



THE VICTORIAN  
ARTISTS SOCIETY  
EST 1870



# THE QUARTERLY

October - December 2016

JOURNAL



MAVIS LITTLE ARTIST OF THE YEAR  
WINNER  
ANNOUNCED!



**THE VICTORIAN  
ARTISTS SOCIETY**  
EST 1870

**Patrons in Chief:**

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and his  
Honour Judge Anthony Howard

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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.

**October - December 2016**

**Newsletter Editor**

**Kate Galea**

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

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



Looking back on the past year I am delighted with the progress the Society has made and believe we can all be proud of the effort made during the year.

The important goals we set have been achieved making us well positioned for the coming year. The New Year began with the roof replacement being installed making the building water tight, ready for internal restoration work to start. The designing and installation of a new website which we will continue to extend to suit our requirements. Also the change of our banking provider has assisted in more streamlined banking practices for the Society.

By extending the management and administration team, which now consists of Ray Wilson, Kate Galea and Chris Reade with Sam Bruere on security and exhibition, has assisted with the increase in classes and exhibitions administration.

You may have noticed the new display of greeting cards on sale. All produced by Chris Reade. Another promotion item organised by Ron Smith is the sale of coffee mugs with the image of the building on the side. Sales from these items have all gone towards the Building Restoration Fund, where every dollar helps. The Crowd funding event, was organised by Chris Reade and we must thank all Artist's who donated their work for this online sales event.

## The President's Message

Proceeds once again went to the Building Restoration Fund.

One extraordinary event this year was the Melbourne Open House Day/Weekend which resulted in 1,400 people visiting the building. Not having entered this event before we really did not know what to expect and were completely overwhelmed by the number of visitors that weekend .

Exhibitions have been well supported with an increase in entries including the smaller spaces of the Members Room and the Cato Gallery. Both venues have become very popular for artists wishing to have their own individual exhibition .

We must also mention Members solo and joint exhibitions and thank them for their support in choosing the VAS Galleries to exhibit their work. Thank you to all artists for exhibiting at the Society and thank you to all members and friends who have attended the various openings and award evenings. Those who attended the Portrait Painters in Action day, will remember what a fun day it was with sitters in costumes, giving our portrait painters their day to paint. This event replaced the People Painting People weekend.

Sponsorship has increased significantly with two new sponsors. This will provide a real stimulus over the next few years. These are The Little Foundation's \$10,000 p.a. support for VAS Mavis Little Artists of the Year for five years and Applied International of \$5,000p.a. for the VAS Contemporary Exhibition. Donated by Ian Hicks for five years beginning in 2017. A special thank you to all sponsors for their continued support throughout the year.



Education has been another strong activity with waiting lists for the popular classes. Income from education plays a very important role in our financial performance. Thank you to all tutors for devoting their time to our art classes. It is always interesting to see class members eagerly entering the studio and then to hearing the artistic comments coming forth during coffee breaks. This gives one a sense of the concentration and the release of intense energy from each artist during class, where not a word is spoken.

The restoration of the upper galleries is well underway with the storage arches restored and ready for painting. Gallery lighting has been removed. With new lighting and freshly painted ceilings and walls, the transformation to the Galleries will be stunning. Work will begin early next year in planning for our next stage which will be the toilet block and the installation of a lift. (if funds allow). However more funds will be required to reach our estimate target of \$1,500,00 to complete the project.

Thank you to our research team for their work searching for funds from Trusts and Foundations. Many thank's to all for your generous donations to date.

We must thank all pro bono support we have received throughout the year from, Holding Redlich, Clemenger BBDO, Porter Novelli, and Ron Smith of Corporate Media Communications.

Our financial profit showed that we can manage to continue running the Society for the benefit of all our members while attending to the significant building restoration programme which is very pleasing.

Making decisions on trades and calling for quotations has taken many hours for our teams to compile and forward to Heritage Victoria for permit exemptions which we require before each of the trades can commence their work. Thank you to Ray Wilson who has taken on the tedious task of being the intermediary body between the VAS and Heritage Victoria.

I would like to congratulate all award winners of 2016 and artists for their continued support and involvement in the society. I believe the Victorian Artists Society can now be known as the "Art Society for developing artists" judging by the wonderful results our artists have achieved this year.

Thank you to Council Members, Staff, Tutors, Volunteers and Members for their contribution this year.

I am looking forward to 2017 with exciting events ahead and seeing the refurbished galleries emerge.

Let's make it another progressive year for the Vic's

Seasons greetings to Members, Families and Friends.

Eileen Mackley FVAS  
President  
Victorian Artists Society



# 2016 Spring Exhibition

A painting titled *Sunset* that has travelled thousands of kilometres from Iran has won the Victorian Artists' Society Gordon Moffatt Award for the Spring Exhibition which was officially opened last night.

The Winner of the exhibition was Faramarz Mokhtarpour.

Eileen Mackley, President of the Victorian Artists' Society said Faramarz Mokhtarpour, an Iranian artist on holiday in Melbourne, visited the Victorian Artists' Society and joined as an international member.

The Spring Exhibition is one of the 500 member Society's major exhibitions for the year and has over 120 paintings and sculptures filling the upstairs galleries. The high quality Spring Exhibition reflected the ongoing strength of the educational program being run at the Society with leading teachers in the original art studio.

Faramarz Mokhtarpour Biography: Dr. Faramarz Mokhtarpour was born in Mashhad, Iran in 1964 in a family

who loved art and culture. He was interested in painting since early childhood, drawing with perception from what he saw around him. He gradually experienced working with watercolor and gouache.

Dr Mokhtarpour's particular interest in nature is reflected in many of his works where perspectives of nature's beauty could be seen. His painting style is realism with tendencies to impressionism and sometimes surrealism. His essence of seeking peace and beauty in nature and years of experience plays a significant role in the creation of his works.

The Judge of the Spring Exhibition and the Gordon Moffatt Award was Joseph Attard. In 1980 Joseph was Harold Freedman's assistant on Harold's renowned mosaic and painted murals titled "History Told in Glass, The Legend of fire and History of Horseracing". 9 years with Harold gave Joseph a strong grounding in the classical approach to painting. His portraits capture the emotion and mood of people. He uses chiaroscuro to create drama,

giving the sense of a real presence of a person.

