



QUARTERLY JOURNAL

April - June 2018

THE VICTORIAN
ARTISTS SOCIETY
EST 1870

Autumn Exhibition



Undine Landscape Award

The Victorian Artists Society 430 Albert Street, East Melbourne 3002

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**THE VICTORIAN
ARTISTS SOCIETY**
EST 1870

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Governor of Victoria
and his
Honour Judge Anthony Howard

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Fred Toumayan VAS

Maxine Wain

NON EXHIBITING

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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.

April - June 2018

Newsletter Editor

Kate Galea

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WELCOME NEW MEMBERS

**Marie Smit
Jan Gammon
Mia Bell
John Bryson
Dalu Zhao
Hien Tran
Prue Pittock
Takako Osawa
joyce McCloskey
Inku Na**

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Cetta Pilati**



Front Cover:
Alpine Grasses - Helen McKie Undine
Landscape Award winner 2018



Splitsail Barges - Ted Dansey Thomas
Somerscales Trophy Award Winner
2018



President's Message

Winter months are usually very quiet at the Society with many members taking holidays. However this year during cooler months we have exhibited a very successful Maritime Exhibition. This exhibition was outstanding with an increase in the number of exhibitors, telling us our artists enjoy painting maritime subjects. It is now time to give this exhibition a sponsored award. Members interested in helping with sponsors would be most welcome to present their thoughts to Council.

The Chinese scroll painting exhibition which followed the Maritime was also outstanding and well worth viewing. Artist Mr Mingti Lin a Melbourne resident, integrated a little Australiana into his scroll painting. Most interesting.

Our little galleries downstairs have been popular with Paul Laspagus's solo show in the Members Room followed by Gaik Oei and Janet Domer -Marlow exhibiting their lovely work. Both artists set up an interesting display with Janet's work of collage and Gaik's very delicate graphite drawings.

The retrospective exhibition next door in Cato Gallery, organised by Hilary Hobart was installed in memory of her artist mother June Hobart who was a most talented portrait painter. I do hope portrait

artists were able to view this exhibition.

Many of our older members will remember Bill Harding during his time as a painter and also for his time as President of the Society. Thank you to the Harding Family for curating a retrospective exhibition of his work. The promotion of this exhibition bought a constant flow of visitors into the gallery. Congratulations to the Harding family for also presenting his work for sale.

The Autumn exhibition was our first select exhibition for the year, with over one hundred paintings selected for the final hanging.

The Winter Exhibition our second select exhibition resulted in 128 exhibits being selected to hang. This exhibition displayed a very high quality of work. I hope members had the opportunity to view the number of sculptures in this exhibition. This display has been enjoyed by all.

We are also searching for a sponsor for sculpture. It will encourage more of our members to exhibit work, which we all enjoy.

The life drawing and painting group must not be forgotten with many interesting pieces on display in the Cato Gallery. This untutored group developed many years ago enjoy the freedom of quick sketches from a life model, as well as longer poses.

Last quarterly we spoke of attracting music recitals to our galleries incorporating art with music. During the month of June we had the presence of two musical events. The Gertrude Opera group performed a small evening concert with Max Gillies as a special guest.

Opera singer Emily Burke enjoyed an evening recital singing to 70 guests. Emily was also televised by Channel

9 singing from the balcony which featured on the channel that evening. Thank you to Ron Smith for this latest promotion linking music with the VAS Galleries and Dame Nellie Melba.

Ron also organised the Channel 10 weather reporter Mike Larkin to report from our galleries in June. I do hope members were able to view this report.

In closing we believe both the Building and Heritage Victoria permits allowing us to make a start to our next restoration work will be stamped very soon. This process has taken nine months so far. We have been very patient. There are parts of the next restoration programme that will be quite intrusive for at least six months. Your support during this time is so important and we are sure a short time of discomfort will be well rewarded.

In the mean time I have great pleasure in reporting that the foot traffic of visitors to the building and galleries has increased greatly. Just getting the word out that the Society is a community space and welcome to all has been rewarding.

Thank you to Members, Volunteers and Council for your continued support.

Eileen Mackley FVAS AM
President

2018 Autumn Exhibition

The annual Autumn Exhibition including the Undine Landscape Award and President's Award was officially opened on Tuesday 15th May.

Both the Undine Landscape Award and the President's Award featured a \$2,000 prize.

This was the first select exhibition for artists with voting going towards the \$10,000 Victorian Artists' Society Mavis Little Artist of the Year Award.

Maxwell Wilks judged both awards.

Bio

Born in Melbourne, Maxwell Wilks studied drawing at the National Gallery School under John Brack and Ian Armstrong, commercial drawing at RMIT and oil painting with Shirley Bourne at the Victorian Artists Society.

His first exhibition was in 1974. Since then, he has had 47 solo exhibitions throughout Australia. He follows the representational style of painting because of his strong emotional response to the effects of colour, light, atmosphere and form. In the tradition of Australian landscape

artists he usually paints directly from the subject. In painting, his objective is to be able to observe, select and clarify the subject to a simple set of tonal shapes, and combine them using colour and good draughtsmanship to capture the mood and sensitivity of the subject.

Maxwell is an elected Fellow of the Victorian Artists Society and a past president of the TMPS Inc. He teaches classes across Australia. He holds workshops during the year for art societies and at locations of his choice at the beginning of the year.

He continues to work in oil, but enjoys working with pastel because of the immediacy of colour.

The Undine Landscape Award, an acquisitive award, was presented during the official opening of the Autumn Exhibition. This award is sponsored by Colin Jones in memory of his late wife Undine Padoms and her love of landscapes and painting.

