



**THE VICTORIAN
ARTISTS SOCIETY**
EST 1870

THE QUARTERLY JOURNAL

April - June 2016





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ARTISTS SOCIETY**
EST 1870

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Newsletters 2016

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 2016

Newsletter Editor

Eileen Mackley President FVAS

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.



The President's Message

Just as I reflected back upon our past history in my Presidents Message last issue, it is now time to move on to the future of the VAS with a positive approach .

We have been building up public awareness and a vibrant, active society over the past two years with constantly changing exhibitions and events, I do hope members and friends have found time to visit the galleries during the excellent exhibitions, presented not only by VAS members, but also visiting artists and other groups who have displayed their work in a professional manner enhancing our wonderful gallery space.

The recent four concert series by Olga Pasechnikova included delightful instrumentals and world trained vocal performers of Ukrainian decent which was followed by Matthew Fagan, a 10 string Spanish guitarist who performed a very special recital celebrating the musical history of the VAS with Dame Nellie Melba.

These events have helped broaden the artistic activities that the Victorian Artists Society can provide to the community and the city. We look forward to future musical events .

Our galleries are now turning over hundreds of paintings and sculptures every two weeks . I doubt there is another gallery in the city with such a turn over in such a condensed time. Our aim now is to move some of these paintings into peoples homes by increasing sales. By doing so we should

reflect a little on the presentation of our own work in VAS exhibitions.

As stated in the VAS programme and calendar, frames must be new or in as new condition. Unframed stretched canvas oils and acrylic are quite acceptable with tidy painted edges creating a good finish.

We should ask ourselves whether we should be presenting our work in photograph picture frames that do not do justice to the painting or old repainted frames that don't always give the best presentation. Quality framing will add to the professional look of the painting and we must remember unsuitable or amateurish mounting may cause a painting to be rejected from exhibitions. Presentation in framing is paramount for us to display works for sale.

The next stage of the building restoration will commence in August and will involve the opening of the arches on to the Balcony. This will be a very exciting stage in our restoration development as it will give us the first sight of progress. Members and Friends are still welcome to make tax deductible donations towards the Building Restoration Appeal.

We have a long way to go until we are in a financial position to install that forever asked for lift.

Eileen Mackley FVAS
VAS President

2016 Autumn Exhibition

Incorporating the Undine Award for Landscape

The judge for the Autumn exhibition was Richard Watson.

The exhibition was comprised of an eclectic collection of nearly 10 wonderful paintings and sculpture.

The Opening Night on Tuesday, 12 April 2016, was very well attended with well over 150 people in the building.

The Undine Award winner, sponsored by Colin Jones, was Ben Winspear for his painting titled Early Morning Borung. The judges comment was “magic frosty morning depicted

expertly through his treatment of early morning shadow, frosty grass and sunlight just creeping through – Just how it is!!”

The President’s Award sponsored by Eileen Mackley went to Julian Bruere for Dark Place, the judges comment was “such a true depiction of the country home superbly painted, the figures brilliantly portrayed around the vehicle – such talent and skill in portraying an old farmhouse in our Australian bush”.

Highly Commendeds went to Adam Frith for Beside Hobsons Bay, Cosmin

Dan Hrinco for Autumn Mood, Fay Palmer for Forest Tapestry, Jenny Johnston for Laos Sunset, Ray Wilson for Boundary Rd, Aireys Inlet and Nell Frysteen for Colours of the Centre.

Winner of the By Land and Sea sponsored Sculpture prize went to Judith Leman for In the Field the judges comment was “superb portrayal of a hunting dog ..a no brainer as this award to a magnificent bronze”. A highly commended went to Manfred Tursky’s The Last Veil.

Ray Wilson



Ben Winspear accepting his award - Winner of Undine Prize



Ben Winspear - Early Morning at Borung



Judith Leman accepting her award - Winner of Sculpture Prize



Eileen Mackley, Cosmin Hrinco, Ben Winspear, Ray Wilson, Richard Watson (Judge), Fay Palmer, Jenny Johnston, Manfred Tursky, Adam Frith & Judith Leman.



Judith Leman - In The Field

Maritime Exhibition

It must go down to the sea again.

This is one of the strongest Exhibitions the Society has presented for quite a while.

It attracted much interest from artists – and around ninety entries were received.

It was also a beautifully curated show – thanks to Council Member Radmila Hardi, the President Eileen Mackley and a solid support team.

The 'Maritime' theme was taken seriously by the exhibiting painters – styles were varied, but all works were skilful, professional and vigorous. The love of all things to do with the sea, ships, waterways and sailing was evident and the three galleries were represented by well spaced works displaying the very best from our many exhibitors.

Fine sculpture also created a centre

point and focus.

The Friday night Opening was lightly attended – due in part to the distance many of our members had to travel to reach East Melbourne. Perhaps anticipating football crowds and difficult traffic conditions made a number disinclined to attend.

Nevertheless- we had a warm very supportive group of loyal attendees – who enjoyed a light supper, some good wine and the poetry reading of artist and raconteur Walter Magilton.

We were all taken back to our early days at school, hearing the familiar words of Edward Lear, Marjorie Court and several other poets– who wrote so colourfully about “ships, sailing, skies, sailors, skippers and starboard signals.”

Whilst the artists' votes were being counted down stairs, Walter recited nautical tales of many who went 'to sea' – including an owl and a pussycat who also went to sea in a beautiful pea green boat.

Very diverting and entertaining.

This was an Exhibition where the artists themselves voted for their winning peers –

The result –

1st Prize

JULIAN BRUERE - St Michaels Mount

2nd Prize

HEATHER ELLIS - Whales Tail (Sculpture)

3rd Prize

WALTER MAGILTON - Evening Drifter

Highly Commended –

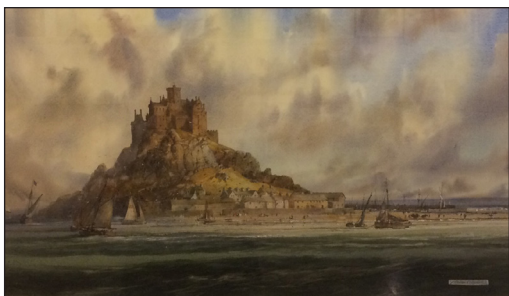
SIDNEY HUANG - Reflection # 1

BARBARA MCMANUS - Along the Maribyrnong

FRED TOUMAYAN - Arrive too Later

All entrants should be thanked and congratulated – the standard was high and the entries were inspirational.