VAS Spring Exhibition Highly Commended Awards

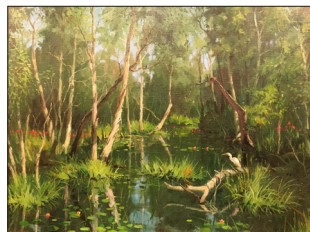
A number of Highly Commended Awards were also presented at the opening to the following artists: Ben Winspear - *Morning Chorus*; Julian Bruere - *Self*; Walter Magilton - *January Wetland*; Adrian Johnson - *Light and Shadow*; John Hurlle - *Magpies of Acheron* and Gregory Smith - *Thought of Legacy*.

The Sculpture Prize winner: Heather Ellis - *Starting Out*.

Article/photographs provided by Ron Smith



Winner - *Sunset* - Faramarz Mokhtarpour



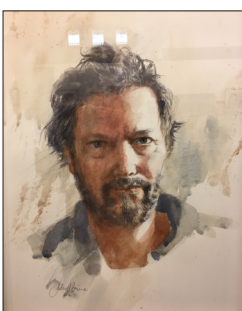
*January Wetland* - Walter Magilton



*Magpies of Acheron* - John Hurlle



*Thoughts of Legacy* - Gregory Smith



*Self* - Julian Bruere



*Morning Chorus* - Ben Winspear



*Light and Shadow, Bass Coast* - Adrian Johnson



*Starting Out* - Heather Ellis



# 2016 MAVIS LITTLE ARTIST OF THE YEAR

The Victorian Artists' Society has announced Bendigo artist, Ben Winspear, as the winner of the inaugural Mavis Little Artist of the Year Award with a \$10,000 prize, against a strong field of thirty two exhibitors.

Ben Winspear works in oil, watercolour and more recently sculpture, and has been painting professionally for over ten years. Ben is a relief tutor at the Victorian Artists' Society and has held several successful solo exhibitions.

Eileen Mackley, President of the Victorian Artists' Society said, the sponsorship of the prestigious 'Artist of the Year Award' by The Little Foundation followed an approach by Paul Little, a well known Melbourne

business identity and philanthropist.

Mr Little had been introduced to the workings and the social fabric of the Victorian Artists' Society by his mother Mavis, who enjoyed in assisting in gallery duties and who was always successfully encouraging visitors to purchase members works.

Several members of the Little Family attended the opening of the exhibition. The winner of the inaugural Mavis Little Artist of the Year Award was presented by grandson James Little.

Other Awards presented during the evening included the Noel Waite AO Exhibitors Choice Award presented to Des Parkin and the Sculptor of the Year Award sponsored by 'By Land

& Sea' to Judith Leman. The Design Framing of Essendon Award was presented to Ted Dansey. Signatory Memberships were awarded to Jan Martin and Fred Toumayan.

Ms Mackley said the renewing of a unique relationship between the Little Family and the Victorian Artists' Society through the Victorian Artists' Society Mavis Little Artist of the Year Award has provided the current generation of artists with a special link to our brushstrokes of history and a great aspiration for the future.

Article/photographs provided by Ron Smith



**Tina (fiancee of Ben), Ben Winspear winner of the Mavis Little Artist of the Year Award, James Little & Eileen Mackley, President.**



**The Spirit of Greyhounds - Judith Leman**



**Morning Mist, Maldon U.K - Ted Dansey**



**Meditation: The Convent - Des Parkin**



# ARTIST OF THE MOMENT

## Q & A with Ben Winspear



### **How did you get involved in art?**

My parents and grandparents were very creative....in fact my English grandfather was a competent painter - both in oil and watercolour. (I have quite a number of them). So I come from a line of artists.

### **How early did you begin to explore your interest in art?**

Some of my earliest memories are looking at the drawings of Leonardo Da Vinci and the paintings of the Dutch masters in books my parents had on their bookshelf. I'd pour over them as a kid and never got tired of seeing them. Also I always had access to lots of art materials - from paints - to clay - to things as diverse as enameling and screen printing.

### **When did you decide to become a professional artist?**

In my early thirties I had a significant aha moment and knew that I wanted to make art a profession and dedicate my life to pursuing that. So that's what I did.

### **How important is it to have someone mentor your progress as an artist?**

I think it's very important - to have a person or persons to support you and mentor you. It's good to get their advice and perspective even if you don't agree. Their encouragement is invaluable. I don't think there is enough of it in the arts and would like

to see a lot more.

### **What do you enjoy about teaching art?**

I love passing on what I have learned to others. To see a person's face - their joy when they 'get' something after working hard at it is a great source of joy for me. And also to see people exploring and discovering what art has to offer...

### **Which artists have been influential in your career and helped shape you as an artist?**

Quite a few for varying reasons. Some main ones - Rembrandt, Hans Heyson, Arthur Streeton, Andrew Wyeth and Monet.

### **What inspires you to paint?**

Life! In its essence it's the way I see the world. It makes sense to me as I put it down on canvas. And light!

### **Do you have a particular subject that you like to paint?**

Not really. I love to paint a range of subject matter but I do have a soft spot for the Australian landscape. That grey green is my favorite colour.

### **Do you have a daily art routine that you follow?**

Yes, a loose one. I try to get at least 3 days a week in the studio - although between teaching commitments that doesn't always happen. I make up for it by carrying a Plein air setup in the back of my car and will stop as often as I can when to do an hour or two's Plein air.

### **This year has been an eventful year for you, winning multiple awards including the Undine Landscape Award, the Mavis Little Artist of the Year Award and the A.M.E Bale**

### **Award. Why do you think you have been so successful this year?**

Hmmm....I've been working hard for over ten years honing my skills and working to make the best paintings I can.... It's all sort of come together really. Joining VAS and a few very supportive friends have been instrumental too in my success.