The 2018 Undine Award Winner was Helen McKie for her work titled Alpine Grasses.

Highly Commended awards were also announced on the night.

Highly Commended:

Ron Reynolds - Horse Shoe Bend, Bollin Billabong

Clive Sinclair - Towards St Marys, Tas

Adrian Johnson - Dune Cover II

The 2018 President's Award was presented to Jennifer Fye for her work titled "Smoko".

Highly Commended:

Mike Kowalski - Whitecaps

Joe Whyte - Still Life with Australian Natives

T.J. Murphy - Parkville Laneway

Jan Martin - Shorelines Lake Tyers

The Sculpture Prize was presented to Jonathan Lawrence for his sculpture titled Morrigan.

Article contributed by
Ron Smith
Communications Convenor



Alpine Grasses - Helen McKie - Undine Award Winner 2018



Smoko - Jennifer Fye - President's Award Winner 2018

2018 Autumn Exhibition



Horse Shoe Bend Bollin Billabong - Undine Highly Commended



Towards St Marys Tas - Clive Sinclair - Undine Highly Commended



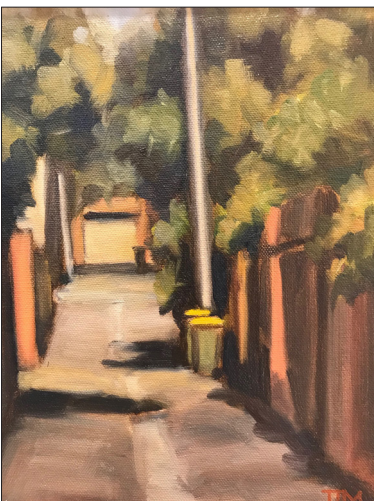
Dune Cover II - Adrian Johnson - Undine Highly Commended



Whitecaps - Mike Kowalski - President's Highly Commended



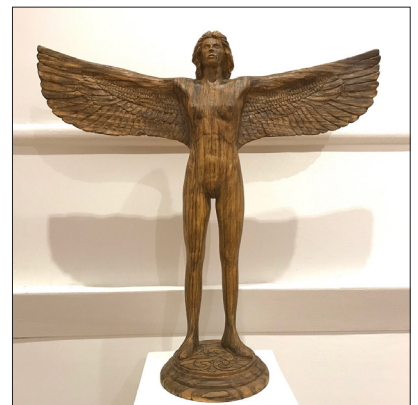
Still Life with Australian Natives - Joe Whyte - President's Highly Commended



Parkville Laneway - T. J Murphy - President's Highly Commended



Shorelines Lake Tyers - Jan Martin - President's Highly Commended



Morrigan - Jonathan Lawrence - Sculpture Prize Winner

2018 Winter Exhibition

The opening of the Winter Exhibition was well attended with over 130 members and guests coming through the doors. The evening was enjoyed by all.

The judge for the exhibition was David Chen.

Bio

David Chen was born in China and holds both Bachelor and Master's degrees in fine arts. He also holds a graduate diploma in arts education. David taught fine art at university for several years in China. In 1988 he was appointed as editor for the Peoples Fine Art Publishing House in Beijing where he edited several art magazines. In 1989 the French Embassy in Beijing invited him to hold a solo exhibition, however the exhibition was cancelled and his work was banned as he endured the difficult political climate in China after the events of June 4th, 1989.

He later re-emerged as a respected artist and went on to win national and international acclaim. He was selected to participate in the '100 Famous Chinese Artists' a worldwide traveling exhibition in 1991. In 1992 he won the Silver Hawk Award at the Fourth International Art Contest, Nice, France. David arrived in Melbourne in 1993. He was invited to be part of the Hydra art group that was founded by the Australian Government and the Art Council. Since coming to Melbourne David has worked as a fulltime artist. As well as conducting various painting workshops he has held numerous solo exhibitions. In 1994 his work was exhibited at the National Gallery of Victoria. In 2000 one of his beach paintings was selected to be hung at the United Nations Conference.

The 2018 Winter Exhibition featured the presentation of the Daniel Smith Senior Art Supplies Award to Ray Hewitt for his piece titled Fishing

Boats.

Highly Commended:

Melanie Bardolia - The Thinker

Otto Boron - Sutton's Ranges Boulders

Carole Milton - A Winter's Day

Adam Frith - Plaster Cast

Clive Sinclair - Frankston Morning

Li Min Wu - Dream of Red Chamber

The Victorian Artists' Society 2018 Winter Sculpture Award was presented to Anthony Kim for his sculpture titled City View.

Highly Commended:

Elfrida Kral Kiss and Faye Assaf

Article contributed by Ron Smith
Communications Convenor



Fishing Boats - Ray Hewitt - Winner 2018



City View - Anthony Kim - Sculpture Award Winner

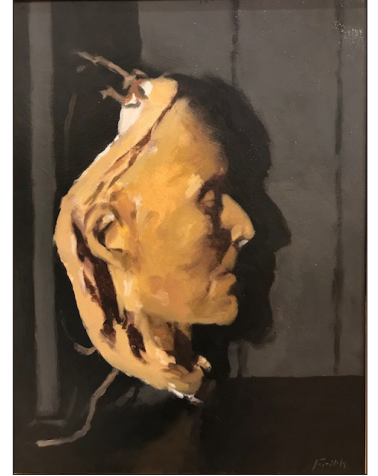
2018 Winter Exhibition



The Thinker - Melanie Bardolia - Highly Commended



Sutton's Ranges Boulders - Otto Boron - Highly Commended



Plaster Cast - Adam Frith - Highly Commended



A Winter's Day - Carole Milton - Highly Commended



Dream of Red Chamber - Li Min Wu - Highly Commended



Just Waiting - Elfrida Kral Kiss - Highly Commended Sculpture



Wake Up its Spring - Elfrida Kral Kiss - Highly Commended Sculpture



Frankston Morning - Clive Sinclair - Highly Commended



Metanoia (Glory 43) - Fayez Assaf - Highly Commended Sculpture

2018 Maritime Exhibition

The Maritime Exhibition was officially opened on Thursday 19th April, featuring the Thomas Somerscales Trophy.