Anne Scott Pendlebury
(Non Exhibiting Council Member)



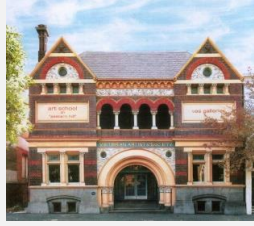
Julian Bruere - St Michaels Mount



Heather Ellis - Whales Tail



Walter Magilton - Evening Drifter



“The Top of Vic Arts” Installation

Provenance Certificate 1870-2016

“The Top of Vic Arts” is one of the rarest works in Australia; created in 1870 by the “unknown plumber” the installation has been on exhibition in the Roof Gallery of the Victorian Artists’ Society for over one hundred and forty years.

The location of the “The Top of Vic Arts” installation directly above the studio used by legendary VAS members such as Sir Arthur Streeton, Walter Withers, Frederick Mc Cubbin and Tom Roberts means that the work is embedded with secrets of both their conversations and their painting techniques.



The “Top of the Vic Arts “ played a major part in the health of artists of the Society by extracting smoke from the “Smoking Nights” regularly held by the members dressed in evening suits and top hats to enjoy their cigars and pipes.

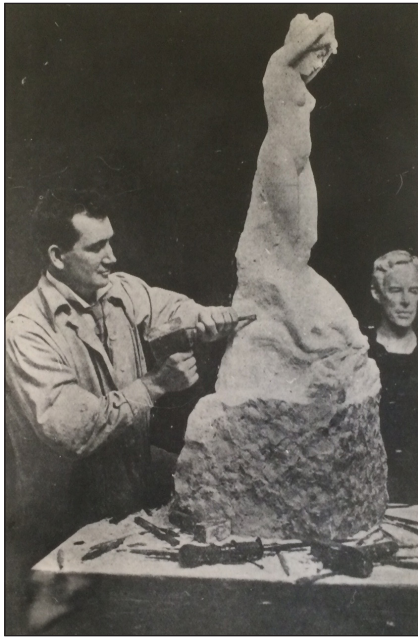
After extensive investigation and inspection by a number of well known art authorities ,the Australian National Gallery and a relative of the “unknown plumber” the Victorian Artists’ Society is confident “The Top of the Vic Arts” as represented is both original and authentic,

The “Top of the Vic Arts “shows no signs of any interference with any items or parts coming from Bunnings or Masters Stores and is sold with this authentication .

Authorised by Mr Smith Auctioneer & Valuer

Please note this Certificate of Provenance can be both relied on and also not relied on in any Australian or International Court.

Charles Web Gilbert pt 1



C W Gilbert in his studio

The plaster portrait bust by Web Gilbert in the Victorian Artists' Society permanent collection opens up a tangled web of VAS connections as well as a mystery.

Charles Marsh Webster Gilbert was born at Cockatoo, Victoria on the 18th of March, 1867. When he was nine, he was apprenticed for four years to T. F. Gunsler at the Vienna Café in Melbourne and was taught to make icing-sugar cake decorations. Later, he became the chef at Parer's Restaurant.

While apprenticed he also received drawing lessons from Mr Sayer in South Yarra and subsequently from 1888 to 1891 he became a part time drawing student at the National Gallery School. There was no sculpture instruction in the National Gallery School at that time. Apart from the training in modeling cake decorations, Web Gilbert was effectively self-taught as a sculptor. Web Gilbert's drawing instructors at the National Gallery School were

F.Folingsby, Bernard Hall and Fred McCubbin. McCubbin was one of the original signatories to the Victorian Artists' Society Memorandum of Association in September 1895. He became VAS President in 1903, and again in 1909.

Web Gilbert took life drawing classes at VAS where he met the English painter and sculptor Charles Douglas Richardson. Richardson had migrated to Australia as a child but travelled to England in 1881 to study at the Royal Academy of Arts and at times sharing a studio with Bertram Mackennal. On his return to Melbourne in 1889, Richardson exhibited at VAS and was director of the VAS life class from 1890 to 1897. He became VAS president in 1918 and again in 1926. It was Richardson who gave Web Gilbert the advice and encouragement he needed in pursuing his career as a sculptor. In 1898, Richardson with Web Gilbert and others founded the Yarra Sculptors' Society. Web Gilbert exhibited his first large marble *The Vintage Offering* and two other sculptures, *Iris* and *Blossom* at the society's first exhibition. Around this time, Web Gilbert had a studio off Collins Street and was offering art classes there. The Yarra Sculptors' Society exhibitions continued in Melbourne until 1912.

Having gradually learned the requisite carving techniques, marble was Web Gilbert's initial medium for significant permanent sculptures and he continued to produce marble sculptures through his career. From about 1905, however, he became interested in the advantages of working in bronze, built his own foundry in his new studio at 59 Gore Street Fitzroy, and set about developing his casting skills by trial and error. All this while, Web Gilbert worked at Parer's restaurant up until 1914, juggling his chef job around his art. Web Gilbert was a VAS exhibitor from 1892 to 1916 and a VAS Council

member from 1905 to 1914.

In 1914, Web Gilbert travelled to England and became stranded due to the outbreak of the First World War. He commenced exhibiting at the Royal Academy in 1915 and in 1917 his marble bust, *The Critic*, a portrait of printmaker Stanley Anderson, was purchased for the Tate Gallery. In 1918, another larger marble, *The Sun and the Earth*, was exhibited at the Royal Academy and is now in the National Gallery of Victoria.

In 1917, Web Gilbert joined the War Records Section of the Australian Imperial Force as a sculptor and after the end of the war travelled to the battlefields of France collecting information and making models to form the basis of the dioramas in the Australian War Memorial in Canberra. He returned to Melbourne in 1920 and continued with the War Records Section as head modeler until his resignation in 1923.

War memorials formed the major part of Web Gilbert's output in this later stage of his career. He produced the memorial to the men of the AIF 2nd Division at Mont St Quentin in France and worked on the Mont St Quentin diorama in Canberra. The Canberra War Memorial also has a number of other independent sculptures relating to the Mont St Quentin work including *The Bomb Thrower* (alternatively called *The Bomber*), *Stretcher Bearers*, *Prisoners of War*, and *Over the Top*. The Broken Hill War Memorial is his monumental version of *The Bomber*. Web Gilbert's other major memorial overseas was the one he designed to commemorate the Australian and New Zealand troops who fought at Port Said in Egypt. This memorial was completed after his death by others including Paul Montford, VAS President 1931, and Bertram McKennal. The Port Said memorial was badly damaged during the Suez Crisis in

1956 but the Albany War Memorial in WA was constructed from masonry recovered from the Port Said monument and is topped by a copy of the original Port Said sculpture of ANZACs and their horses in vigorous action.