### **What are your plans for the next twelve months?**

Having won the A.M.E Bale I'm off to live in Florence for 3 months with several trips to European countries while there. I have 3 or 4 exhibition offers and will continue with my teaching schedule. Above all that though I'm really looking forwards to pushing myself personally in my work - trying new things/subject matter etc to help me grow.

### **Do you have any advice for aspiring artists?**

Yes...work hard....strive for excellence and integrity in your work...don't settle. And be open to learning - from anybody. If you are open it's surprising what other artists and even students can teach you. And never give up pursuing your passion.



# VAS Awards

The Victorian Artists Society has a long history of recognising merit, achievement and service to the arts, both within its membership and the broader community. Various awards may be granted by the Council, such as the Medal of Honour, VAS Distinguished Service Award and Honorary Life Membership. Past recipients of these honours include many of Australia's most accomplished and respected artists.

Further to this, a programme of Fellowship and Signatory Awards was established in 1989, under the presidency of Connie Walker. Designed as a two-tier system recognising significant contribution, it entitles recipients to use the relevant VAS post-nominals should they wish. Both awards are granted in perpetuity.

## VAS Fellowship (FVAS)

This award recognises outstanding

contribution and distinguished service to the arts, and is awarded on the recommendation of the VAS Awards Committee. In order for a member to be elevated to Fellowship, a nomination must be made in writing to the VAS Awards Committee, providing comprehensive information of the nominee's contribution to the arts. The role of the committee is to evaluate nominations and make recommendations to the Council.

The number of living Fellows may not exceed thirty, and vacancies in the Fellowship Roll must arise before further nominations will be considered. Currently a number of vacancies exist. Honorary Fellowship (Hon FVAS) may be awarded to non-exhibiting members and non-members.

## Signatory Membership (VAS)

Members are elevated to Signatory status after successfully submitting

work for selection in VAS Ordinary Exhibitions. A member must have his or her work selected for exhibition on 12 occasions within a 5 year period. Once the criteria has been met, the award is granted automatically.

## Nominations

I would like to encourage members to consider recommending others deserving of elevation to VAS Fellowship, in writing addressed to the President. This is one of the Society's highest honours and I believe it is time to reinvigorate this important programme and to applaud our highest achievers.

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

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## A Little Victorian Artists Society History

### Did you know....?

I have been going through some of our archival material and recently discovered much about the 1940's- It appears it was a lively era at the 'Vic's – mindful of the war in Europe and the Pacific – but not entirely overshadowed by it.

This was the decade into which I was born – and just before it ended, I was carried through the Albert Street entrance as a babe in arms by my parents.

Although during the early years of the forties the War was uppermost in everyone's mind – the Society was still a place of energy, productivity, controversy and endeavour.

The Roaring Forties.....

\* Catalogues were 6 pence

\* There was a "Sketch Club" and a "Study Circle"

\* The Life School ran Monday and Wednesday evenings

\* The Society Entrance Fee was 1/- (one shilling)

\* The Annual Subscription was one Guinea i.e one pound and one shilling

\* The upstairs Galleries were known as the North, Centre and South Galleries.



\* There was one 'Send In' day only – two weeks prior to the Opening.  
.....Two days later there was a 'Varnishing' day.

Between 12 noon and 5pm, all artists could come in and either complete their entries or varnish their oil paintings. It was also a time in which to meet with fellow entrants and preview the Exhibition.

\* One stringent rule 'Relating to Exhibitions' was the mandatory 'tag on string' system to be attached to the back of each work (It obviously worked well back then, just as it does today).

At the 1941 AGM – the following announcements were made:

- \* The death of Sir John Longstaff
- \* A down turn in sales of paintings, due to the fact that buyers were putting their money into War Funds instead.
- \* Three notable members- William Dargie, Murray Griffin and Harold Herbert were appointed as Official War artists.

By 1945-

- \* Rupert Bunney was on Council
- \* The Secretary's Office hours were – Wednesday, 10am – 1pm and Friday 1pm – 5pm
- \* The famous 'Bargain Sale' raised 500 pounds.

\* Sir Keith Murdoch ( father of Rupert ) opened the Autumn Exhibition

In 1946-

\* The Members Christmas Party offered-  
“...Dancing, Fancy Dress and free and ample liquid refreshment.”

In 1948 –

\* An 'Extraordinary General Meeting' was called by 61 of the members – to discuss filling three Council vacancies which had arisen all at the same time. A petition demanded that these resignations leading to three vacancies warranted discussion and consideration from the membership in general. Although Council had the power to simply fill these vacancies – the resignations were viewed with a degree of suspicion by a number of members. ( I have not been able to discover the outcome of this extra – ordinary General Meeting.)

\* A record 180 entries were received for the Autumn Exhibition.

\* The Development Fund for Improvements stood at 123 pounds, 12 shillings and 9 pence.

\* The final Exhibition for that year was titled, 'My Best Picture of the Year.'

\* The building was used by-  
The Council of Adult Education  
The Melbourne Conservatorium of Music

The National Opera  
The National Theatre  
The Victorian Sculpture Society – amongst others.

\* In July of the same year, the Gentlemen's "Smoke Night" was held on a cold Friday evening. Perhaps not quite Christmas in July – but from all accounts a roaring success. Poetry recitations, a little classical music, fine red wine and convivial conversations among friends were enjoyed in the present Hammond Gallery.

\* The Sculpture Exhibition soon after, attracted 53 entries.

\* The Christmas Party raised 35 pounds – to be contributed towards the Improvement Fund.

\* The 1940's closed with the Spring Exhibition of 1949 –there were 143 entries. Exhibiting artists included- James Quinn, Arnold Shore, Esther Paterson, Alastair Gray and Donald Campbell

What a decade.....

CHI VA PIANO VA SANO  
(who goes gently, goes well)

Anne Scott Pendlebury



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# VAS EN PLEIN AIR

## Spring Paintouts

Edinburgh Gardens in Fitzroy North was our destination for the September paintout.

A large inner urban park, it offers a great variety of subjects for the plein air artist. Beautiful period architecture on Alfred Crescent, mature elm trees lining the paths through the gardens and the rotunda near St Georges Rd to name just a few.

