Tonal blocking in using a large flat brush tool.

..Building tone and colour

..Adding texture and detail.

The canvas, if you like, was the screen, the brush a cursor and the palette a complete range of computer generated colours.

Digital Art and VAS Exhibitions

The following are some options that are available to the VAS and have been discussed at Council meetings.

(Option 1) Do nothing

This do nothing approach will work in the short term although it is probably just a matter of time before more digital work either surfaces for exhibiting or goes elsewhere. Indeed the Hawthorn Art Society has embraced it by beginning classes

using the Ipad for art. Digital art is an emerging , if not established art form, and arguably the VAS, as a progressive society of artists, should at least have a policy regarding its exhibition, if not its teaching and development.

Option 2) Digital works to be introduced via a standalone exhibition at the VAS

This at least recognizes the existence and validity of digital art but for the time being reserves other Exhibition prizes for the type of paintings they were originally intended for.

Option 3) Include digital works in Select Competition

Include in Select exhibitions works of digital art and confirm their eligibility for Select Exhibition Awards.

It has been argued “...it is exceedingly difficult, if not impossible to find a place where we could draw a defensible line in the continuum that includes paintings, collages, mixed media, etchings, lithographs, silk screen prints, monotypes, linocuts, wood block prints, digital prints, photographic prints, etc.’

“..for select exhibitions, the works submitted should have artistic merit

and be the artist’s original work.”

“...artistic merit and originality are more frequently determined by the skills numbered 1 to 4 (below) than solely by skill number 5 i.e.

1. Selecting the subject/concept to be depicted
2. Observing or imagining the selected subject
3. Designing the composition,
4. Deciding on the colour/tonal scheme..”
5. Manually applying a selected medium to a selected support to create the final physical image”

Notwithstanding the above, all works accepted for exhibit in all VAS sponsored Exhibitions should have the medium clearly marked on the entry form. This is to avoid any uncertainty or misunderstanding of the medium.

There are likely other options that will emerge from further discussion and debate within the Society.

**Edited extract of report by VAS Council Member**

The Council is seeking expressions of members views.



David Hockney ipad artwork

# Calling for volunteers

The VAS is a Not-for-Profit organisation and as such we rely on volunteers to help to ensure that the Society impresses the people who walk through our door.

This magnificent and purpose-built building with its historic links to names like Streeton, Roberts, Withers, Dargie, Nellie Melba and many others, is now stirring visitors with the impressive recent renovations particularly in the upper galleries. The wonderful artworks created by members and guests are hung in a professional manner and can now be viewed on newly painted walls under flattering gallery lighting.

All of this reflects the hard work, devotion and long hours that volunteers put into this Society. Back-to-back exhibitions not only mean that voluntary time is required often, but are important because the public becomes more aware of what VAS has to offer. After all, the

purpose of displaying artwork is ultimately to benefit the artist and promote their work for the future.

VAS Members and Friends have already very kindly helped in so many ways at the exhibitions and events held so far in 2018. On Opening and Award evenings they have ensured that refreshments were available and dispensed and cleaned up as needed. They have also helped put works up and taken them down and been a presence in the galleries whilst exhibitions were in progress. Volunteers contributions have ensured that the exhibitions have run smoothly and that visitors to the galleries are delighted to be there.

If you haven't already indicated that you are available for volunteering, please can you consider doing so in 2018? We need about 14 people for each exhibition to work smoothly. Perhaps if you hang artwork in an exhibition, you could also volunteer

to do one task? Your presence will be enthusiastically applauded!

There are many more exhibitions to come this year and each one will rely on volunteers again to make them work. The time and effort and enthusiasm that you bring to volunteering at the Victorian Artists Society will be much appreciated.

Please phone the office 96621484, or email me [lizmooregolding@gmail.com](mailto:lizmooregolding@gmail.com) to register your interest.

**Liz Moore Golding**  
**Volunteer Convenor**

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## Flower and Garden Show Exhibition



We had a magnificent number of paintings this year 83 and we had a number of sales 8 in total.

