



MEMBERS  
NEWSLETTER OF  
THE VICTORIAN  
ARTISTS SOCIETY  
JUNE 2015 -  
AUGUST 2015

**THE VICTORIAN  
ARTISTS SOCIETY**

EST 1870

# THE QUARTERLY JOURNAL



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PORTRAIT EXHIBITION

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PEOPLE PAINTING PEOPLE

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PAINTING OUT



these walls, on 15th April 11  
world-famous soprano



Barbara  
McManus





**THE VICTORIAN  
ARTISTS SOCIETY**  
EST 1870

**Patrons in Chief:**

The Honourable Alex Chernov, AC, QC  
Governor of Victoria,  
and Mrs. Elizabeth Chernov

**Council Members**

**PRESIDENT**

Eileen Mackley FVAS

**TREASURER**

Ray Wilson

**EXHIBITING**

Meg Davoren-Honey OAM  
Radmila Hardi  
Anne Hewett  
John Hurlle  
Joyce McGrath OAM FVAS  
Nathan Moshinsky  
Fred Toumayan

**NON EXHIBITING**

Anne Scott Pendlebury FVAS  
Ron Smith

**MANAGER/SECRETARY**

Ray Wilson

**ASST. SECRETARY**

Kate Galea

## Newsletters 2015

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.

**September-October 2015**

**Copy/Post Dates**

**Copy** 1 September, **Post** 9 September

**Newsletter Editor**

**Eileen Mackley President FVAS**

**Anne Hewett**

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.  
Design/Layout and Finished Art by Ted Dansey

Over the past three months our galleries have seen an increase in the number of works exhibited in VAS exhibitions.

Works entered from the Contemporary, Autumn, ANZAC, Portrait and Winter Shows total 444.

Our galleries have not stood idle between VAS exhibitions, with 366 individual entries hung in private exhibitions.

A total 810 works have been displayed in the galleries over a three month period. This number does not include Bargain Sale entries.

Exhibitions are showing an increase in sales and the excellence in presentation

from our members will not only benefit our Society but encourage the general public and visitors to purchase from VAS exhibitions.

The number of visitors to our galleries has also been most pleasing in spite of the cool weather.

Many visitors have remarked on the promotion of our Society drawing their attention and encouraging them to visit.

Thank you must go to Ron Smith from Council for his Media Communications contacts, placements, ongoing support and hard work.

A thank you once again to Noel Waite for her personal contribution and many months of organization in preparation for the "PEOPLE PAINTING PEOPLE" weekend.



# PASSION & HARD WORK

As always, this event did not disappoint.

The generosity of sitters and painters giving their free time was most appreciated.

The behind the scenes preparation is always a major effort and the work involved is not always appreciated, but this year special thanks must be offered to Council member Anne Hewitt who worked closely with Noel for several months before hand, not only assisting with the organization required during the lead up time, but also offering practical and invaluable assistance during the weekend itself.

Everything from sponsorships to catering was carefully managed and very well handled.

The proceeds from this event will be

directed to our Restoration Fund.

Work is progressing well with the Restoration committee working through the protocols for applications of permits with Heritage Victoria and other bodies. Once these have been satisfied we will be able to announce regular progress reports.

Members understand how much we treasure our Studio with a busy education programme.

Once again we have two new classes to offer students.

A twilight Drawing class has been introduced for students to explore the fundamentals of drawing, and drawing techniques that has been missing from our education programme for many years. Julian Bruere will be tutoring this class.

The second class will be an oil painting

class, creating works of still life and figurative art with Keming Shen.

Paint out days with Greg Smith have continued to be very popular with the July event being held at the Melbourne Zoo. Weather permitting this should be a stimulating and fun day.

We can look forward to Zoo animal paintings in the next spring Exhibition.

At this point I would also like to remind members of the gallery space available for small exhibitions in the members room and the Cato gallery. These can be solo or group exhibitions.

All events contribute to a very busy and active society for Artists which we can all enjoy.

**Eileen Mackley FVAS**  
President

It is 100 years this year - since the death of Australian painter, Emmanuel Phillips Fox.

Born in Fitzroy Melbourne in 1865, 'Manny' as he was fondly called - spent much of his happy and productive young life in the leafy suburb of Malvern- surrounded by his large and affectionate family.