This was the first time I'd been there and I soon noticed that Edinburgh Gardens attracts an eclectic mix of people, enjoying their favorite pursuits. There was an endless potential for rapid sketches of figure and movement, if an artist felt inclined. I'll be sure to bring a sketch pad and pencils for just this purpose on my next visit. We saw fencers practicing their swordsmanship as well as a troupe of circus acrobats training, people throwing frisbees, dancers and of course plenty of people walking their dogs and dogs walking their people.

Seventeen painters turned out on the day and being such a large park, with so much to offer we were spread far and wide. Taking a meandering walk around the park, I was very pleased to meet three members who were joining us for the first time.

To them.... Welcome!..... and we look forward to seeing you at more paintouts in the future.

The last Sunday of October saw us heading out of town to the lovely little hamlet of Newham. Situated between Woodend and Lancefield, it sits almost in the shadow of Hanging Rock.

We met up at Wesley Park and with the sun shining through patchy clouds, the first thing to catch my eye was the lush sunlit grass against the deep morning shadows cast by the trees.

The Newham General Store and a quaint blue timber cottage opposite the park was a point of interest for some of the 14 or so attendees.

The weather was kind to us although the wind sprang up later in the day and as increasingly strong gusts came through, hanging onto our easels certainly kept us on our toes!

For the final organized paintout of the year, we ventured down to The Briars in Mt Martha. The Briars Park is a 230 hectare nature reserve and historic homestead. There are several nature walks within the park, taking you through wetland areas, creek courses, manna and swamp gum woodlands and open pasture.

The Briars Historic Homestead offers a fine old house with a fascinating array of outbuildings as subjects, along with a large kitchen garden and farm equipment. Heritage breeds of livestock such as Cotchin and Dorking chickens and Berkshire pigs are also on hand. These bucolic delights are set amongst mature trees such as oak, cyprus and eucalypts. The location also provided some lovely views across old pastures to the surrounding woodlands. All 18 artists and friends present agreed it was a site worthy of many return visits.

John Hurlle  
Outdoor Activities Convenor.



Edinburgh Gardens - Fitzroy North



Peter Adrianakis - Ediburgh Gardens



Beverley Braddy - Newham

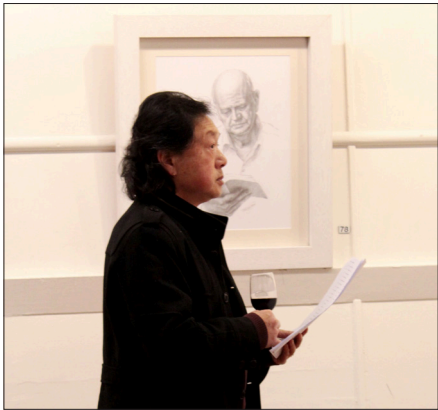


Des Parkin - Briars Park Mt Martha





# Opening Nights At VAS...







# There and Back Again, An Artist's tale - Julian Bruere



Towards the end of last year, a group of Chinese Watercolourists from Dalian (a major seaport and city in the North East of China, Liaoning Province, next to North Korea) visited Melbourne for some outdoor painting and an exhibition of their work being staged at the VAS galleries. They were very keen to make contacts with some of Melbourne's watercolourists. They were probably really hoping to meet with Joseph Zbukvic and David Taylor whom have gone quite viral over there in the last couple of years. However, they settled for a group of us lesser watercolourists and with Wayne Degenhardt leading the party a talkative evening in the galleries was followed by some over indulging on the dumplings at a latter gathering. Somewhere in the translations an invitation or two were put forward and casually thought to be 'a good idea'.

Consequently, I received two invitations to tour and exhibit in Dalian. Trip one, a solo exhibition of 30 works at the Liaoning Normal University with Mr Guan the Dean and our own Yu Jian (Jimmy) organising the itinerary and exhibition. Trip Two, a selection of watercolourists from Melbourne to exhibit as the Watercolour Society of Victoria at the prestigious Dalian Art Gallery organised by the art director, Mr Wang Wei. Both trips ended up being within a week or two of each

other, and having accepted both casually and thoughtlessly I blocked out half of September and all of October with the necessity to return home in between.

With little more than this I booked my tickets for two trips with little reasoning as to the why but some excitement of the where. China beckons us artists as the great hope or the new frontier, which is as it turned out a quite ridiculous reason to travel. They do as it turned out have a large population and a very high standard of watercolour after all. This is the real dilemma isn't it, why did they need to invite me and my fellow artists? Even as I write this in a more or less state of recovery I can't really fathom a reason for the trips other than the Dalian people are lovely and the city worth a visit and as a visiting group of artists they appeared to appreciate our being there, as much as we all appreciated them.

If enlightenment was to be found when I got there. . . alas no. I still don't quite get it, and when asked how I enjoyed my trip to china? Still can't give a direct answer, I enjoyed much of it and confused by even more. This sadly is a reflection on myself, I reason that maybe I'm not a great traveller and far too westernised to adapt quickly to a very different culture, further I think that language and the ability to talk to each other (other than through an intermediary) is of more importance than I had ever realised. Australia is such a small population and China the antithesis. I genuinely felt the pressure of so many people in one place, such a feeling of insignificance on my part. Is it a coincidence that I have started to read The Hobbit and

immediately identified as Bilbo and the other Halflings leaving the Shire on a journey to. . .?

My first day in China was fairly energetic, I had flown overnight and landed in Dalian, greeted at the airport with a huge bouquet of flowers and whisked through Dalian traffic and arrived at the Liaoning Normal University where my solo exhibition of 30 works was to be staged. My paintings were placed in an unframed state around a vast gallery space and there abandoned. Lunch followed and the opening rounds of rice wine, (which appears to have very little to do with rice or wine and more to do with rocket fuel, 62% proof) was the curtain raiser to a feast of Dalian seafood, followed by a second bottle. Tricky thing these meals turned out to be, my hosts took it in turns to toast me with cries of 'Ganbei', which had an inevitable consequence as there was eight of them and one of me. It was hard to really appreciate the photographic stop at the famous Xing Hai Square when each of your legs have suddenly developed an entirely separate neural pathway. I was deposited into my accommodation, a stylish apartment by the seaside, magnificent cliffs and views of the city far away, I had absolutely no idea where I was. I had thought this would be the end of the day for me but was a little recovered when round two kicked off with a similar outcome at a twenty-year faculty reunion dinner. You really don't know just how much of a good thing the body can take but the seafood feast was as good as the first with absolutely everything in the ocean on a plate, don't think just dig in, smile ganbei, thumbs up, smile, ganbei, more, thank you, ganbei, xie xie, ganbei and finally mercy.