On the opening day we had a problem hanging all of the artworks, so the remainder were kept in storage until we had space to hang them. This happens from time to time, I will endeavour to get another



panel for next year so we can hang all on the first day.

I would like to thank all the artists who brought their work in. Also all the volunteers who sat and handed out brochures. Finally all the team who helped hang the works and the team who helped dismantle and bring unsold works back to the



Society.

A very special thank you to our hard working staff in the Office a great effort.

**Meg Davoren Honey VAS OAM**  
**Flower & Garden Show Convenor**



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**THE VICTORIAN ARTISTS SOCIETY**  
EST 1870

**430 ALBERT STREET, EAST MELBOURNE**

**PH: 9662 1484**

**email:admin@victorianartistsociety.com.au**



***UNDERSTANDING COLOUR***  
***OIL & WATERCOLOUR***

**2 DAY WORKSHOP WITH BEN WINSPEAR**

**MONDAY 9<sup>TH</sup> & TUESDAY 10<sup>TH</sup> JULY, 2018**  
**10am until 4pm Member \$170 Non-Member \$190**

**Book online at [www.victorianartistsociety.com.au](http://www.victorianartistsociety.com.au)**

This 2 day workshop will lead you through a comprehensive understanding of the following:

The colour wheel and how to use it in your art....how colour works...how to mix any colour you like, how to use colour relationships, mixing neutral grey's ....and alot more. This will be through a combination of theory and practical exercises in paint and is suitable for both oil and watercolour painters.

The workshop will have a 1 hour lunch break. Please bring your own lunch, catering is not provided.

# VAS Paint Outs



**Bishops Court Kitchen Garden**



**Maggie Cowling and Warren Bradley**



**Ted Dansey - Kororoit Creek Jetties**



**Ray Hewitt and Ken Jungwirth**

## February Bishops Court Garden

For our first paintout of the year we returned to Bishops Court, the private residence of the Archbishop of Melbourne, Dr Philip Frier and wife Joy Frier. The stately mansion sits in a beautiful historic garden, maintained and managed by the Friends of Bishops Court volunteers.

The building is a combination of bluestone gothic and red brick regency style architecture. The garden combines open views across the lawn with imposing mature trees, and more intimate corners with old sundials, a fountain and quaint garden sheds and arches.

Two of the “Friends”, Libby Marsden and Jane Howat, were kind enough to spend the day looking after us while they did some gardening and watering. They set out a trestle table of items for sale, including books about Bishops Court and handmade cards. Most tempting was the range of jams and marmalades made from the produce of kitchen garden and fruit trees. With all proceeds going towards the upkeep of the garden, I’m pleased to say the honesty tin was nicely full by the time we left.

## March Kororoit Creek Jetties

Our March paintout was the ramshackle Kororoit Creek fisherman’s huts and jetties situated at the mouth of the creek in Williamstown. The setting offers an abundance of subjects. The day was challenging with

brooding clouds and strong winds. Fortunately, only a smattering of rain fell briefly during the day. Patches of sunlight appeared at times giving us the full gamut of light effects. All part of the excitement of plein air painting!

The water was high early in the day with the ebb tide gradually exposing more of the sand flats and artificial reef made of old tyres at the mouth. Water birds of many varieties came and went and the water, far and near, changed across a range of browns, greys, greens and blues.

It is a very satisfying location and I’m sure we’ll return.

**John Hurle**  
**Outdoor Activities Convenor**

## **VAS NEEDS YOUR HELP!**

In the leadup to 150th birthday celebrations for VAS in 2020, we are planning a publication that showcases our long and proud history.

We are appealing to members who have stories to tell about the society and its members and events, to come forward so we can record their stories.

We are also keen to get in touch again with the families of former members with whom we have lost contact.

If you think you can contribute any information for this project, please contact us.