As a young teenager he studied at the National Gallery School of Victoria under O. R Campbell and G.F Folingsby - two eminent and influential art tutors of the era. In 1887 - he travelled to Paris where he enrolled at the Academie Julian and over the next few years also exhibited at the Salon de la Societe des Artistes Francais. His work was greatly admired. He was a popular painter and a gentle and gracious man. After further study and travel, Phillips Fox returned to Melbourne and began to exhibit regularly at the VAS.

He also found time to establish the Melbourne School of Art in Bourke Street - which became the setting for his lovely study of the young female art students in their long smocks.

The scene could almost be a snap shot from our studio today - fashions have changed of course - but the dedication, concentration and love of painting depicted in Fox's work, is still all there today just as it was so many years ago.

As an occasional model - I enjoy being part of this quietness, peace and intense devotion to good painting which is so evident in all our classes today.

E. Phillips Fox was also a Council member until 1900- after which time he pursued further travel in Europe and married fellow artist Ethel Carrick. Fox cared passionately about the standards of Australian art - and worked hard to raise these by personal example, teaching and active participation in the Victorian Artist's Society.

He was an admired figure in the Australian and European art communities, a dedicated artist and an inspirational teacher and mentor to many. He died in October 1915 and is buried in the Brighton Cemetery, Melbourne.

**Anne Scott Pendlebury FVAS**

# EMMANUEL PHILLIPS FOX and the VAS



# A HINT OF MELBA

Coming from a musical family meant playing the piano and singing from a very early age. I remember being thrilled to receive a tiny blue wooden piano which actually played an octave. I was only three years old and became frustrated that the one of the keys was not synchronised, However, I was able to play simple tunes which delighted my parents, grandmother and aunts. Singing was a must and when around six years I was presented in front of guests to sing during afternoon tea. Melba was a household word although she had died just before I was born yet she was greatly revered by our family. Auntie Nellie (Eleanor Simpson) had some tales to tell as she actually learned singing as a student with Melba somewhere in Melbourne.

Another memory I have when about 6 years old and onwards I was visiting Grandma McPherson in North Melbourne and quietly playing a recording of Nellie Melba singing 'Home Sweet Home'. Although a poor recording, it was exciting to hear this and to have the Living Room, rather Parlour to myself while listening to this beautiful voice. This was my greatest entertainment.

I was very fortunate to be born with perfect pitch and sang solos at all the school concerts and later in the Church. I didn't have the fortitude to continue with piano lessons although Aunt Dorrie was a Piano Teacher. During this time, Aunt Nellie told stories of her singing lessons and one of these I remember clearly that Melba wouldn't appear on stage if she had the wrong coloured stockings! I'm sure there were many other stories which I have forgotten.

Some years later, when I was studying at Swinburne Art School, I enrolled in a Course of Singing with Harold Browning who held lessons at the Melba Conservatorium in Albert Street. He held these lessons in a small room (now in the Cato Gallery) and organised Concerts for Students on the stage upstairs, now known as the Hammond Gallery. I remember being rather nervous on these occasions. I was not an Opera Singer yet he seemed to think that I was a promising 'Lyric Soprano' and should continue with the studies as a performer. It was not to be.

Why tell you all this? The answer is that Art, drawing and painting had become my greatest passion. My best friend at school had exceptional talent and later we entered Swinburne Art School together. I am still



The plaque presented to the VAS by the Bottlebrush Club in 2014

persevering to produce that wonderful picture. However, I was quietly pleased when my painting of Nellie Melba was bought by one of her extended family at the Centenary Exhibition at the Victorian Artists' Society.

It was also on show at the recent unveiling of the Plaque in the Victorian Artists' Society Galleries. Needless to say, I was thrilled to be asked to take part in the ceremony at what was the Melba Conservatorium and to play a very tiny part in its history.

**Noel Waite AO FVAS**

# 2015 AUTUMN

## EXHIBITION REVIEW

There were many entries for the 2015 Autumn Exhibition – incorporating the

Undine Award.

Many people commented on the high standard of the entries – and the works were strong, contrasting and all the commendations well deserved.

The “Undine Award” is a highly regarded award given annually to an artist exhibiting in our Autumn Exhibition.

It is generously offered by Mr. Colin Jones, in memory of his late wife Undine Padams – who was a beautiful painter in her own right.