<http://www.pd4pic.com/images/holly-ornament-holiday-xmas-santa-claus-xmas.png> <http://www.pd4pic.com/images/holly-ornament-holiday-xmas-santa-claus-xmas.png> You may gather here that I like to be sociable and try to fit in respecting my hosts for their generosity but after the first day knew a better strategy was required given that the human body only has one liver. I vowed to shift to beer as quickly as possible in future dining's and very much later on developed an even better defence.

The second day was a visit to the University. Overnight all my paintings had been framed and now hung, it looked a lot like an exhibition, complete with signage around the university with my name in huge letters. The University was celebrating its 65<sup>th</sup> Anniversary and I was a guest speaker and the exhibition a part of the weeklong event. At a forum, I delivered a speech on watercolour and art in Australia complete with kangaroos and explanations of the flag. It was all very nice but honestly a little ridiculous in its extremes. The year ones and twos sat in rapt attention which belies the expectations that a 57-year-old traditional watercolourist would expect in a like setting here in Melbourne. It would seem that 'our art' has a wider appeal in another country than it does in our own, we at the VAS probably know that our relevance to mainstream art is under pressure, which raises all sorts of questions when looking for our way forward.

Anyway, are you still with me? The next part of the journey was an array of the unexpected. There really had been an itinerary of the events, visits and meetings, but mysteriously this seemed to have been abandoned for a more freehand set of arrangements, which as everyone else spoke Chinese except me, meant that every moment

of most days was a revelation to me. Translator you might say? for much of the trip these appeared only briefly to interpret anything sensible I had to say. There was an exhibition opening where a student sang an Air Supply song 'I'm all out of love' in its entirety, there was big posters of me around the exhibition space, and a crowd of art students and faculty members. I have a photo of the audience, and it completes the fondness of the me in China moment. After the opening, there was a class room Q and A, it was here that some genuine cross borders appreciation was had, they wanted to know about art in Melbourne and more importantly what we felt about them and their learning, both traditional and contemporary. They have a strong art teaching discipline with a lot of still life and figure drawing from an early age, this reminded me of my early advertising training at RMIT which once valued this also. They are more and more looking to the western influences of Europe and America with some of our 'heroes' being acclaimed as well, they are doing this whilst also maintaining their traditions. This creates a curious balance of old and current influence on their painting. The day ended in the usual meal and celebration, 'ganbei'...

Two weeks later, and I found myself once again winging home, very tired and ready to be back. I reflected on my visit and felt much the same as described earlier, confused. I had met many artists along the way and had as many tea rituals in their studios whilst having the opportunity to watch them paint and to demonstrate my own work. These times on reflection were the best as it supported the adage that a picture truly is worth a thousand words. Beyond language there is the natural synergy to be found when two artists paint together. When

painting with these artists I felt far more comfortable and involved, a better understanding perhaps. The world is very small really and we are starting to share much of the same stimuli, so the watercolourists of Dalian are seeing the influence of the new Chinese artists as they appear on the international stage along with some of our home-grown painters. Consequently, there really is a meeting of similarity when we paint, lots of attention on free washes, outdoor painting, textural responses of splatter and brush. The many meals cemented the relationship and they seemed to enjoy me being there, we did have a good laugh. Jimmy later said that Mr Guan thought I would have made a good Chinese citizen if I had been there from a much younger age. I still question that comment but look on it as a kindness. Their painting seems to be in an enviable position, strong watercolourists abound and have a relevance to their community. They are providing better foundations in their colleges for the new generation with strong regard to the traditions and academic training. For me I am still processing the trips and realise that such a short visit is just not enough time to get to know a new culture and people. I had come back from the first trip not necessarily ready for a second, on the rebound so to speak, but did return for a very short stay as part of the WSV exhibition. It was a similar visit in some ways but a little more focussed on the exhibition and painting, a little less on the celebratory side.



# CONGRATULATIONS to...

## VAS NEEDS YOUR HELP!

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

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

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

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

also...

**SAVE THE DATE - 28 MARCH 2017**

To coincide with the opening of our first major exhibition for 2017, the Applied International Contemporary Exhibition. VAS will be holding a cocktail party to launch our 150th birthday celebrations appeal and showcase progress on the building restoration.

Be on the look out for more news as it unfolds.



Ray Wilson VAS Manager received Best in Show, Art, Royal Victorian Agricultural Show 2016 for his painting titled 'Boundary Road, Airey's Inet' and 2nd in Portrait for his painting of Tommy the Chef.



Annee Kelly has been awarded Best Watercolour at the 38th Annual Art Exhibition of the Brighton Art Society for her painting titled 'Geelong Railway Station'.

## MEMBERS & FRIENDS

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

Thank you

## WELCOME NEW MEMBERS

Luisa Adami	Karen Stringer
Fiona Andrews	Xia Ye
Judy Alsop	Margaret Picken
Catrina Maio	Shirley Wheeler
Anna Connolly	Bruce Webb
Deborah Homburg	Hasnain Syedah
Bernard Wilkes	

## CALLING FOR VOLUNTEERS

Not for profit organisations such as the Victorian Artists 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.