The composition of Web Gilbert's memorial sculptures is far more dynamic than that of the almost ubiquitous WWI memorials showing a soldier standing at attention or standing with head bowed and rifle reversed. The Bomber and Over the Top both have a figure in movement looking forward with the left leg stepping up onto a raised section of the base. The memorial commissioned for the Victorian Chamber of Manufactures has the figure looking back after stepping up to the raised section of the base with the right leg while holding his rifle with fixed bayonet high above him. This is the same composition as Web Gilbert's Shepparton war memorial entitled Helping Hand and showing Private John Raws reaching to help his brother, Robert, from the trenches at St Quentin.



C W Gilbert - Helping Hand

The memorial Web Gilbert produced at Mont St Quentin itself shows an Australian soldier bayoneting a German eagle. Equally fine in

composition but far more tender in tone is the memorial commissioned in 1921 by the Victorian Branch of the British Medical Association to show "...a medical officer doing his duty to the fallen". This sculpture is listed on the Victorian Heritage Database Report and is now publicly accessible outside the office of the Australian Medical Association at 293 Royal Parade Parkville. The Victorian Heritage Database Report also lists Helping Hand at the Shepparton War Memorial and Over the Top behind Victoria Barracks and notes that Over the Top appears to be the Victorian Chamber of Manufactures sculpture. I suspect that there is some confusion here because photos of the Canberra War Memorial copy of Over the Top and the Argus' 1923 photo of the Victorian Chamber of Manufactures sculpture show the actions of the figures in the two compositions are the reverse of each other. The NGV also holds a small scale bronze of Over the Top.

Mike Ebdon

To be continued next issue.....

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Walking back into VAS



Graham McKenzie

Wow! Fifty years later. Fancy walking back into the Vic Arts Society painting studio after such a long time.

Over the intervening years I have attended numerous Vic Arts Society exhibitions in the galleries but never explored the other spaces. So it was exciting to walk past the stairs, up the steps near the kitchen and turn right into the studio. My memories came flooding back to the days I spent setting up my easel and painting my canvases along with the other students. It just seemed larger then, as now a section has been rebuilt as a kitchen.

I was completing my third year Diploma of Painting at RMIT and lacking studio spaces they leased the Vic Arts Studio, along with Melbourne University who had Opera and String groups also using some spaces. The

morning sessions could be difficult trying to concentrate while listening to the scales of the singers and musicians. The painting classes were under the tutorage of Richard Crichton from RMIT.

The painting classes were a little cramped as my group had some fifteen students who all wanted to paint larger canvases, as that is what painters did of course! We were a mixed group, some wanted to be landscape based, others wanted to be more expressive while others were more figurative and political. Most days were exciting and challenging under Richard, who constantly made us question what it was we were hoping to achieve and how to best do this. Richard was a calm and active tutor who generously conveyed his personal response, yet gave you the feeling he was not directing you according to his own style or themes in his work.

Looking back on this time, our first two years ranged from being artists, since we had left school, to times when we were rather flippant and often too relaxed and thinking that by being at an Art School we were seen as “artists.” That’s a bit of a generalisation though, as a couple of our lecturers at this time really challenged us in our drawing skills and understanding of what we were looking at and actually seeing. This third year was one of more commitment to our artistic careers.

My interest and desire to become a

painter came to me very early in life and never left me during the years I was at school. During my days before primary school, I accompanied my mother when visiting her friends. I have vivid memories of the house interiors; nearly all had rooms containing lots of pictures hanging on their walls. As I grew up, I realised that these were the homes of local artists. My mother’s stepmother was an artist and she had introduced my mother to her friends. The only names I remember from this time are Amy Bale and Archie Colquhoun, both having links to the Victorian Artists Society.

The fondest memory, and the one I would carry from those early years, centred on the paintings I could see hanging on the walls. My mother would be seated with her friends, talking and drinking cups of tea, while I sat on the floor beside the walls hung with so many paintings. The ones that were hanging high up the walls weren’t easy to see but some smaller ones were hung at a level more to my height, captured my curiosity. These little painting were so colourful but didn’t seem to have the tighter detail of those I could see a little higher up. At the time, I thought that these small works were obviously small for children to look at. Little did I know the significance these small works would later command! To me they were small paintings of people in country settings or by the sea or in city streets. All I wanted to do was stare and explore each one with the hope that one day I

WELCOME NEW MEMBERS

Robert Young

Allan Innocent

Francesca Halse

James Higgins

Maryam Moayed Alaei

Jessica Jasper

Christine Vella

Penelope Penny Thomson

Susan Banks

CALLING FOR VOLUNTEERS

Not for profit organisations such as the Victorian Artist Society rely on Volunteer support.

The VAS remains in an enviable position having developed a workable Volunteer Programme which resulted in a strong team of supportive Members giving valuable time supporting the Society.

The time has come for us to refresh our team with Members who wish to help where needed.

Please phone the office on 9662 1484 if you can help.

could do something similar. It was my beginning.

When I was old enough to go to school, all I wanted to do was draw my stories and the things that I saw. At times school was boring because I wanted my teachers to show me how to paint. I guess I was too eager at times. In my secondary years I had Art classes. This was what I wanted and luckily I had a teacher who talked about art and taught us skills. I learnt so much about colour and was introduced to other artist's paintings in the many books he brought into our classes.

After the first two years of secondary school, I went to Melbourne High School and the Art classes there were even better. All the Art teachers were really committed to their subject and very inspiring. In my final two years my teacher was Geoff Spruzen, who was also a painter. He built my confidence and imparted so much more about Art, its expressive qualities as well as the visual practice we needed. There were numerous painters who we were directed towards, therefore learning to understand what art was really about. We visited the National Gallery of Victoria quite regularly, usually just looking at specific works that he thought we should reference. My view of Art took on a broader perspective.

There was another younger art teacher on the staff whom we all seemed to gravitate to, as he had a Friday afternoon art group focusing on contemporary work. He opened up our awareness to the dimensions of contemporary art by directing us to different commercial galleries. His name was James Mollison. James didn't give us lectures about each exhibition but he would encourage us to look and interpret in our own way. We talked later about these exhibitions and were encouraged to develop a language that would clearly explain our personal interpretations and reactions. He was such an inspiration to all of us.