This Award is open to landscape entries in either oils or acrylics which meet a specific size. It is a much desired Award by our members who work in the appropriate mediums and specialize in and enjoy landscape painting.

This year the Judge was Mr. Joseph Attard – a fine landscape painter, teacher and winner of numerous awards, including –

The Alice Bale Award

The Tom Roberts Award

The Australian Guild of Realist Artists Prize

The John Balmain Award for Figure Drawing.

At our Opening on Tuesday April 14<sup>th</sup> – visitors and members were able to enjoy previous winning works from the Undine Award. These were displayed downstairs in the Cato Gallery – and over the mantelpiece in pride of place was a work by Undine Padams herself – a beautiful landscape and one greatly valued as part of our Permanent Collection.

Upstairs in the Hammond Gallery, President Eileen Mackley welcomed everyone, and made special mention of the Undine Award.

She then introduced Joseph Attard.



Mr. Attard spoke eloquently and very warmly about our building and his personal connections with other landmark structures nearby – the Fire Brigade building with the Harold Freedman ‘Mural Wall’ – as well as the Napier Waller ‘Stained glass window’- on the other side of the road at St Peter’s Church in Gisborne Street. Mention was also made of the professional association between himself and Harold Freedman – whom Joseph, as a young artist, assisted for 10 years.

Freedman was himself a student of Napier Waller.

Napier Waller was in turn a student of Frederick McCubbin- and McCubbin of course was one of our earliest members and President in 1903, then again in 1909.

So many connections.....

Joseph Attard was helpful and interesting as he spoke of his wide pool of knowledge about

these early artists and all their various Melbourne connections – which, he said – in turn influences him today as both artist and Judge.

He shared a little of what he looks for in landscape painting –

- His need to be emotionally moved by the painting
- The requirement of a focal point
- The search for a tonal arrangement which leads the eye to the focal point

The ‘story’ being conveyed by the painting.

It was a most enjoyable address by a guest Judge – and whilst of particular interest to artists – it was also captivating and accessible for non painters as well.

### THE WINNER OF THE UNDINE LANDSCAPE AWARD

#### JENNIFER FYFE

“MORNING LIGHT, MORDIALLOC”

#### HIGHLY COMMENDED –

Gregory R Smith

Gwendoline Krumins

Walter Magilton

Ellsworth Overton

Vivi Palegeorge

Julian Bruere

### SCULPTURE AWARD

An award for sculpture for the Autumn Exhibition, sponsored by ‘By Land and Sea,’ was also made on the night, the winner being Mike Ebdon.

A warm thank you to all entrants, volunteers, Office staff, Pianist Jan Hall, Council members and President Eileen Mackley.

A particular thanks must also go to our Judge, Joseph Attard – as well as to the sculpture sponsor – ‘By Land and Sea’ and the Undine Award sponsor Mr Colin Jones, for their ongoing generosity, encouragement and support of our Society.

**Anne Scott Pendlebury FVAS**

# VAS UNDINE AWARD

## MY THOUGHTS ON LANDSCAPE PAINTING

By Joseph Attard



Red McCubbins and Tom Roberts were holidaying at Mentone and were walking on the beach at Ricketts Point when they saw a young man painting on the rocks, they decided to go and see what the artist was painting.

Tom Roberts later wrote,

*"We saw his painting was full of light and air and we invited him to come and paint with us at Box Hill"*

The artist was a young 19-year-old Arthur Streeton.

All evocative landscape paintings have this in common, that they tell a story and light and air is very much part of the narrative.

Arthur Streeton "Mentone Beach" (above)

It is believed that this painting may be the one that they saw the young Streeton was painting".

- First there's Inspiration, then there's Imagination. What makes you go wow! That's what inspires. Then use your imagination to tell your story in an evocative way.
- Storytelling and emotion go hand in hand.
- If your painting does not move you, if it doesn't make you feel some kind of emotion, which can be positive, or

negative, it won't move anybody else.

- You can't tell great stories without emotion.
- You can't convey emotion unless there's a story behind your painting.
- Invest some emotion in your painting yourself.
- How do you do that - create something you're passionate about, it could be the amazing places you visit while travelling, or the different times of day, special moments you encounter in your daily life.
- You have a personal story, if you don't tell it no one will tell it for you and will be forgotten, that's why it's so important to capture the important moments in your life and if you don't think there's nothing important around you, think of your family and all the people who matter the most to you, they are part of your personal story.
- There needs to be a passion and affinity with the landscape be it the weather or the light something that makes you go Wow! Intertwine this emotion into your narrative.
- A unique point of view in ordinary circumstances, this starts to happen when you start to see the world as an artist.
- Consider how others may see what is

the emotion in your story. They will not have the same connection to the subject as you do, until your story is conveyed.