# ALAN WARD

## 1940 - 2016



Alan had been a monitor for the Saturday Life Drawing group for at least 12 years. As some of us would know, being a monitor is no small job: contact and confirm a model,

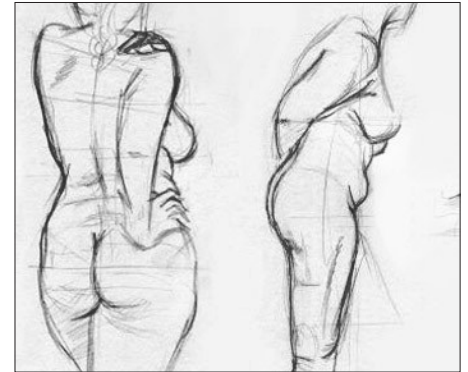
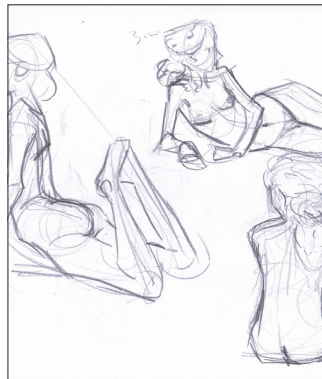
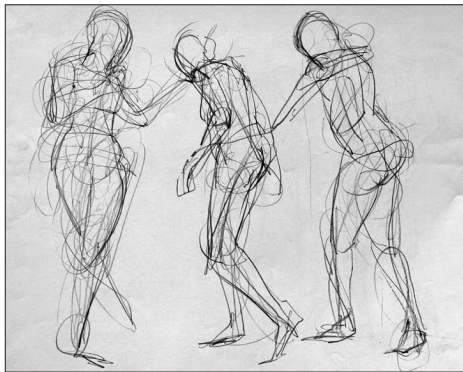
find another if they cancel, make them comfortable, set up the stage and props, make everybody agree on a pose or poses, ensure break-times are observed, pay the model the fee, make sure the artists pay their dues. So doing this for 12 years is no small feat.

More recently, Alan had been involved in organising exhibitions of the Life Drawing group. They were quite successful and the VAS will now make them part of their regular annual calendar.

About a year or so ago Alan handed over his charge to others in the group, to be able to spend more time at home with his wife and

family. Not long after he became ill and after a couple of months in various hospitals, he passed on 19 September. He leaves behind his wife Keiko and their three sons with their partners, and grandchildren.

Alan was not only a passionate artist, but also - as one Saturday regular put it - a brilliant conversationalist, Alan conversed with a great sense of humor, on topics ranging from the Old Masters and history, to his time in the merchant navy and global politics. 'Such a lovely, funny, smart guy' as somebody else of the Saturday group mentioned. Alan will be sadly missed.



## LIFE DRAWING at the VAS

<b>Portrait Group</b>	Wednesday	5.30pm-7.30pm	\$10 (members) \$15 (non-members)
<b>Life Group</b>	Wednesday	8.00pm-10.00pm	\$10 (members) \$15 (non-members)
		Both sessions	\$15 (members) \$20 (non-members)
<b>Life Group</b>	Saturday	12.00pm-3.00pm	\$15 (members) \$20 (non-members)

Portrait and Life Group studio sessions are available to members. This is a casual non-tutored class which gives artists access to a studio and model so they may practice their craft.



# 2017 . . .



THE VICTORIAN ARTISTS SOCIETY  
EST 1870

20 February - 7 March 2017  
**AFFORDABLE ART SALE - AUCTION**  
Opens MONDAY 20 FEBRUARY

at 7.00pm

**ORIGINAL UNFRAMED ARTWORKS**  
FROM \$100 - \$500

To participate in this exhibition you must be a  
2017 financial member.

The Victorian Artists Society Galleries  
430 Albert Street, East Melbourne 3002  
E: [admin@victorianartistsociety.com.au](mailto:admin@victorianartistsociety.com.au)  
W: [victorianartistsociety.com.au](http://victorianartistsociety.com.au)



**MELBOURNE INTERNATIONAL  
FLOWER & GARDEN SHOW**

29th March - 2nd April 2017

**Register your interest with the VAS office now**

Artists may submit up to 6 works each.  
Works must be framed, hooked, wired and clearly labeled.

\$10 per entry made payable to VAS

Size - painting surface max. 24" x 20"

Subject - must have a floral theme

Commission of sales to organisers of show, IMG

ROSTER AVAILABILITY IS ESSENTIAL

Delivery to VAS office 15 & 16 February 2017



## 2017 Paintout Activities



**SUN FEB 26 - 10AM**  
**BISHOPS COURT GARDEN**

120 Clarendon Street, East Melbourne  
Private residence.  
Park in Clarendon, Gipps or Grey Street  
Melway Ref 2G - D2

**SUN MAR 26 10AM**  
**RAIL BRIDGE & RIVER - FOOTSCRAY**  
Cnr Maribyrnong & Bunbury Street, Footscray  
Melway Ref 42 - E5

**SUN APR 30 10AM**  
**WILLIAMSTOWN BOTANIC GARDENS**  
Giffard Street, Williamstown  
Melway Ref 56 - C11

**THUR 11 - 14 MAY**  
**INVERLOCH & BASS COAST - 4 DAY STAY**  
For accommodation details etc contact John at  
[vas\\_paintouts@optusnet.com.au](mailto:vas_paintouts@optusnet.com.au)  
Melway Ref X912 - T12

**SUN JUNE 25 10AM**  
**COBURG LAKE**  
Lake Grove, Coburg North (off Gaffney Street)  
Melway Ref 17 - H10

**SUN JULY 30 10AM**  
**HALF MOON BAY - BLACK ROCK**  
Off Beach Road.  
Continue down ramp to lower car park  
Metered parking - \$16.80 full day.  
Melway Ref 85 - H2

**THUR 17 - 20 AUG**  
**MALDON - 4 DAY STAY**  
Staying at Eaglehawk Motel  
35 Reef Street. Book direct with motel 54 752 750  
Melway Ref 609 - B5

**SUN SEPT 24 10AM**  
**PETTY'S ORCHARD**  
1 Homestead Road, Templestowe  
Melway Ref 22 - A12

**SUN OCT 29 10AM**  
**MACKENZIES FLAT PICNIC AREA**  
Lerderderg Gorge Road, Coimadai  
Melway Ref 327 - F2

**SUN NOV 26 10AM**  
**BOYD JETTY**  
Ann Street, Williamstown  
Car park at jetty behind workshops  
Melway Ref 56 - E9





of the term is to have fun, create and develop pride in artistic endeavour.