The Exhibition, filled the three upstairs galleries with works depicting the spirit of the sea.

The evening was well attended and members and guests were entertained by Walter Magilton and his poetry readings.

Ted Dansey won the Thomas Somerscales Trophy for his watercolour titled Splitsail Barges.

Two Highly Commended Awards were also announced on the night.

Highly Commended Award:

Ron Reynolds - Working Boats
Footscray Docks, oil painting

Highly Commended Award:

Mary Hyde - Dawn, oil painting

Thomas Somerscales

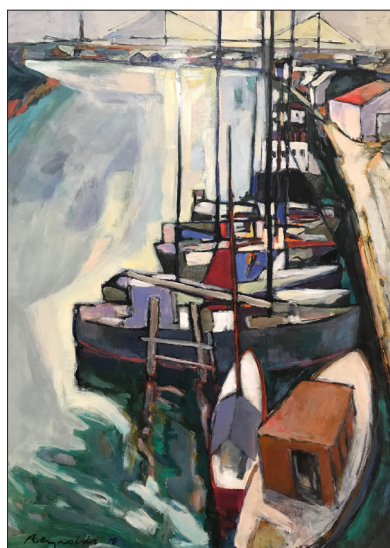
Thomas Jacques Somerscales (born 29 October 1842; died 27 June 1927)

was an English teacher, sailor, and landscape and marine painter. He is also considered a Chilean painter as he began his career as an artist there. Many of his landscapes evoke the region and many of his marine paintings feature notable events in Chilean naval history and have become patriotic national icons in that country.

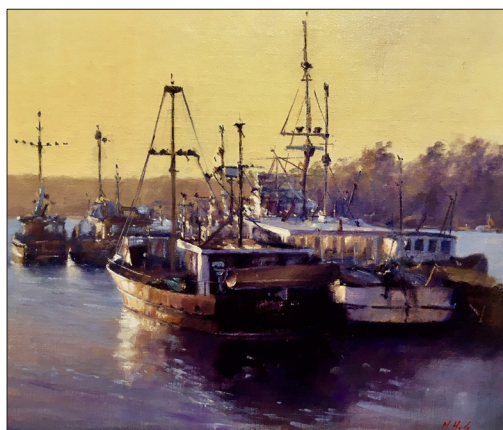
Article contributed by
Ron Smith
Communications Convenor



Splitsail Barges - Ted Dansey - Thomas Somerscales Winner 2018



Working Boats Footscray Docks - Ron Reynolds - Highly Commended



Dawn - Mary Hyde - Highly Commended

Gertrude Opera at the VAS

The Gertrude opera delighted an engaged audience in the Hammond Gallery on Monday 21st May. Gertrude was established ten years ago to cultivate and showcase talented singers from Australia and overseas, as well as production and technical personnel. Many are now working regularly with Opera Victoria.

On this evening there were performances by eight of its Company, some solos, some duets and some the Company together. All were accompanied by a very skilled pianist, Dean Sky-Lucas. The finale, by comedian and Ambassador of the

Gertrude Opera, Max Gillies A.M. and the Company, was sung to the tune of 'I am the very model...' from Pirates of Penzance, but with an amusing retiree twist.

In his welcome, the Chair of the Gertrude Opera (Bill Gillies) was keen to point out the delights of the Vic Artists and the building, as did the Artistic Director and founder Linda Thompson. As an audience member I was impressed with the acoustics which Dame Nellie Melba would have also delighted in and the high quality of the resident baby grand piano. The evening's performance

also coincided with the VAS 'select' Autumn exhibition, many taking the opportunity to view it.

Events like this not only show off our wonderful venue, they also bring in a new audience interested in the outstanding artworks our artists produce.

Article contributed by
Liz Moore Golding
Council Member



Gertrude Opera Ensemble



Special guest Max Gillies

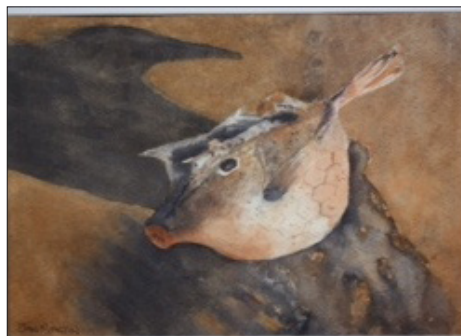


Two principles from Gertrude Opera

2017 Lake Tyers Float Almanac

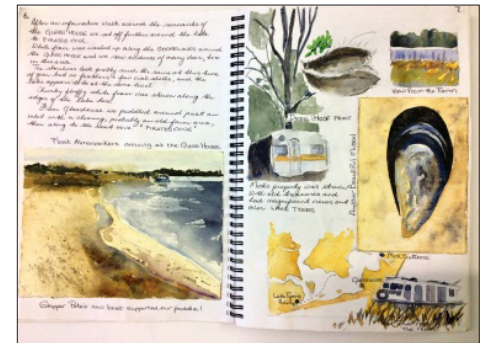


During 2017, I had immense pleasure creating my 'Lake Tyers Almanac' for the Lake Tyers FLOAT project. This project is part of a growing movement in East Gippsland Community Arts, beginning with the FROUTE movement, a number of years ago. FLOAT began with a small number of likeminded people in the area as a Community Project. Members include a wide variety of interests including writers, scientists, photographers, environmentalists, and musicians. All different people with a great love of community and the environment. I joined this group early in 2017 as a Visual Artist.