- Everybody has a different life experience about the same places that you have been and they will experience different thoughts and emotions until you express your own unique point of view.
- Design in such a way that it will set the stage to make it possible that a good story can develop.
- Specific techniques in setting a stage – There's no story without mystery.

Mystery is the most powerful visual storytelling tool, it will conjure up more intrigue in the viewer's mind, they will be curious and it will have a stronger impact on them, mystery makes the viewer ask what's going on here.

Shadows and against the light creates mystery, don't show everything, but what you do show has to be good.

Surprise the viewer by showing something unexpected. Don't show everything otherwise the curiosity will be gone. Don't be predictable.

Show something that they haven't seen before.

Leave out all distractions that confuse and are not beneficial to your story. Capture a unique moment frozen in time.

To inspire awe in the viewer is very powerful in landscape.

Consider your Title as this alludes to the narrative of your message.



Joseph Attard "Edge of Sunset"

The members portrait exhibition this year resulted in an extra number of entries all of high standard creating a wonderful display and showing the growing interest in portrait painting by VAS members.

Larger portraits set the scene this year with one very imposing portrait of Jeff Kennett by Fred Toumayan.

Artists Barbara McManus and Ray Hewitt entertained the audience by demonstrating their skill in portraiture. They are both valued tutors in our art school.

# 2015 PORTRAIT EXHIBITION

## & NADA HUNTER AWARD OPENING NIGHT

The judge this year was Raelene Sharp. Raelene is a professional portrait painter, being awarded the Archibald Packers Prize for her painting of actor John Wood. Raelene gave a short address on what she sees in a good portrait in presenting the awards.

### Judge Raelene Sharpe - Comments

Raelene was not concerned if the artist had painted in fine detail or used broad brush strokes, or whether the artist used pastel, watercolour, oil, charcoal or graphite to portray their subject, but she must have:

- the portrait 'say' something to her;
- evoke a response in her;
- have her asking questions about the subject; and
- have her wanting to interact with the portrait.

That's what she looks for when choosing the winners.

Those Highly Commended were:

### Gregory Smith – The Bloke in the Mirror

*Gregory's talent for portraying his subject is evident. He has painted this painting with complete confidence in his medium and brush strokes.*

### Joseph Luczynski – Portrait Male

*Joseph's work evoked a real desire to connect with this subject. His application of free and flamboyant brush strokes and the use of monotone captured something very moving*

### Jennifer Fyffe – Spit and Polish

*Jennifer's obvious talented brush application and her use of a limited pallet helped her convey an easy going relaxed portrait.*

### Fred Toumayan – The Thinker

*This is a beautifully rendered graphite with exquisite detail. Clearly Fred knows how to get the best out of both his subject and medium.*

### Ben Winspear – Self Portrait

*This painting really had me asking questions. Ben has had a lot of fun with his use of paint to create a wonderfully textured work. But it*

*is his use of light and composition that evokes an emotional reaction to his work. It has the viewer involved, wanting to know more.*

### Gwendoline Krumins – Abbey

*Gwendoline has created a beautifully rendered pastel. So much sensitivity and emotion portrayed in this work. Gwendoline's talent with her medium is evident. With the use of shadow and light and minimizing the rest of the work, she has focused the viewer on the beautiful little face.*

The Winner of the Nada Hunter award was:

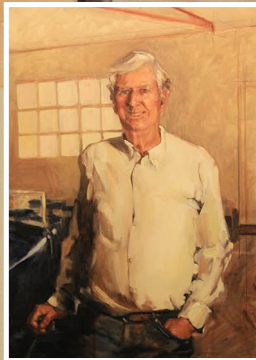
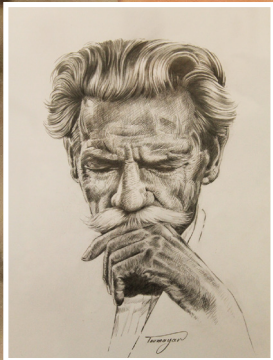
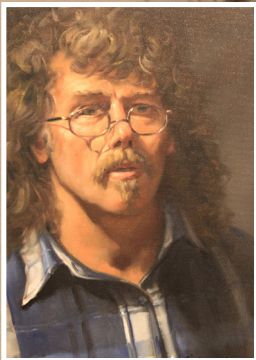
### Ben Winspear – Emily in Black Dress