**THURSDAYS**  
**Gregory Smith**  
**Oil Painting**

12.30pm-3.00pm  
8 Weeks  
M: \$272 NM: \$304

This class caters for beginners through to established painters. The purpose of this class is to develop a greater visual knowledge via direct from life tonal realist approach. The structure for each term will include still life and a number of classes with a model for portrait and life work.



**THURSDAYS**  
**Gregory Smith**  
**Oil Painting**

3.30pm-6.00pm  
8 Weeks  
M: \$272 NM: \$304

This class caters for beginners through to established painters. The purpose of this class is to develop a greater visual knowledge via direct from life tonal realist approach. The structure for each term will include still life and a number of classes with a model for portrait and

life work.



**THURSDAYS**  
**Gregory Smith**  
**Oil Painting**

6.30pm-9.00pm  
8 Weeks  
M: \$272 NM: \$304

This class caters for beginners through to established painters. The purpose of this class is to develop a greater visual knowledge via direct from life tonal realist approach. The structure for each term will include still life and a number of classes with a model for portrait and life work.



**FRIDAYS**  
**Linda Weil**  
**Drawing Naturally**

4.30pm-6.30pm  
8 Weeks  
M: \$184 NM: \$216

Good drawing is the fundamental basis for almost all forms of art as well as being a heck of a lot of fun. Covering a broad sweep of technique and approaches needed to understand how to draw competently. First stages of drawing, exploration of different mediums and working from photographic material. Learn to understand and draw forms and shapes. Object drawing and still life.



**FRIDAYS**  
**Gray Nicol**  
**Figure and Portrait Sculpture**

7.00pm-9.30pm  
8 Weeks  
M: \$312 NM: \$344

The course is figure sculpture in clay (terra cotta). We aim to complete a figure study and a portrait head. The composition is usually derived from well-known sculptors. A preliminary drawing is done, and from measurements of the model, a method of scaling down is used for the proportions. Completed sculptures are hollowed out and left to dry ready for firing. I use Northcote Potteries.



**SATURDAYS**  
**Lisa O'Keefe**  
**Acrylic**

9.00am-11.30am  
8 Weeks  
M: \$232 NM: \$264

The aim is to produce paintings that are both visually exciting and mentally stimulating. To start with I am proposing we run over the build-up of paint to sustain being incised, rubbed back, sanded and worked over etc, and that we do a series of short exercises using wet rag technique and materials such as modelling paste, masking fluid, sand. We will also revise gradations.

These 'warms ups' before going on with the more serious business of student's own paintings with their own choice of subject and ideas.



**SUNDAYS**  
**Maxine Wade**  
**Watercolour**

1.30pm-4.00pm  
8 Weeks  
M: \$232 NM: \$264

I focus my students on the fundamentals of both Art and Watercolour painting... With an emphasis on correct drawing, compositional skills, colour mixing and especially VALUES. We will be working with a wide variety of subjects including landscapes, marine, figures, interiors, street scenes and still life. I will teach you traditional watercolour techniques that are particularly characteristic of this beautiful medium... wet-in-wet, drybrush, blending, washes and graded washes, lifting out and glazing. In addition to my own work, I will share with you through class discussion, the works of some of the great watercolourists.



**TERM 1 2017**  
**ART CLASSES**

6 FEBRUARY - 2 APRIL 2017

MORNING - AFTERNOON - EVENING - WEEKEND  
PAINTING - DRAWING - SCULPTURE

Classes to suite all levels

430 Albert Street, EAST MELBOURNE 3002  
P: 03 9662 1484 W: www.victorianartistsociety.com.au  
E: admin@victorianartistsociety.com.au  
ABN 75 004 046 8245 ACN 004 046 824

Become a member today:

<http://victorianartistsociety.com.au/about-us/join-us/>



**MONDAYS**  
**Barbara McManus**  
**Portrait Pastel/Oil**

10.00am-12.30pm  
7 Weeks  
M: \$273 NM: \$301

I teach students at all levels of experience and encourage enthusiasm for the chosen medium. My method is based on tonal realism. In simple terms this is the ability to analyse what you see by using comparison. Is it lighter, darker, warmer, cooler etc? this is the best way towards developing ones own individual style which I encourage.



**MONDAYS**  
**Gray Nicol**  
**Figure & Portrait Sculpture**

1.00pm-3.30pm  
7 Weeks  
M: \$273 NM: \$301

The course is figure sculpture in clay (terra cotta). We aim to complete a figure study and a portrait head. The composition is usually derived from well-known sculptors. A preliminary drawing is done, and from measurements of the model, a method of scaling down is used for the proportions. Completed

sculptures are hollowed out and left to dry ready for firing. I use Northcote Potteries.



**MONDAYS**  
**Gray Nicol**  
**Drawing**

4.00pm-6.30pm  
7 Weeks  
M: \$238 NM: \$266

This class progresses through basic techniques of drawing, using line, tone and perspective to describe simple forms and how these can combine to create more complex figures. Some free, gestural exercises will be explored to find form. We will look at work by recognised masters to see how they exploited the possibilities of pencil, charcoal, pen and wash, and brush drawing to put life on paper. The last five classes will include drawing from a model.



**MONDAYS**  
**Ted Dansey**  
**Watercolour**

7.00pm-9.30pm  
8 Weeks  
M: \$203 NM: \$231

Keep It Simple. Suited for beginner to intermediate students with some knowledge. This class will cover design, composition, perspective, tonal structure and how this wonderful

transparent medium can be used in various ways. Subjects will focus mainly on landscapes, seascapes and still life.



**TUESDAYS**  
**Lee Machelak**  
**Oil Painting**

10.00am-12.30pm  
8 Weeks  
M: \$272 NM: \$304

In this class students will be instructed in the technique of oil painting in the traditional manner of tonal impressionism. Suited for beginner to intermediate students. Subjects covered include still life and portrait and figure studies. Students new to oil painting will be working with black and white and then progress to full colour as skills are developed.