Office: 9662 1484

Email: [admin@victorianartistsociety.com.au](mailto:admin@victorianartistsociety.com.au)

## **PERMANENT COLLECTION**

Through the generosity of many past and present members or their families, the Society has accumulated a permanent collection numbering well in excess of 100 items.

With such limited available storage space, the safe racking and handling of the collection has become more and more challenging. As the collection grows the risk of damage to the works increases.

The next stages of the building restoration work will include safer and more efficient storage arrangements.

We have made the decision to temporarily suspend the acceptance of any further works offered to the Society until such time as the appropriate storage system is in place.

We respectfully ask that anyone considering making such an offer please delay in doing so until we are in a better position to accommodate the collection.

## **2018 Paintout Activities**

### **APRIL**

**THUR APRIL 19 - 22**

**4 DAY STAY BEECHWORTH**

Staying at Golden Heritage Motor Inn  
51 Sydney Road, Beechworth  
Melway Ref X922 - E7

### **MAY**

**SUN MAY 27, 9AM**

**T.H WESTFIELD RESERVE & YARRA BEND PARK**

Yarra Bend Road, Fairfield  
Carpark opposite Fairfield Cricket Ground  
Melway Ref 30 - H12

### **JUNE**

**SUN JUNE 24, 9AM**

**TRENTHAM**

Meeting at the Trentham Town Square  
Corner of High Street and Cosmo Road  
Melway Ref X909 - E10

### **JULY**

**SUN JULY 29, 9AM**

**SAINT VINCENT GARDENS, ALBERT PARK**

Westside of Montague Street  
St Vincent Place South, Albert Park  
Melway Ref 2K - A6

### **AUGUST**

**SUN AUG 26, 9AM**

**STATION ROAD, GEMBROOK**

Meet at the Gembrook Puffing Billy Carpark  
Melway Ref 312 - J9

### **SEPTEMBER**

**THUR SEPTEMBER 13-16**

**4 DAY STAY INVERLOCH**

Staying at Inverloch Motel  
39 Powlett Street, Inverloch  
Melway Ref X912 - T12

### **OCTOBER**

**SUN OCT 28, 9AM**

**THE BRIARS HOMESTEAD AND GARDEN**

450 Nepean Highway, Mt Martha  
Melway Ref 145

### **NOVEMBER**

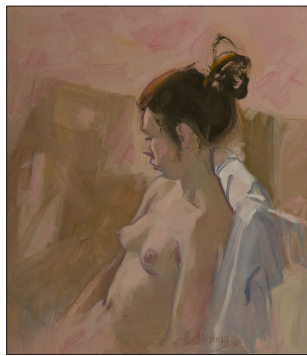
**SUN NOV 25, 9AM**

**PIER 35**

263 Lorimer Street, Port Melbourne  
Melway Ref 42 - E11

# Coming to VAS...

## A.W HARDING - AN EXHIBITION OF A LIFETIME



Bill (AW) Harding 1930 - 2012

**B**ill had a long and enduring connection with the Victorian Artists Society (VAS). He was fully cognizant of the historical significance of the VAS and the talented artists linked since its inception. Bill valued the role the VAS played in supporting the creativity of emerging and established artists without the pressures of commercialism. A passionate, prolific painter and art educator, he held 20 solo exhibitions and at least 4 partner exhibitions at the VAS, 14 of which were major events taking up the 3 upstairs galleries. His participation in member exhibitions held throughout the year since joining in 1960 until his ill health in later years, represents an unwavering commitment to his art and the VAS.

Fully aware of the unsurpassed asset and valuable exhibition space the VAS provided for the membership, Bill was actively involved as Council member, President, and editor / contributor to the VAS newsletter, Art and Graft. He was the driver of 2 major VAS publications, The Gallery on Eastern Hill and The Melbourne Modernists. (He drove off with the final Gallery on Eastern Hill manuscript on the roof of the car on the morning of submission, panic and then disaster averted when a friendly neighbour down the street picked up the satchel.)