*This painting has everything going for it. It has an unusual and interesting composition, delicate use of watercolour with fine intricate brushstrokes, and limited pallet.*

*It has a sincerity which draws us in and wants us to ask more questions about the subject and what she is pondering about and looking at.*

*A very sensitive work.*







Heralded by a plethora of media coverage the People Painting People (PPP) weekend held at the Victorian Artists Society, (VAS) on June 16 and 17 was a great success.

The PPP weekend is an initiative of Noel Waite OA, a past VAS President and Council Member. Ten sitters are invited to have their portrait painted by VAS portrait artists. Funds are raised from portrait sales and entry fees. This year the money will go towards the VAS building restoration fund.

The PPP was enjoyed by everyone present. It was an occasion when VAS artist painters also became artist performers. Artists took to the stage with easels and colour and on a blank canvas recreated the likeness of their sitters in front of a live audience.

Even the audience was part of the production as they moved from artist and sitter to artist and sitter, pausing here and there watching the faces of the sitters emerge from the canvas before them. The skill of the artist with a brush, some paint, or a pencil or pastel, was viewed by the audience as the canvas came to life with the face of the sitter. It was a live performance and this year, one also viewed by a home audience. It was captured by the television news reporters of the ABC! If you missed it, catch it on IView.

The day was generously supported by Peter Rowland's Catering, dal Zotto Wines of the King Valley, and Seniors Art supplies. The VAS Council on behalf of its members thanks them most sincerely for their generosity. The VAS Council also extends a warm thank you to those who volunteered to help make the weekend happen, members and non members alike and in particular the talented VAS artists. Without such support and help the weekend could not happen.

It was a wonderful performance. A performance of live art that contributed to the story of artistic life of our Victorian Artists Society.

**Anne Hewett**  
Council Member

# PEOPLE PAINTING PEOPLE WEEKEND REVIEW





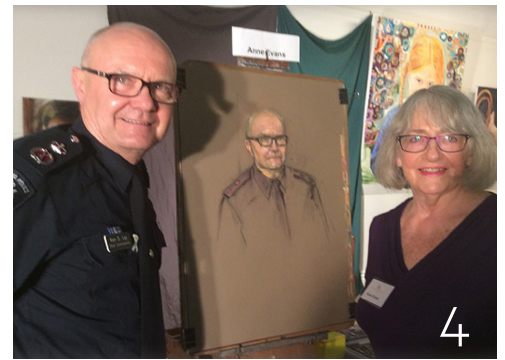
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1. Barbara McManus with her portrait of Andrew Mackenzie. OAM  
Patron Pastel Society

2. Cathy van Ee and Jane Tongs  
Chairman Netwealth Group

3. Julian Bruere and Andrew Mackenzie  
OAM  
Patron Pastel Society

4. Anne Evans and Ken Lay  
former Chief Commissioner  
Victoria Police

5. Joyce McGrath OAM and her sitter Jane Tongs  
Chairman Netwealth Group



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# 2015 WINTER

## EXHIBITION REVIEW



**T**he Winter Exhibition opened with a pleasing number of 98 entries.

Although this Exhibition is one of our select Exhibitions it was not necessary for the selection committee to reject any paintings, which resulted once again in an Exhibition of quality work.

The number of sculpture entries are on the increase which must be encouraged now we have sponsorship from Sally Hay of "By Land and Sea."

Opening evening guests numbered 80, an excellent attendance for a cold night.

Peter Smales a well-known artist who has a long association with the VAS and member of the "Twenty Melbourne Artists" judged the exhibition.

Awards were presented by Peter on the night.

**THE WINNER:**

**Peter Sharp**

Enterprize off Freycinet Peninsula (above left)



**Highly Commended:**

**Peter Edgeley**

Mt Arden Ck, Flinders Ranges (opposite bottom left)

**Gwendoline Krumins**

Raff with still life (opposite bottom right)

**Moira Laidlaw**

The Convalescent

**Adam Frith**

Geraniums (right)

**Robyn Pridham**

Urban Sprawl

**Otto Boron**

Ancient Land

**The Winner of the Sculpture**

**"By Land and Sea"award:**

**Ivan Horacek**

- Winter (below)



Moira Laidlaw said, "the VAS is a wonderful society ,where else could I have exhibited my work amongst my peers."