Led by Andrea, they applied for a Small Towns Transformation Grant, through the Victorian Government, to build a Floating Art Studio on Lake Tyers, in conjunction with the Aboriginal people of the area. Accepting the past and moving forward together with the Aboriginal people is an important focus of this project. The Aboriginal people have offered us special insights into their cultural history, including cleansing smoking ceremonies and a Corroboree. This year I enjoyed lots of time exploring the area around Lake Tyers in more depth, discovering the extent of the Nowa Nowa Arm and Toorloo Arm, the Bluff and Coastline. I walked and kayaked, collected, photographed, recorded and painted the natural

beauty of this pristine wilderness. Importantly I learned about the history of the area and the importance of keeping this unique area safe for future generations to experience and enjoy.



As the art studio vessel was being constructed, the FLOAT activities got underway in earnest. The FLOAT ALMANAC project covered a year, observing the seasonal changes to the environment. The continuing drought in East Gippsland and the increasing numbers of wild deer are a major problem here. Float Almanackers meet every Tuesday for discussion, lectures, updates and planning at the Lake Tyers Tavern. Workshops, talks and outdoor activities became an integral part of life here. Kayaking on the Lake is a focus and absolute highlights last year were kayaking to Josie's Bee Farm, an "Art Wilderness Camp" and to the "Glasshouse" for Aboriginal bush tucker.

"SHORELINES" was the focus of my research for my Almanac. During the year I recorded all my sojourns into the Lake Tyers area, in journals, detailing my observations, with lots of drawings and paintings. I then chose watercolour to paint a series of concertina books depicting the four seasons. I joined "Paper Art East Gippsland" and exhibited a selection

of my books in their annual Exhibition at East Gippsland Art Gallery in Bairnsdale.



From there I became interested in capturing all the WETLAND BIRDS. I made my paintings of them, into a concertina hanging book. I captured an impression of the birds and their characteristics loosely, alluding to the detail but not including it.

Next I painted a series of "SHORELINES" Watercolours depicting the seasonal changes of Lake Tyers to frame for our Exhibition. I painted one larger watercolour for each season with a landscape at the top and underneath a strip painting of the 'Shoreline' of the area. I found that the light and the colour were the major changes each season.



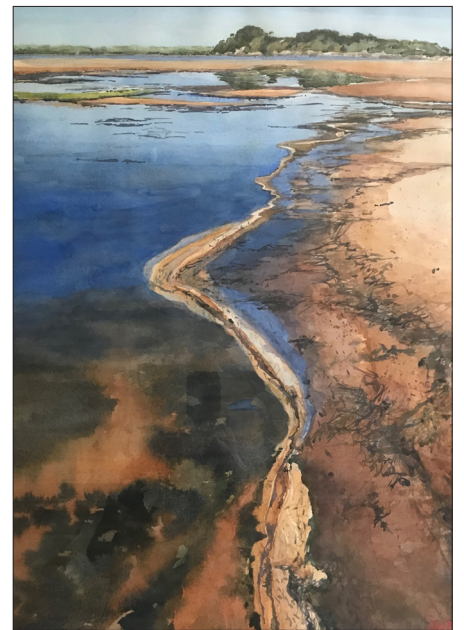
I also made four assemblage 'Sculptures in Glass Domes', depicting the four seasons, and a Shorelines Sculpture.



This culminated in a Float Group Exhibition at Lake Tyers House in February this year, which was an amazing success in so many ways. Whilst we were hanging our Exhibition at Lake Tyers House, I did a painting of this gracious old 1860's guesthouse, which is currently being restored to its former glory. I gave my painting to the owners of the House.

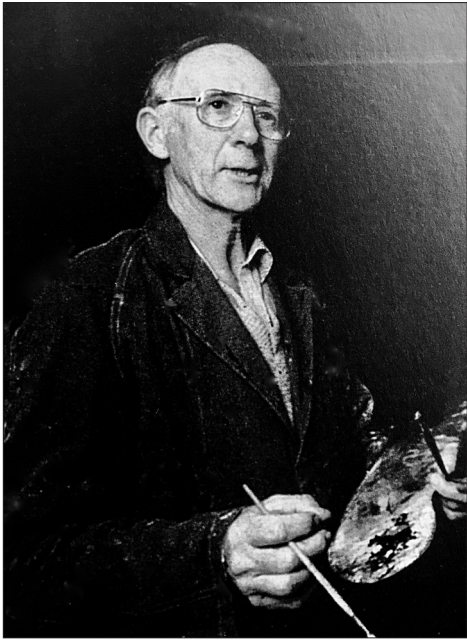


My final painting for my Almanac is my 'Lake Tyers Shorelines' which has been Commended at the Autumn Exhibition this year. This was a year of hard work and pure enjoyment, allowing myself to become immersed in a wonderful community project. FLOAT is an exciting, widely encompassing, ongoing commitment.