His participation in the Friday painting group became a highlight of his week in his later years. As a consequence, generations of our family were also regularly involved with 'The Vics' as we knew it, playing on the stairs as children then rounded

up in later years to fulfill more responsible roles! "Where's Dad?", "At the Vics!" was mum's resigned reply.

Bill thrived on the company of his fellow artists and enjoyed the robust conversations that ensued about art, painting and the merits of both in contemporary society. Life long friends were made and ideas shared through the VAS.

Our family is very proud of Bill's contribution to such a wonderful institution and wish to acknowledge the welcoming 'membership family and friends' that played such a key role in his painting career. It is our pleasure to keep up his tradition by holding a major exhibition and sale of his painting legacy. We are honoured to have the Hon. Jenny Macklin MP as guest opener on Friday June 1 at 7pm

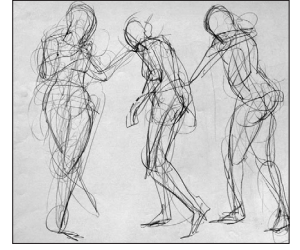
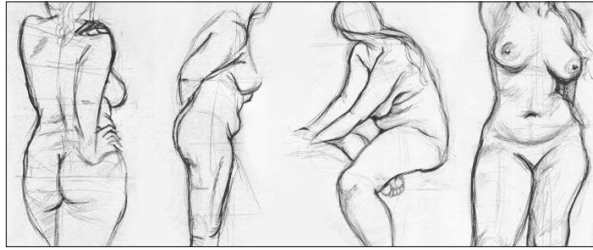
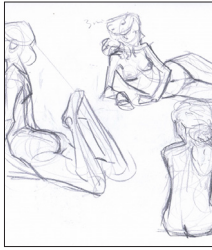
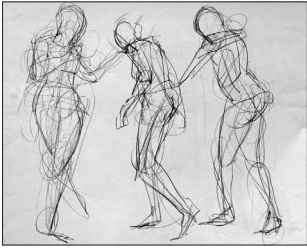


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For more information: ph 0438 298 741 [maggiachiara@internode.on.net](mailto:maggiachiara@internode.on.net)





## LIFE CLASS

We would like to inform members of a price increase to the Wednesday and Saturday Life Class sessions which applied from the 1st October 2017.

Portrait Group	Wednesday 5.30pm - 7.30pm	
	\$15 (members)	\$20 (non-members)
Life Group	Wednesday 8.00pm - 10.00pm	
	\$15 (members)	\$20 (non-members)
	\$25 - both sessions	\$30 - both sessions
Life Group	Saturday 12.00pm - 3.00pm	
	\$20 (members)	\$25 (non-members)



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### Introducing Art Spectrum® Colourfix™ pastel & multi-media artists' paper pads

A new selection of pads has been introduced to the Colourfix™ pastel paper range. These pads are in a format to suit the pastel artist: 24x30cm and 30x40cm, available in both Original and Smooth textures, in cool colours, warm colours, black and white with 12 pages interleaved with Glassine paper to protect your artwork.

Colourfix™ Smooth texture is ideal for pastel artists who are looking for a less toothy surface. The surface still has enough soft tooth to enable the pastel artist to do multiple layers of pastel without the need for fixative. The versatile surface is also perfect for oil colours, acrylics, inks, oil pastels, gouache, watercolours and dry media such as charcoal/pencils and coloured pencils.

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## Bronze Certificate - \$500 +

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Paul Rosen & Gay Rosen

## Contributors under \$500

James Brehney

Connie Walker (dec)

Helen Bradbury

Audrey Kitching

Ian Young

Monnie Mayor

Alan Ward (dec)