When I graduated from my course, I went out teaching, as there was no direct link to exhibiting and immediately earning an income. Teaching provided me with that. I enjoyed the teaching but was still eager to be able to devote more time to painting. I was sent to Donald High School in the Wimmera. The landscape was flat, very flat, but each day was different. The seasons produced many changes because of farming practices for the autumn to the hotter summers. Crops being planted, harvested and then the stubble fires prior to the ploughing and sowing periods. All provided inspiration to my painting. It also introduced me to a farming community's attitude to the land, which resurfaced again many years later as I have travelled through the Outback with a different perspective, more aware of conservation and indigenous beliefs.

After two years at Donald I was lucky enough to return to Melbourne and teach at Kew High School. It had a strong art department with a number of artists such as Len French and Louis Kahan enrolling their children at the school because of its reputation. This was an inspiring school to teach in due to the encouragement of the Principal and particularly the head of Art, Geoffrey Allingham, who became a great mentor for me. This transfer back to Melbourne also gave me the opportunity to enrol in Fellowship studies (now it would be called masters), with Andrew Sibley and George Baldessin, and utilise a studio on the top floor at RMIT.

A teaching opportunity, took me to a very cold Northern Alberta, with seven to eight months snow a year, always white with few trees, most without leaves, yet I was still able to paint. During this time I taught myself jewellery as the school had some equipment for this but didn't teach art as part of its curriculum. I was initially given Automotives and

Hydraulics and Mechanical Drawing classes, both to be taught in French. I was actually employed to introduce an Art Curriculum for the division to some fourteen schools. The resources were almost non-existent so I convinced the school to let me introduce art back into the school timetable. I loved the community we were in and especially enjoyed my involvement with the local native Canadian Indians through their art and culture. These experiences ultimately resulted in a number of painting series.

My wife and I both decided to give up teaching and find different directions in our employment so we travelled across Canada and headed to London. No more teaching, but I did ring the Tate Gallery to see if they had any positions. They could only suggest I ring Whitechapel Art Gallery. I did just that and in a couple of days I was walking into employment at the gallery. Initially it was as an attendant on the floor but by the end of the month I had a new position as Exhibition Designer for the shows. This position presented me with a completely different outlook on the Arts. I met so many art practitioners and administrators that my head was constantly in a whirl. My job had me working on exhibitions that would be months away, but I also liaised with artists in current exhibitions.

Many of the artists that visited Whitechapel enjoyed time to talk and ask me about Australia. There were times when I was able to look through and comment on the work they had brought in to show the Director or accompanied them through the back streets of Whitechapel as they were photographing different elements of the area. It was always busy and never dull.

During a holiday period we travelled to Austria, France, Spain and Morocco. It was mind blowing for me with so many places and experiences to explore. Everywhere, subjects to draw and

paint. I was a sponge, just absorbing everything, visiting galleries, churches, country towns, markets and seascapes. I couldn't get enough.

Unfortunately we had to leave London due to the health of my wife and soon arrived back in Melbourne, but luckily I was able to get my previous teaching position back at Kew High School. It was still very much a pro-Art school and I was now able to take the senior students for their studies. They were all very inspiring with many continuing their art studies at tertiary level with considerable success and are still practising to this day.

I had rented a very large shed as a studio not far from where we were living, but unfortunately one day I needed to pick something up on my way home only to find the studio was razed to the ground. Every single piece of work I had made up to this time was lost; my work from my early studies, from the country period, Canada, England and Europe. Everything was just ashes. Luckily I had given my parents two paintings from my student years but nothing else remains.

As an Art teacher, I was often asked to assist with set, and at times, costume designing. Before long I

had the opportunity to undertake this at a professional level and over the following fifteen or so years I worked with many well-known Dance Companies here in Melbourne, Sydney and Canberra. Consequently, with a job at Art Stretchers, I quit teaching to devote more time to this work and my painting.

Later in the eighties I was asked to return to fill a short term teaching position at a school in Prahran. This then became a permanent position but allowed me to continue with some design work outside my teaching role. It lasted roughly nine years and did include a release to undertake work for a Canberra based dance company that had received a grant for the Bicentennial celebrations. As it turned out, I wrote the scenario, designed the sets and costumes for this ninety-minute dance work. I had five months off teaching to do this and to also prepare an exhibition in Canberra. I had remarried prior to this and had a family back in Melbourne. Many weekends were spent commuting one way or the other between Melbourne and Canberra.

Through different circumstances, I have also made numerous visits to remote Aboriginal communities that

also provided new themes to explore. Flying in a small plane allowed us to visit much of northern Australia. The first three or so of these trips was with an ABC Radio National team producing material for radio broadcasts. Fortunately all these trips contributed greatly to my landscape exploration and the making of a large body of work on paper and canvas.

Interspersed with these flying trips I have also completed many paintings from numerous family trips to Europe, the latest being the catalyst for my most recent exhibition here in Melbourne.

The return to the old East Melbourne studio at the Vic Arts has been memorable. The bluestone walls have been covered up and the wall colour seems lighter in tone, if my memory is correct. Walking across the wooden floor that so many of those young artists, who back in the late 1880's and early 1900's also walked upon, makes it all very special not only for me but for all the others who open their paint boxes and continue the tradition.

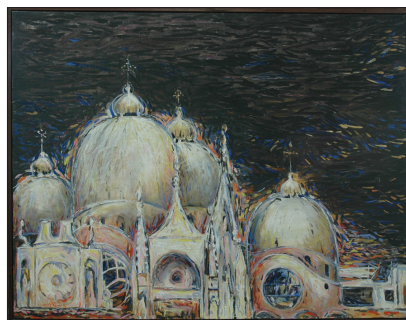
How amazing the journey has been, all because of the small 9 X 5's.

Graham McKenzie

Editors Note: Graham teaches oil and water based medium in the studio on Tuesday evenings.



Rockface - 1987



San Marco Night - 1997



McIvor Vines - 2010



Pink Shrapnel - 2004

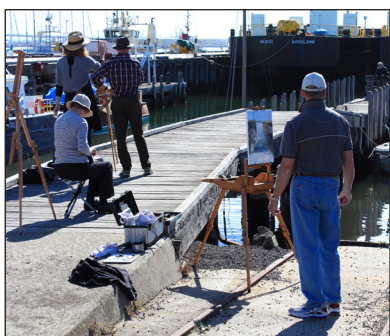
VAS EN PLEIN AIR

Easels and Fish Tales at Boyd Jetty



The venue for our April paintout was Boyd Jetty, Williamstown. The jetty was built in 1922 and forms part of what is now the Seaworks Maritime Precinct. The precinct occupies 2.7 hectares and is a fascinating combination of current commercial activities and historic relics of Williamstown's rich maritime history. Jetties, slipways and ramshackle old harbour buildings abound. These together with an intriguing mixture of watercraft from dredging barges and tugs to squid fishing boats and pleasure craft, fill the place with atmosphere and subject matter.