Article and photographs contributed by Jan Martin VAS member

Vale: Donald Cameron



I was saddened to learn of the recent passing of Donald Cameron, a long-standing VAS member and well respected artist, who distinguishing himself as a painter and engraver.

Don was born in 1927 in Moonee Ponds, but spent most of his formative years in Mentone. The ever-changing seascape and rugged cliffs were to become enduring sources of inspiration for him and the subjects of his first attempts at watercolour as a teenager.

It was during his student days at Scotch College that he was introduced to art - as he said, with a capital "A". It was this introduction that changed the course of his life and inspired him to pursue the life of a painter.

Don first found employment with the Commonwealth Bank Note and Stamp Printing Branch in Melbourne in 1946. He considered this a 'deviation from a preferred career as a painter', but it was to his advantage in numerous ways.

The Commonwealth Bank sent Don to study at the NGV Painting School

under William Dargie to advance his skills in portraiture, as the engraving of stamps required such abilities. This was an opportunity Don greatly appreciated and embraced; providing him with a basis for painting that would support his natural talent, an invaluable studio training and lifelong friendships.

In 1957 Don designed and engraved Australia's first Christmas Stamp, inspired by Sir Joshua Reynolds painting "The Infant Samuel at Prayer". Stamp engraving was done in actual size, and in reverse, which required much skill and meticulous work with the aid of an eyeglass.

In 1958, Don resigned from the Commonwealth Bank after 13 years to take up a position with the Education Department, teaching engraving at Caulfield Technical College. He had undertaken a Diploma of Art at night school whilst maintaining his studies at the NGV part-time. At Caulfield, Don worked with his long term friend and colleague, Kenneth Jack.

In 1966, long service leave saw him take the opportunity to travel to England with his young family. Whilst in London, Don studied graphic art, etching, lithography and screen printing at the Slade School of Art, London University.

Further European study was undertaken in 1967 in France, when Don was the recipient of a French Government Technical Scholarship for four months study in Paris at the Lycée Technique Estienne. This was a wonderful experience for Don, advancing his graphic skills, but also allowing him to paint plein air in Paris, building a significant body of outstanding work.

On his return to Australia, he

continued to find stimulation in the Mentone and Beaumaris coastline as an ongoing muse. He created dramatic and evocative studies of Table Rock, the erstwhile Keefer's Boat-shed, Rickett's Point and surrounds that were to become something of a signature of his extensive oeuvre.

In 1969 Don was appointed Head of Painting at Caulfield Institute of Technology and in 1970 moved to Dandenong Technical School as Head of the Art Department. At the same time he undertook various studies at Melbourne and Monash Universities.

1972 was to see Don return to his former school Scotch College, being appointed Head of the Art Department and Senior Art Master. In this position he reinvigorated the teaching of art at Scotch whilst contributing significantly to the school community. He painted numerous portraits of senior staff members, including a very fine portrait of then Principal Colin Healy OBE, which hangs alongside multiple canvases by McInnes, Dargie and Buckmaster, amongst other notable works in the school's Memorial Hall.

Portraiture was a branch of painting that provided Don with endless fascination and satisfaction and he was selected as finalist in the Archibald Prize on 17 occasions between 1952 -'69. The VAS is fortunate to have two of his portraits in its Permanent Collection. These include a portrait of past VAS president Stanley Hammond MBE, and George Colville, founding member of the Twenty Melbourne Painters Society, who had a strong influence on Don's early painting. The Colville portrait was an Archibald finalist work in 1961.



Portrait of George Colville - Donald Cameron

Don took pride in his affiliation with 'The Vics' and was a loyal and longstanding member of the Society, contributing to the annual ordinary exhibitions over many decades. He was a Signatory Member and held numerous solo exhibitions at the VAS Galleries.

Instrumental in establishing Random Breath Testing in Australia, Don led a tireless and passionate campaign against drink driving. In 1965 he placed advertisements in the Herald and Age newspapers, at his own expense, declaring alcohol as Australia's worst drug problem. This initiative led to significant media response and Don was interviewed on the subject on radio and television programs as a result. The effects were not entirely positive amongst the public's reaction to the concept at the time, resulting in hostilities directed toward him, including a bomb threat being made at Don's home.

In 1983 Don was appointed inaugural State Director of PADD (People Against Drink Driving) in Victoria, and he maintained his dedication to this cause for the remainder of his life. He spoke widely at community groups, conferences and was frequently interviewed by the media. There is no doubt that Don's commitment to this

matter contributed significantly to public awareness and the reduction of the alcohol related road toll.

Don also maintained a loyal membership of Rotary International - specifically the Rotary Club of Kew - assisting with the Club's annual art exhibition. Moreover, he was involved with many art exhibitions and competition run by charity and service groups, regularly as judge.

Don had moved his family to Kew in the 1970's from Mentone, in order to be closer to work at Scotch College. It was opportune that he was then able to purchase the former home and studio of the late John Loxton in Kellett Grove; along with a number of items of studio equipment from Loxton's estate.

Don and his family - the Cameron Clan - were parishioners of the Deepdene Presbyterian Church for decades and this was a very important aspect of his life.

In 1977 Don retired from full-time teaching and established his own school - The Donald Cameron School of Art - the following year. Most of his private teaching was based in the eastern suburbs and he attracted a large following of students. In 1978 he also established a private gallery and studio in Russell St., Melbourne, where the Hyatt Hotel now stands. I was privileged to work with him in the city studio and we would lure passers-by in to see our work, and as a ploy to trap them for lunch-time portrait sittings, hoping to make a sale from the exercise. We often did sell portraits straight off the easel, and it was a very rewarding and enjoyable time for us both.