**TUESDAYS**  
**Julian Bruere**  
**Drawing and Watercolour**

1.00pm-3.30pm  
8 Weeks  
M: \$232 NM: \$264

Julian's classes are always buoyant and explorative. Painters are given strong tuition in drawing and watercolour with the opportunity to ex-

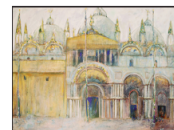
plore their own work and alternative mediums as needed. A new theme each term invites painters to expand their art understanding and create something new in their work. Design, Perspective, figure, Landscape have been explored in the past and revisited regularly.



**TUESDAYS**  
**Julian Bruere**  
**Drawing and Watercolour**

4.00pm-6.30pm  
8 Weeks  
M: \$232 NM: \$264

Explore the fundamentals of drawing with consideration of line, form, tone, texture and rendering. Charcoal, Pencil and Ink will be used for observational drawing, perspective, portraiture, figure and landscape subjects. Participants will need to be reasonably mobile as classes will be both studio based and outdoors in nearby locations when light and weather permits.



**TUESDAYS**  
**Graham McKenzie**  
**Oil Painting, Acrylic & Gouache**

7.00pm-9.30pm  
8 Weeks  
M: \$232 NM: \$264

In these classes I will encourage the development of the confidence needed to build a personal language when visually describing what is around us or in our imagination. We all learn differently and see things differently which relates to how we create and describe an image with paint. The more we wish to tell the more expressive the description and the better our observation skills will become. Skills and techniques will be explored through colour and the application of the media we choose to work with. Exercises will be given for extended study. Students can choose their preferred medium.



**WEDNESDAYS**  
**Stephen Doyle**  
**Oil Painting**

10.00am-12.30pm  
8 Weeks  
M: \$312 NM: \$344

In this class students will be instructed in the technique of oil painting in the traditional manner of tonal impressionism. This class is suitable for beginner to intermediate students. Subjects covered in this class include still life and portrait and figure studies. Students new to oil painting will be working with black and white initially then progressing through to full colour as skills are developed. A model will be used in some lessons.



**WEDNESDAYS**  
**Paul McDonald Smith**  
**Oil Painting**

1.00pm-3.30pm  
8 Weeks  
M: \$272 NM: \$304

Paul's class observes the traditional approach to oil painting with a particular emphasis on tonal impressionist principles. Each term subjects include portrait, figure, flowers and still life, providing students with the opportunity to work direct from life, studying the relationships of tone, form and colour at their own pace. The class aims to advance students understanding of natural appearances, to define and classify their observations of subject matter, and to develop skillful control of the medium of oil paint.



**THURSDAYS**  
**Annie Finkelde**  
**Gouache, Acrylic, Watercolour**

9.30am-12.00pm  
8 Weeks  
M: \$232 NM: \$264

In this class students are encouraged to explore their own creativity using their choice of medium. Students will be introduced to a range of media and skills. The format



THE VICTORIAN ARTISTS SOCIETY  
EST 1870

## 2017 ANNUAL SUBSCRIPTION NOTICE/INVOICE

City Members	\$160	GST Inc
Country Members	\$135	GST Inc
Students (full time student, 25 years and under)	\$60	GST Inc
Donation to VAS Building Restoration Fund	\$	
(a <b>tax deductible</b> donation with all proceeds going towards the restoration of our building)		
<b>TOTAL</b>	<b>\$</b>	

Members are reminded that the VAS Office will close on Friday 16th December 2016 and will re-open on Monday 16th January 2017

Early payment of your subscription would be greatly appreciated and will both assist our finances and help alleviate the backlog of work upon return.

**Pay online - <http://www.victorianartistsociety.com.au/members/massTemplate.php>**

Cheques made payable to - The Victorian Artists Society  
Sent to - 430 Albert Street, East Melbourne VIC 3002

Please notify us of any change of address

If you have already paid your subscription please ring the office on (03) 9662 1484

### 2017 Annual Subscription

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Contact Number: \_\_\_\_\_ I enclose my cheque/money order for \$

or charge my credit card \$

Credit Card: Visa  Mastercard

Card number:

Expiry date:   /   cvv number:

430 Albert Street, East Melbourne 3002 - Ph: (03) 9662 1484 - E: [admin@victorianartistsociety.com.au](mailto:admin@victorianartistsociety.com.au)





**THE VICTORIAN  
ARTISTS SOCIETY**  
EST 1870

# 2017

## THE YEAR AHEAD AND DATES TO REMEMBER

JANUARY	FEBRUARY	MARCH
<p>2 - 27 VAS SUMMER WORKSHOPS Details are online</p> <p>16 VAS OFFICE RE-OPENS</p>	<p>20 AFFORDABLE ART SALE - AUCTION SEND IN DAYS: 15 &amp; 16 FEBRUARY between 11.00am - 3.00pm</p>	<p>7 AFFORDABLE ART SALE - AUCTION COLLECTION DAY: 7 MARCH between 11.00am - 3.00pm</p> <p>25 APPLIED INTERNATIONAL CONTEMPORARY EXHIBITION SEND IN DAYS: 22 &amp; 23 MARCH between 11.00am - 3.00pm</p>
APRIL	MAY	JUNE
<p>13 APPLIED INTERNATIONAL CONTEMPORARY EXHIBITION COLLECTION DAY: 13 APRIL between 11.00am - 3.00pm</p> <p>22 AUTUMN EXHIBITION SEND IN DAYS: 19 &amp; 20 APRIL between 11.00am - 3.00pm</p>	<p>9 AUTUMN EXHIBITION COLLECTION DAY: 9 MAY between 11.00am - 3.00pm</p> <p>25 MARITIME EXHIBITION SEND IN DAY: 24 MAY between 11.00am - 3.00pm</p> <p>COLLECTION DAY: 30 MAY between 11.00am - 3.00pm</p>	<p>17 WINTER EXHIBITION SEND IN DAYS: 14 &amp; 15 JUNE between 11.00am - 3.00pm</p>

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