We had a great turnout on the day with a total of 29 enthusiastic painters. The day started out a little cool with a light mistiness across the water towards Port Melbourne and the city skyline. This soon burnt off as the sun rose higher and we all enjoyed what turned out to be a bright sunny day despite a less than favourable forecast..... outdoor painters can be a lucky bunch sometimes.



Two of our stalwart paintout regulars, Jennifer and Barry Gilpin added another dimension to the day. Jennifer is the painter and the devoted Barry is always on hand to carry her easel and painting box to wherever she decides to set up. Barry is a keen fisherman and this paintout provided an ideal opportunity for them both to enjoy their interests side by side. I walked out onto the jetty to visit them and said to Barry what a picture of blissful contentment they looked, each enjoying the afternoon in their own way.

Little did I know the controversy I'd stumbled upon. Jennifer was multitasking and also had a line in the water. She had in fact caught the first and, at that stage, quite possibly the only fish for the day.... much to Barry's displeasure. To make matters worse, they'd apparently set a \$2 wager on the day's results.

As debate raged about whether Jennifer was a better fish taker than Barry, his fishing rod twitched and the line sang. Barry leapt to his feet and managed to bring in a superb looking Black Bream. Debate then switched to whose fish was the grander specimen... I beat a hasty retreat to my easel, not wanting to be dragged into judging the winner of their wager.

It was all a bit of fun and the sort of thing that, along with the pleasure of being out on location with good friends, can make these paintouts so memorable.

John Hurlle.

A Swell Time and Scene By All



For about a decade and a half the VAS plein air painters have gone to Lorne for their 4 day May trip. Sadly this will be the last time we stay at the Ocean Lodge Motel as the property has been sold for re-development, we believe.

Not only have the Motel staff given us incredible support over many years but the scenery and views have been painted, admired and always spectacular looking over the ocean especially at sunrise.

The coastline in either direction from our base has been well recorded by our artists and this year included artwork with waves larger than usual due to king tides.

Both Friday and Saturday were unbelievable weather wise. At times we were even hot especially at Wye River and Stoney Creek.

Other places we took over included Teddy's Lookout where whales passed by in the ocean below the mouth of the Erskine River and Swing bridge, Shelly Beach and for the final morning Anglesea Lookout.

Some of us had visited the 'A. Streeton' exhibition on the Thursday at Geelong Gallery. We were certainly inspired to

carry on the good work of en plein air painting as was Streeton's approach. Some of his subjects included Lorne. I wonder if he was alive today would he join in with us on adventures like the one we've just had. I reckon he just might.

Just like the shoreline waves, our weekend doesn't seem to last long enough.

Our group of 2 dozen have enhanced the good nature of 'VAS' and return home with an amazing array of 'swell' artwork.

Sunday morning 8am saw the runners of the Lorne to Apollo Bay foot marathon pass by which made me reflect on our own coastal marathon over many years. A Big thanks to all involved.



Gregory Smith - Outdoor Coordinator

Eugowra Most Wanted



Jeanette Rankin, Jon Lam & Sharon Fensom

Eugowra's rich bushranger history came alive in a community-driven plan to revitalise the town and boost its tourism profile. Jodie Greenhalgh is the local graphic designer and organiser of the Eugowra Most Wanted Mural Committee, who started the art and mural initiative.

Artists from as far as Grafton, Nambucca Heads, Sydney and Victoria worked on the murals as well as traditional signs and advertisements over three days every year since 2012. This year it was from April 29th to May 1st.

Every mural has a history behind it. All of them have got a lot of character and it means a lot to the community.

Through my involvement in The Rochester Mural Festival (see article

in last issue), I met Sharon Fensom who has been participating in this event at Eugowra since its inception. She invited me to paint with her in this year's event. The friendly people of Eugowra offered their homes for accommodation to the artists. The Eugowra Most Wanted Mural Committee also provided our meals. The three murals this year included the Imperial picture theatre, which was on the side of a supermarket wall as this was the original picture theatre. The theatre was also the venue for many balls and concerts, even in the time that the picture theatre was operating.

The St Mary McKillop hall/convent mural, along with the Fat Lamb Hotel mural, was painted onto panels and then placed in the positions where they were to go.

It was one of the most enjoyable art activities I have ever experienced. Watching some of the professional sign writers going through their paces was also an eye opener! The friendship amongst the artists was so strong and we were affectionately known as "The Family".

For more information you may visit <https://www.facebook.com/EugowraVillageofMurals/>

Jon Lam



"The Family" with Jodie Greenhalgh in the middle of the front row.



Mural Completed by Sharon Fensom, Leila Constable, David Cardwell, Cheryl Mclean, Marshall Dunn, Christine Holmes, Peter Crosman and Jon Lam.

VAS members and Alma Doepel

By Maggie Cowling

At the beginning of May, several VAS members showed their works in a group exhibition at the Docklands Ocean Education Centre on North Wharf Road, the extension to Collins Street.

It was the 5th art exhibition in support of the restoration of Alma Doepel, a beautiful wooden tall ship built in Bellingen NSW in 1903, and the last of her kind in Australia.

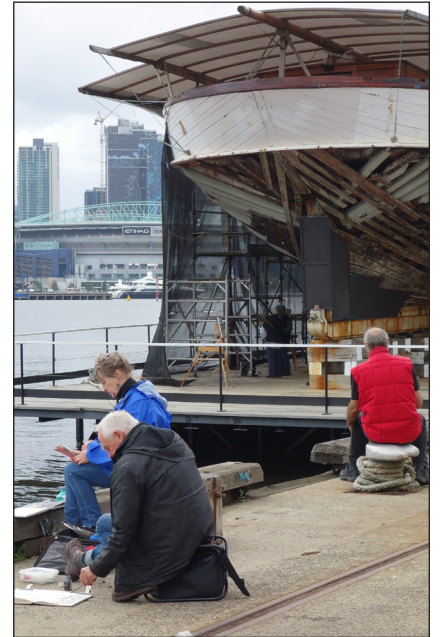
VAS members had previously attended a couple of paint outs at the wharf where Alma sits atop her purpose built barge and in the shed containing her many restored parts. It's a painting venue with a great deal of potential. There's the skeletal hull of the ship under restoration, shipwrights working

on planks and steaming beams, and volunteers shaping spars and fabricating blocks inside the shed. The shed itself is a treasure trove of still life opportunities: shelves of ropes, chains, buoys and bolts in atmospheric lighting with the cries of nesting gulls overhead.