On a personal note, my association with Don spans nearly 50 years, and I have been enormously grateful for the support, instruction and encouragement he offered me so

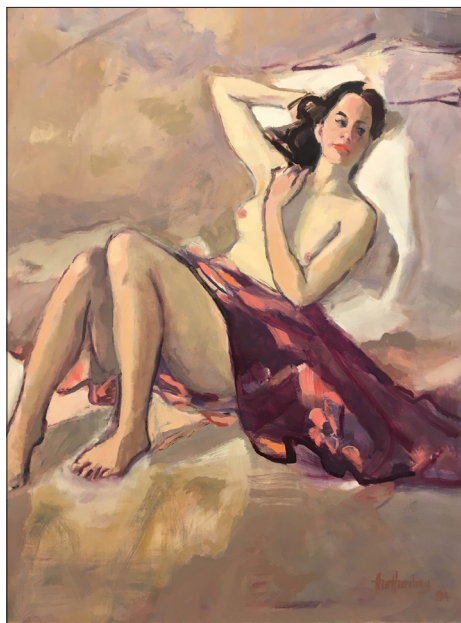
generously as a young painter. The years I spent as his student were the nearest equivalent to an apprenticeship that one could achieve in recent generations, and I benefited greatly from the relationship.

In recent years Don and Audrey moved to Sydney for family reasons. I know they both missed Melbourne very much and Don maintained his membership of the VAS and the Watercolour Society of Victoria and a genuine interest in both organisations.

With his passing we remember a true gentleman and a man of the greatest integrity. A loyal and generous friend, community leader, a devoted family man and fine painter, he epitomised the VAS motto: Chi Va Piano Va Sano - who goes quietly goes well. I am sure members will join with me in offering our deepest sympathy and condolences to Audrey, Bruce, Deirdre and Ian on this occasion.

Paul McDonald Smith OAM, FVAS
Past President

A.W. Harding - An Exhibition of a Lifetime



Reclining Semi Nude

In June, Bill Harding's family mounted a retrospective exhibition of his life's work. Bill was President of the Victorian Artists Society from 1992 until 1995 and also taught many VAS artists throughout his career. The exhibition was held in our upper galleries and featured an impressive selection of landscapes, still life, portraits and life studies that showcased Bill's masterful use of colour harmonies. The opening night function was a wonderful tribute to Bill's career, with over 300 people, who all had connections with Bill and his family attending. There were 3 speeches made to honour his many life achievements, by Gregory R. Smith, past President and Fellow of VAS, artist Chris White, a close friend and painting partner, and also The Hon. Jenny Macklin M.P. who has had a long association with the Harding family.

Here is an edited transcript of 2 of these speeches.

Speech by Gregory R Smith

I am Gregory R. Smith immediate past president and a very good friend of

Bill through our art. It is quite an honor to have been invited to speak briefly tonight at such an important event as this is to so many.

We will hear, no doubt, about the man behind the art but I'm sure that the art will speak clearly for itself, tonight and forever more. I'm sure I can speak on behalf of all members of the Vic's and say 'Bill is home again,' looking at this display so proudly exhibited.

Our world is riddled with picture makers, but very few dedicated artists. Bill was certainly totally dedicated to his principles and craft. He was a giver, a mentor and truly believed in all that the Society stood for. He had art in his heart.

Not only did he serve for many years on the council here but served a four year term as president and in 2000 was awarded the high distinction of Honorary life member, Bill had also won many art awards at the Vic's, none more prestigious as the artist of the year award in 1991.

The first time I saw Bill paint; it was with a 3 foot house brush, I thought, how will he control that? But what emerged on the panel was truly amazing. He clearly love his Fridays in the studio here joining with a group of very strong portrait and life work painters. This I believe was the highlight of Bill's week. A.W. Harding will certainly find his place in Australian art history if he hasn't already. Thanks Bill.

Speech by Chris White

Distinguished Guests, Ladies and gentlemen.

On behalf of Bill's family, Nicholas, Virginia and Matthew, and their extended families, I welcome you to this major Exhibition of a Lifetime.

Bill was a remarkable painter; he was remarkable in his sense of honesty in his artistic journey, in that he followed his path absolutely committed to the formal traditions of the practice of painting. Working the motif, plein-air painting, alla prima application and his commitment to art for art's sake.

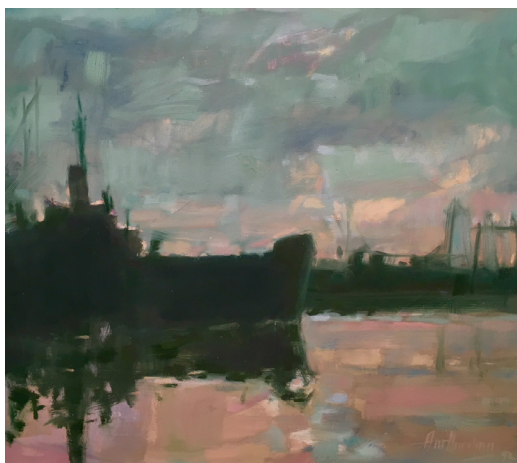
Stylistic development never concerned him, unless it evolved a matter of course. His subject matter was varied, but unremarkable. He shunned the heroic image making that many of his contemporaries has aspired to, but he developed the characteristic ability to evocatively distort shape in landscape and portraiture to enhance the essence of form to a stunning degree.