Elisabeth Jane Gunness

Robyn Barker

Noel Waite AO

Peter Lancaster

Fay Palmer

Pamela Tregear

Jo Reitze

Judy Brownlie

Peter Holt

Bernard Peasley

Mildred Eden

B J Sommers

Nathan Paramanathan

Martin Forster

Valerie Wilson

Jill Birrell

Isabel Sloman

Juliet Flesch

Geoffrey Mackinder

Joseph Edelman

John Wakefield

Heather Ellis

Otton Boron

Joan Richard

Helen McKie

Jim Ng

Pam Amos	Charles Stewart	Carole Smith
John Barnes	Teresa Mrena	Antionette Ryan
Gladys Tully Wales	Chris Wisdom	Paul Rapke
Diana Smith	Patricia Poites	Stav Psonis
Diane Webster	Peter Jenkins	Michael Epstein
Barry and Judy Sanders	James Darling	Krystyna Goddard
Kristan Oud	Helen Trueman	Cathie Wills
Margaret Edwards	Peter Marshall	Ilse Maas
Glenn Thomas	Margaret McConnell	Shane Hewitt
Sonja Knopf	Michael Charles	Michael Prior
Ray Hewitt	Trevor Plant	Colin Peel
Judith Harley	Wendy Duncan	Joan Allison
Lance Lessels	Judith Rogers	Gaik Oei
Kath McCann	Vladimir Hardi	Bruce Baldey
Rosie Redston	The Scots Church Melbourne	Margaret Gurney
Christine Hinton	Neil Gude	Adrian Johnson
Ann Read	Peter Andrianakis	Miroslaw Kurcki
Russell Maughan	Joyce McGrath	Raelene Sharp
Joan Fordyce	Mish Cooray	Helen Carter
Manfred Tursky	Ballarat Fine Art Gallery Guides	Jennifer Paull
Suzanne Johnston	Linda Weil	Bruce Hargrave
Dorothy Birch	Rosemary Noble	Judith Leman
Mandy Griffiths	Carole Milton	Faye Owen
Joyce McCloskey	Nathaniel Poynter	John Vander Reest
Van Tran	Peter Edgeley	Lorraine Kozlovsky
Jane Fletcher	Robin Wren	Christopher Bantick
Linda Skinner	Denise Doyle	Fayez Assaf
Dough Kettles	Josephine McLean	Jill Shalless
Peter Ashton	Erica Wagner	
Rob Southey	Catherine Lewis	

with grateful thanks



**THE VICTORIAN  
ARTISTS SOCIETY**  
EST 1870

# 2018

## THE YEAR AHEAD AND DATES TO REMEMBER

APRIL	MAY	JUNE
16 Term 2 Classes Commence	1 MARITIME EXHIBITION COLLECTION DAY: 1 MAY between 11.00am - 3.00pm	14 LIFE GROUP EXHIBITION SEND IN DAY: 13 JUNE between 11.00am - 3.00pm
19 MARITIME EXHIBITION SEND IN DAY: 18 April between 11.00am - 3.00pm	12 AUTUMN EXHIBITION SEND IN DAYS: 9 & 10 MAY between 11.00am - 3.00pm	16 WINTER EXHIBITION SEND IN DAYS: 13 & 14 JUNE between 11.00am - 3.00pm
	29 AUTUMN EXHIBITION COLLECTION DAY: 29 MAY between 11.00am - 3.00pm	26 LIFE GROUP EXHIBITION COLLECTION DAY: 26 JUNE between 11.00am - 3.00pm
JULY	AUGUST	SEPTEMBER
3 WINTER EXHIBITION COLLECTION DAY: 3 JULY between 11.00am - 3.00pm	18 PORTRAIT EXHIBITION SEND IN DAYS: 15 & 16 AUGUST between 11.00am - 3.00pm	15 SPRING EXHIBITION SEND IN DAYS: 12 & 13 SEPTEMBER between 11.00am - 3.00pm
5 EN PLEIN AIR EXHIBITION SEND IN DAY: 4 JULY between 11.00am - 3.00pm	26 PORTRAIT PAINTERS IN ACTION OPENS: SUNDAY 11.00AM - 4.00PM	
17 EN PLEIN AIR EXHIBITION COLLECTION DAY: 17 JULY between 11.00am - 3.00pm	28 PORTRAIT EXHIBITION COLLECTION DAY: 28 AUGUST between 11.00am - 3.00pm	

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