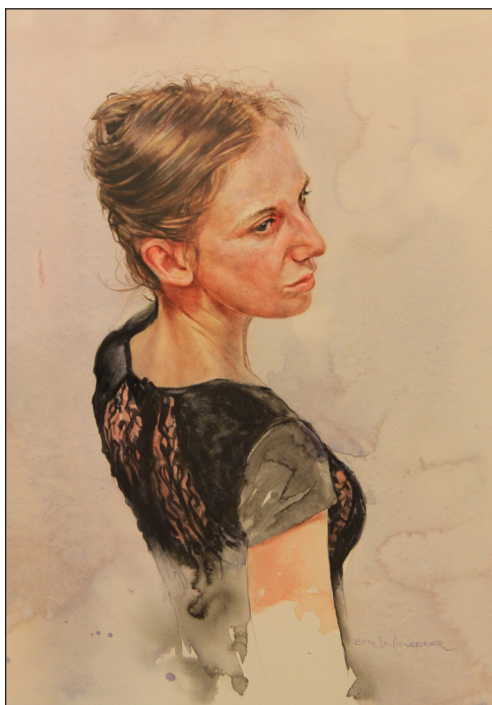
Alma Doepel is a three masted topsail schooner with a total length of 45.5 m. As a coastal trader she has carried timber, jam, limestone, dynamite and troops during WWII. She was restored in 1988 and successfully operated as a sail training platform for many years. Her current restoration will see her return to sail training with a permanent berth in Melbourne.

So far, 44,000 hours of volunteer labour and 7 years of work and fundraising have been invested in her restoration by the not-for-profit Sail and Adventure Limited, which owns her. Another \$700,000 should see her floating and a further \$1million will put her back in action. (VAS members can certainly relate to her fund-raising story.)

The group exhibition and another paint out coincided with Alma's open day, which saw around 100 visitors. The attendance and paintings by VAS painters were greatly appreciated by the Alma restorers, who have engaged many different interest groups in the project. Whether or not North Wharf is still Alma's home in 12 months, it is hoped that she will continue to have a connection with VAS artists and paint outs.



Alma Doepel being repaired



VAS PORTRAIT EXHIBITION
FEATURING NADA HUNTER AWARD
SEND IN DAYS: WED 10TH & THURS 11TH AUGUST
BETWEEN 11.00AM - 3.00PM
YOU MAY SUBMIT UP TO 3 PIECES
ENTRY FEE: \$10 PER PIECE
PRIZE: \$1000

Chi Va Piano Va Sano Judith Perrey FVAS 1927 – 2016



I was deeply saddened by news of the recent passing of Judith Setford-Perrey (née Perrey) a long-standing member of the Victorian Artists Society, Fellow of the VAS and artist of rare calibre.

Judith, affectionately known as 'Jood', was a lady of abundant warmth and generosity who earned the utmost respect of her peers and colleagues for her exceptional painting. Her work brought a distinction and dignity to decades of VAS exhibitions, whilst her loyalty to the society was passionate and unstinting.

Judith was a fine draftsman which led to an early career in illustration and commercial art and in 1947 she completed the course of study at the National Gallery School under Charles Wheeler. Her entry in the NGV School Travelling Scholarship, entitled "*The Toy Makers*", was widely acknowledged as the most distinguished and worthy piece in the competition, but the prejudices of art and gender politics saw the award go to a 'modernist' work of a male applicant that catered to the mood of the moment. For many years Judith's large and spectacular canvas hung somewhat unceremoniously in a spare room in her lovely North Balwyn home, rarely to be seen or appreciated until it was acquired by

the Warrnambool Art Gallery in more recent years.

The hallmarks of classical training such as she received at the Gallery School were evident in the imprimatur of disciplined strength she invariably brought to her still-lives, portraits, landscapes and floral studies. Primarily an oil painter, Judith also produced many wonderful, sympathetic portraits and character studies in watercolour, often small in scale, which spoke to her visual awareness, skill and sensitivity.

Judith was invited to membership of the Twenty Melbourne Painters Society Inc., in 1996 where she served as Secretary for some years. Her work enriched the annual exhibitions of that society whilst her knowledge and experience brought much benefit to the TMPS's obligation to the A.M.E. Bale Scholarship administration. Her participation added greatly to the good fellowship of the society and she would generously open her home to the TMPS members for our regular meetings on many occasions. It was our pleasure and privilege to share in her hospitality and kindness.

Despite my best attempts to persuade her otherwise, Judith decided to retire from the TMPS in 2006, preferring to focus her attention around the activities of the Melbourne Society of Women Painters and Sculptors. Understandably, the MSWPS was her first love and I am sure the members of that society feel her loss enormously.

On a more personal level, I have always been tremendously appreciative and humbled by Judith's support, particularly during my years as president of both the VAS and TMPS.

Vale Jood. Victoria has lost an

outstanding artist and a lady of quiet and refined dignity. She will be sadly missed and remembered with great fondness. I'm sure members would join me in extending sincere condolences to her family.

Paul McDonald Smith
OAM, FVAS, FRSA
Past VAS President
Past TMPS President

Vale Judith Wills Connard FVAS

Chi Va Piano Va Sano may seem an unlikely motto for an artists' society but our forebears' wisdom has often been vindicated and reflected in many of our distinguished members. 'Who Goes Quietly Goes Well' perfectly befits the life and work of Judith Wills FVAS, who sadly passed away on May 17th. She was 86 years of age.

Judith was very well known at the VAS as a committed supporter of the society and faithful exhibitor for nearly 6 decades. Her work graced the VAS exhibitions as a constant benchmark for those who appreciated the refined craftsmanship and the visual decorum of this outstanding oil painter. On occasions Judith was referred to as one of Australia's finest tonal painters of post Meldrum years, and this was well deserved. Judith never taught painting, nevertheless her work was a beacon to many; providing a guiding light to countless younger painters whom she nurtured in her own way, always with characteristic benevolence and kindness.