To me his major figure studies recall the tonal and dramatic quality of a Velasquez.

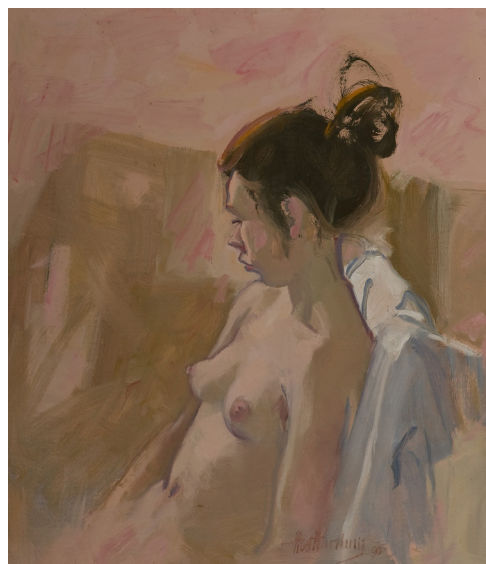
His landscapes can convey the solidity of Cezanne or the dynamics of Vlaminck. His indifference to the commercial potential of subject choice was almost puritanical – he would often struggle with failing light and tonal variations to stop, produce a new board and start again. His work ethic was exemplary. Every possible moment, Bill would be painting.

Apart from his family, it was his lifetime love. In a lifetime of teaching at all levels of maturity these qualities were palpable. His influence over 50 years is inestimable; his criticism always constructive and encouraging. I always thought he went by the adage, "if you can't say anything pleasant, best not to say anything at all." Consequently I often experienced long periods of silence.

The work speaks for itself.



Evening Light



Yvette Chest - Profile Nude



Portland Bill in the Evening



Steppes Beach - Aireys Inlet

2018 Open House Melbourne

Once again we are part of this popular Melbourne event

We will be open from 10am - 4pm

Sat 28 & Sun 29 July

For more details go to the link below

<https://www.openhousemelbourne.org/melbourne/buildings/the-victorian-artists-society>

VAS Paint Outs

April Beechworth



Ray Hewitt - Beechworth

Our first 4 day stay for the year was at Beechworth in Victoria's north-east. The town was the centre of the region's gold rush boom in the mid-19th century and boasts a wonderful range of historic buildings. Of particular note are the unusual honey coloured granite buildings of the Beechworth Gaol and Courthouse precinct.

Surrounded by some beautiful countryside and quaint smaller towns, the Beechworth area provides an outstanding array of subjects for the artist. Being the group's first visit, it was hard to narrow down the list of locations for the 4 days.

Sites visited were; The Courthouse Historic Precinct, Newtown Falls and Bridge, Lake Anderson and Lake View House at Chiltern, Woolshed Falls, and the Ovens River at Tarrawingee.

There is still plenty to explore and we look forward to returning next year.

The weather was kind to us, with the clear crisp mornings turning to warm sunny days. In fact, Saturday turned out to be an unusually high 31

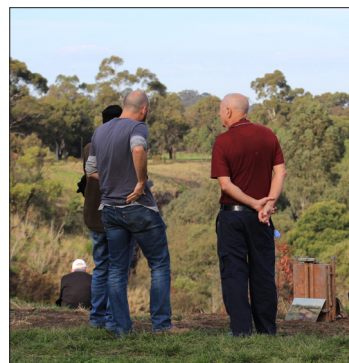
degrees. Unfortunately, the autumn colours we were expecting weren't on full display this year as "the turn" was running a week or so later than usual, according to one of the locals I spoke to. Oh well, there are some things you just can't anticipate.

Across the 4 days of our visit, 27 members of the paintout group enjoyed Beechworth and it's surrounds. As usual the trip wouldn't be complete without getting together for a hearty meal and lively conversation at the end of each day. We dined at the Hibernian Hotel.

Mandy Bell and Graham Oliver hosted our pre- dinner drinks and nibbles at their wonderful Old London Tavern. A former Cob and Co traveller's inn, it's now privately owned jointly by Mandy and Graham and their friends. It was a great place to gather. Made all the more enjoyable by Graham's delicious Anzac biscuits baked especially for us! Thanks Graham and Mandy.

Thanks also to Barry Gilpin for again manning the barbecue with expertise and panache for our Saturday lunch at Chiltern.

May T.H. Westfield Reserve



Ray, Tim and Ken - Fairfield

Our Sunday paintout for May was at T. H. Westfield Reserve in Fairfield. It's high vantage point provides a

lovely view of the cliffs and narrow grassy flats beside the Merri Creek.

Opposite the park are some interesting industrial buildings providing a complete contrast to the greenery of the creek course and park. It was cold but sunny and a hardy group of around 11 of us turned out on the day.

June Trentham



Tim Murphy - Trentham

We challenged winter to throw her worst at us by venturing to the notoriously cold Trentham for our June paintout. And it was cold! The Bureau of Meteorology said it was 2 degrees but "feels like -1", and I agreed with them!

A warming coffee and a toasted sandwich from the bakery did the trick as I settled in to see how many would make the journey to Trentham.

The group of 10 spread out to various vantage points along Trentham's main street and the Quarry Rd park.

Again, the Sun smiled on us and, although cold, the day was bright and sunny providing some nice highlights and shadows on the buildings and streetscapes for our painters to work with.