It was 1978 when I met Judith. I was 21 and sharing a city studio in Russell St., Melbourne with well-known painter Donald Cameron VAS, exactly where the Hyatt Hotel now stands. Don and

I would paint 'lunchtime' portraits of passers-by who responded to our cheeky notice on the street and were game enough to enter the mysterious edifice and tackle the dodgy stairs. I was thrilled when Judith appeared at the door accompanied by her daughter Jane. I had admired her work greatly and felt very honoured indeed to meet her. It wasn't long before Jane was encouraged to take a seat on the model stand and I was pleased to take the opportunity paint her as Judith and Don reminisced over lunch. Judith loved my portrait of Jane and bought it on the spot. For me, that was the start of an invaluable and enriching friendship that has lasted these 38 years.

Judith studied painting with Archie and Amalie Colquhoun in their private teaching studio. The same studio in which William Dargie first picked up the brush years earlier, like so many other distinguished painters were to do. The teaching was strictly based on Meldrum principles and Judith recounted an occasion she witnessed the master, Mr. Meldrum, stride through the studio, engendering a sense of fear and awe amongst the students present. The evidence of this fine and disciplined training speaks for itself in Judith's work.

Judith was a Fellow of the VAS, Member of the Twenty Melbourne Painters Society Inc., and the Melbourne Society of Women Painters and Sculptors. Known mostly for her studio painting of still-life and flower subjects to which she brought an exceptional tenderness, Judith was equally comfortable in the landscape 'en plein air'. A true depictive painter, she maintained and even quality across all subject matter whilst exploiting the innate beauty and characteristics of the oil paint medium to great advantage. Her paint surfaces were invariably beautiful

in their own right, always managed with a sensitive and sophisticated gentleness that she cultivated as her own. Distinctive, unique and all her own.

On many occasions travelling overseas with her husband Geoffrey Connard, Judith would collect reference material to develop back in her Mentone studio. As one would expect, she found the subjects of England and Europe very appealing. Many wonderful studies resulted from these trips, but never once resembling the ubiquitous 'holiday snap' of lesser painters. Judith had no time for the flashy, the corny or the trite.

A regular exhibitor, Judith's work attracted a vast number of awards and commendations. In 2001, I served on the judging panel of the Herald Sun Camberwell Rotary exhibition with renowned British portrait painter Richard Stone, who was known at the time as the portraitist to the Royal Family. I was surprised at his ruthless and damning criticism of some of our 'top' painters in the show; but it was Judith Wills' small still-life of Pomegranates that stood out to him as the best entry in its category - by far. He was adamant Judith's painting would easily stand its ground hanging beside masterworks in any major gallery around the globe. Keeping my distance for ethical reasons, Richard made his decision and Judith received the major award for best oil painting that year. She was elated, but puzzled how such a small picture could take out a major award. It was richly deserved.

Judith's membership of the Twenty Melbourne Painters Society was very important to her and of great benefit to the group. As the longest serving member of recent decades her knowledge and background was a valuable link with the society's history,

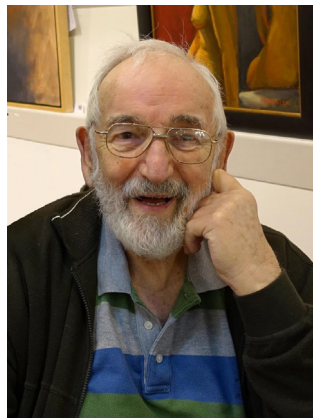
past members and corporate memory. This was enormously helpful to me during my TMPS presidency. Her work was invariably a highlight at our annual exhibitions, always attracting much admiration and healthy sales. Judith's loyalty and dedication was of the highest order.

It has been my very great honour and privilege to share the friendship and support of this dignified and generous artist and I offer my deepest sympathy and condolences to her family. A lovely lady who will be sorely missed.

Chi Va Piano Va Sano - Judith Wills Connard FVAS. A fine example. Vale.

Paul McDonald Smith
OAM, FVAS, FRSA
Past VAS President
Past TMPS President

Vale Colin Waddingham 1934 - 2016



We have lost a wonderful Artist, a dedicated VAS member and a faithful friend and painting companion.

Col took up painting at the age of 36, and became a very good oil painter,

and then instructor. In later years, due to health concerns, he started painting with watercolour.

His fervent love of painting was an inspiration to all of us who had the pleasure of associating with him. We know of many young (and older) artists who were nurtured and encouraged by him.

He was always warm, friendly and welcoming to all, and we will sadly miss him.

We will always have fond memories of the many hours spent, not only painting with Col, but sitting around talking about our art, paintings, and other artists.

Col was a passionate member of the Watercolour Society of Victoria, The

Victorian Artists Society, and the exclusive Bottlebrush Club.

The 2 Bobs
Bob Pelchen &
Bob Senior

Vale

We would also like to make mention of two other members who have recently passed away. Fairlie Yencken and Ilma Duncan.

Fairlie held membership at the Society from 1983 to 2014. A well respected member and a regular at the Wednesday evening life class.

Ilma was a passionate artist and a regular exhibitor. Ilma held membership from 1993 to 2016.

Venice Florence Rome - 2016

*A tour for painters (and non-painters)
20th Oct to 10th Nov 2016 in Venice, Florence and Rome,
including a cruise on the Brenta Canal,
with 2 leaders and a max. of 20 participants.*

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View from our Florence hotel breakfast terrace

MEMBERS ROOM EXHIBITION
RAFFAELLA TORRESAN
WORKS ON PAPER
1st - 30th June 2016

MEMBERS & FRIENDS

Please remember the Society when forming or reviewing your will or considering a bequest.

Thank you

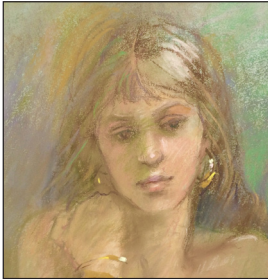
WORKSHOPS

VICTORIAN ARTISTS SOCIETY

430 ALBERT STREET
EAST MELBOURNE 3002

Bookings: 9662 1484

Proceeds from these workshops go towards the Building Restoration Appeal



ONE DAY PASTEL PORTRAIT WORKSHOP WITH BARBARA McMANUS

Saturday 2 July 10am - 3pm

\$120



RURAL LANDSCAPE WATERCOLOUR WORKSHOP WITH JULIAN BRUERE

Thursday 7 July 10am - 3pm

\$125



ONE DAY OIL PAINTING WORKSHOP WITH BEN WINSPEAR

Sunday 18 September 10am - 3pm

\$105



OIL PAINTING IN A DAY WORKSHOP WITH STEPHEN DOYLE

Sunday 2 October 10am - 3pm

\$110



ONE DAY SCULPTURE WORKSHOP WITH GRAY NICOL

Sunday 18 December 10am - 3pm

\$115

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COMING TO VAS . . .

RAFFAELLA TORRESAN - WORKS ON PAPER

9 – 28 JUNE 2016



Opened by Jacqueline Mitelman - photographer

In this show I have used various mediums and ideas: photography, pastels, linocut, pencils, silkscreen and more. I know how to have fun!!

Opening: Saturday 11th June 2016 at 6.30pm

Songs: Libby Charlton

Blues guitar: Silver Jack

Poetry: Anna Fern

Komninos Zervos

Maurice McNamara

Patrick McCauley

Yinong Zou - Red Land with Rocks

6 - 19 July 2016



Red Land with Rocks is the first Melbourne solo exhibition of Chinese Watercolorist – Mr. Yinong Zou who has just migrated to Melbourne. The exhibition shows around 70 works from recent years.

There is a unique style in Yinong's Watercolor paintings which has had a large influence on China's watercolor circle.

The themes of most paintings in this exhibition are Red Land, Ancient Villages of China and Forests of Australia. The rest are

small character sketches. Artistic atmosphere is created by blocks of bright colors, presented expressively. Artworks are suitable for home display or art collections.



2016 Paintout Activities

Sunday June 26 - 10am

EADES PARK -

WEST MELBOURNE

Cnr King St & Chetwynd St

Melway Ref 2A - J12

Sunday July 31 - 10am

HALF MOON BAY - BLACK ROCK

Off Beach Road. Continue

down ramp to lower car park.

(Metered Parking \$16 all day)

Melway Ref 85 - H2

Thursday Aug 4 - 7 at 5pm

MALDON 4 DAY STAY -

EAGLEHAWK MOTEL

35 Reef St - Book direct with motel

54 752 750

Melway Ref 609 B5

Sunday Sept 25 - 10am

EDINBURGH GARDENS

- FITZROY NORTH

Alfred Crescent. Opposite

Fitzroy North Primary School.

Melway Ref 30 B12

Sunday Oct 30 - 10am

NEWHAM - GENERAL

STORE & CORNER PARK

Woodend, Lancefield Road

Melway Ref 609 G9

Sunday Nov 27 - 10am

MT MARTHA -

THE BRIARS PARK

Nepean Highway, Mt Martha

Melway Ref 145 D11

2016 Concert Series

at Victorian Artists Society



2016 Concert Series at Victorian Artists Society

Presented by Matthew Fagan
10 String – Spanish Classical
Guitarist

Concert 2- GUITARRA
Sunday 2nd October 5pm,
doors open 4.50pm

Matthew Fagan
(10 String Spanish Classical
Guitar and Nylon 6 String
Guitar)

Matthew Fagan presents a guitar recital of 5 Centuries of Spanish Guitar music from 16th to the 21st Century. Including music of the ancient Guitar Vihuela, Baroque, Romantic and modern Spanish Guitar. Featuring music inspired by Julian Bream's recording "Guitarra" & "Flamenco Guitar", Including Flamenco dances Solearas, Peteneras, Alegrias, Bulerias, Sevillanas and Spanish Dances El Vito and La Partida.

CONCERT 3- FESTIVE GUITAR CD Launch

Sunday 4th December 5pm,
doors open 4.50pm

Matthew Fagan (10 String
Spanish Classical Guitar and
Nylon 6 String Guitar)

Matthew Fagan presents a special festive concert featuring the "Guitar Choir" of the 10 String Classical Guitar performing beautiful and spiritual arrangements of traditional Christmas Carols in the style of Handel, Bach and Mendelson, Classical Masters. Also featuring Celtic festive music including Celtic Harp traditional pieces arranged for 10 String Spanish Guitar including The Lass of Patties Mill, Turlough O'Carolan's Air and Turlough O'Carolan's Farewell.

Venue Details

Victorian Artists Society
430 Albert Street, East
Melbourne, Victoria 3002

Tickets:

1 concert \$25 Full - \$20 Con
2 Concerts- \$45 Full - \$35 Con
3 Concerts- \$65 Full - \$50 Con

(Includes priority access &
seating)

(Concession includes Senior,
Health Care and carer card
holders and Pensioners &
Students). U16 Free when
accompanied by an adult

Bookings Essential
Door sales subject to
availability

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form and address to send

Direct deposit: please call 0438
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**THE VICTORIAN
ARTISTS SOCIETY**
EST 1870

2016

THE YEAR AHEAD AND DATES TO REMEMBER

JUNE		AUGUST		OCTOBER	
11	WINTER EXHIBITION SEND IN DAYS: 8 & 9 JUNE between 11.00am - 3.00pm	9	STUDENT & TEACHER EX CLOSURES Collection Day: 9 August between 11.00am - 3.00pm	17	SPRING EXHIBITION Collection Day: 4 October between 11.00am - 3.00pm
28	WINTER EXHIBITION CLOSURES Collection Day: 28 June between 11.00am - 3.00pm	13	PORTRAIT EXHIBITION SEND IN DAYS: 10 & 11 AUGUST between 11.00am - 3.00pm	21	COUNTRY MEMBER EXHIBITION Collection Day: 4 October between 11.00am - 3.00pm
30	PLEIN AIR EXHIBITION SEND IN DAY: 29 JUNE between 11.00am - 3.00pm	21	PEOPLE PAINTING PEOPLE OPENS: 1.00pm - 4.00pm		
		30	PORTRAIT EXHIBITION Collection Day: 30 August between 11.00am - 3.00pm		
JULY		SEPTEMBER		NOVEMBER	
12	PLEIN AIR EXHIBITION CLOSURES Collection Day: 12 July between 11.00am - 3.00pm	17	SPRING EXHIBITION SEND IN DAYS: 14 & 15 SEPTEMBER between 11.00am - 3.00pm	19	MAVIS LITTLE ARTIST OF THE YEAR SEND IN DAYS: BY INVITATION ONLY
29	STUDENT & TEACHER EXHIBITION SEND IN DAY: DETAILS AT THE OFFICE	21	COUNTRY MEMBER EXHIBITION SEND IN DAY: DETAILS AT THE OFFICE	21	SCULPTOR OF THE YEAR SEND IN DAYS: BY INVITATION ONLY

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