John Hurle - Outdoors Convenor



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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



Bishops Court Kitchen Garden

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



Kingdom of the Two Sicilies - Maggie Cowling Art Tours

3-week tour of Naples and Sicily for painters & non-painters in Sept 2018
Painting, sketching, history and culture. Includes: Procida, Pompeii, Herculaneum, Amalfi, Caserta, Aeolian Islands, Palermo, Cefalù, Agrigento, Segesta, Monreale

For more information: ph 0438 298 741 maggietchiara@internode.on.net

Coming to VAS...

SHOT IN THE HEART OF MELBOURNE - 12th to 23rd July



The Australian Association of Street Photographers Incorporated (AASPI), who exhibit under the banner of 'Shot in the Heart of Melbourne' (SITHOM), are a group of avid photographers in the "street photography genre", or as it's commonly called, just "street".

Now in its 7th year, SITHOM is a street photography and photojournalism exhibition that celebrates the decisive, and often indecisive, but always graceful

moments within our gritty, yet beautiful city of Melbourne.

The exhibition showcases individual captures from thirty five diverse and enthusiastic photographers, who have focused on the eclectic hub that is Melbourne.

They capture ephemeral moments. Raw, candid and completely unique. Shot in the Heart of Melbourne is a candid homage to the people, architecture and street life that bring this individual city to life every day.

In recent times, it seems that the time honoured traditional form of street photography has been overshadowed by a flood of more contemporary, staged, digitally manipulated and over processed genres of photography.

Those who love the genre of "street",

know the elation inside, when they capture the moment of something truly unique, fleeting, decisive, and never to be repeated!

What is "street photography"? This definition is subjective and varies from person to person, but at best, it's a visual documentation, focusing on a moment in time, of everyday life of society, un-manipulated and usually without the subject's awareness. Street photography doesn't necessarily need people in it. An object, shadow, ray of light can be the subject, rather than a human form.

"I love the people I photograph. I mean, they're my friends. I've never met most of them or I don't know them at all, yet through my images I live with them." – Bruce Gilden

Members Room - Walter Magilton - 2nd to 31st July



Since joining the VAS 43 years ago Walter has exhibited in many solo, group, special and member exhibitions as well as the Artist of the Year exhibition.

He has exhibited in England several times, China as well as in other states of Australia and his work has been acquired in many important collections, including Art Bank.

Walter's life has centred around art in one form or another including 27 years as an Art and Craft Teacher with the Education Department

rising to Senior Master and year 12 examiner.

He takes private adult classes in his studio in Warrandyte which he shares with his wife Denise Keele Bedford an internationally recognised Installation Artist. Denise also has a studio in Beijing (China) where she spends part of each year.

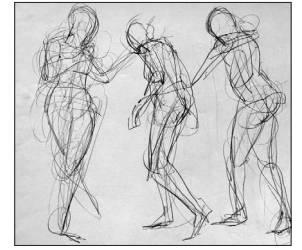
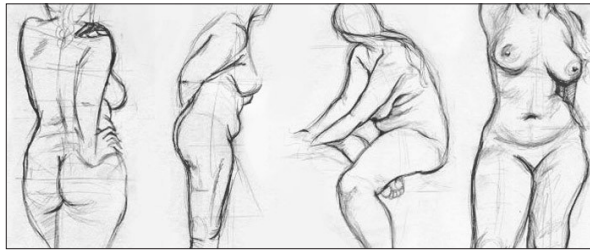
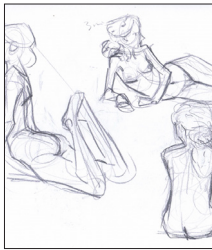
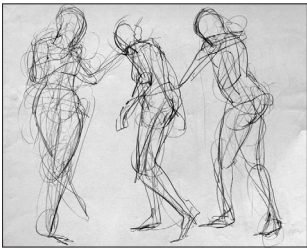
Walter practices and teaches in all the main mediums with a strong emphasis on drawing and realism.

This exhibition is an attempt to create

within the confines of the member's room the feeling of a salon of an ancient art society or gallery.

Wall to wall, and floor to ceiling paintings, lushness, overcrowding, wealth etc., all working together to recreate style and taste of earlier times.

The paintings on display are all oils, some from several decades ago, others quite recent. Some have not been shown in public for ages and generally quite large.



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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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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THE YEAR AHEAD AND DATES TO REMEMBER

AUGUST	SEPTEMBER	OCTOBER
<p>18 PORTRAIT EXHIBITION SEND IN DAYS: 15 & 16 AUGUST between 11.00am - 3.00pm</p> <p>26 PORTRAIT PAINTERS IN ACTION OPENS: SUNDAY 11.00AM - 4.00PM</p> <p>28 PORTRAIT EXHIBITION COLLECTION DAY: 28 AUGUST between 11.00am - 3.00pm</p>	<p>15 SPRING EXHIBITION SEND IN DAYS: 12 & 13 SEPTEMBER between 11.00am - 3.00pm</p>	<p>2 SPRING EXHIBITION COLLECTION DAY: 2 OCTOBER between 11.00am - 3.00pm</p> <p>2 COUNTRY MEMBERS EXHIBITION COLLECTION DAY: 2 OCTOBER between 11.00am - 3.00pm</p>
NOVEMBER	DECEMBER	
<p>21 LITTLE TREASURES EXHIBITION SEND IN DAY: 21 NOVEMBER between 11.00am - 3.00pm</p>	<p>11 LITTLE TREASURES EXHIBITION COLLECTION DAY: 11 DECEMBER between 11.00am - 3.00pm</p> <p>19 OFFICE CLOSES FOR CHRISTMAS</p>	

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