The evening was enjoyed by all. Thank you to staff, Council and volunteers for their work in putting this exhibition together.

**Eileen Mackley FVAS  
President**



# MANAGERS FAREWELL

By now most of you will be aware that I have resigned as Manager of the Victorian Artists Society,

I feel honoured and privileged to have served on Council in the past, and also as Manager/Secretary for the past 22 months.

To be able to work in an environment where I am surrounded by an abundance

of creativity and passionate people is one I will always remember.

It is with regret that I resign, however I have been offered an opportunity with The Mission to Seafarers in Melbourne.

I wish to thank the Executive Committee and Council for their support.

Look forward to keeping in touch

**Soraya Pickard**

# CONTEMPORARY

## EXHIBITION REVIEW

The VAS's second Contemporary Exhibition saw 64 entries that filled the upper galleries and was a marvellous display of the talent of our members, not least, seven paintings were sold over the week.

Judged by VAS tutor, Graham McKenzie, the winner was VAS Council member Meg

Davoren-Honey OAM with her painting of Drought.

Highly Commended: Nathan Moshinsky – Murchison Square.

The Contemporary Exhibition will cement itself in the VAS calendar of exhibitions owing to the success of the two events to date.

**Ray Wilson**



# ANZAC

## 100 YEAR ANNIVERSARY EXHIBITION REVIEW



Thank you to Meg Davoren-Honey OAM for instigating the ANZAC Exhibition in the Cato Gallery during ANZAC celebration week. The Exhibition created more interest than ever imagined and members who entered work must be congratulated for their creative contribution.

Thank you also to Anne Scott-Pendlebury for being in attendance and creating the theme of the Exhibition which received many compliments from visiting viewers.

Unfortunately the Australian flag we had been flying from the building was stolen during ANZAC week.

**Eileen Mackley FVAS  
President**

**M**elbourne's International Flower and Garden Show has just completed its 20<sup>th</sup> Year. The VAS played its part well on the big stage of such an amazing and spectacular event.

# ON SHOW

## ON THE BIG STAGE

Displaying our members artwork along-side other art societies always has a positive vibe to it. Art is the winner with hundreds of various styles and approaches of 2 dimensional floral themed works on show for the masses to view and enjoy.

There is no doubt that thousands of visitors throughout the 5 day show have appreciated the name 'Victorian Artists Society'.

Although sales were well down across the board this year all our flyers were taken and many inquiries answered.

To play our part well there is a lot of work involved especially behind the scenes. A big thanks to all for your participation, K. Galea, J. Hurlle, A. Jolivet, A & L. Orr, B & K. Braddy, N. Gale, M. Airey, I. Sentry, R. Barker, J. Reitze, J. Vander Reest, N. Thomas, M. Gurney, U. Tursky, S. Phanthakoun, J. Gilpin, J. Bux, B. Melita, R. Wilson, V. Duvceviski, K & A. Mitchell, M. Giddens, M. Holt and J. Jones.

Having answered many questions during the show, one particular question sticks in my mind. I quote, 'How do you guys make flowery things fragrant on the canvas?' Luckily he didn't stick around for my answer.

**Gregory R. Smith FVAS**  
Coordinator.





## IMPORTANT INFORMATION ON DATES FOR NORMA BULL.

**The 'Norma Bull' Portraiture Scholarship for 2015 has been re scheduled.**

A scholarship for students working in the field of naturalistic portraiture.

### NEW DATES ARE-

SEND IN DATE OF ENTRY FORMS  
- BY TUESDAY 4TH AUGUST

NOTIFICATION OF SUCCESSFUL APPLICANTS  
- TUESDAY 11TH AUGUST

DELIVERY OF PORTRAITS & MATERIAL  
- WEDNESDAY 16TH SEPTEMBER

WINNER ANNOUNCED  
- TUESDAY 22ND SEPTEMBER

COLLECTION/REMOVAL  
- TUESDAY 29TH SEPTEMBER

Further enquiries regarding applications, please contact [admin@victorianartistsociety.com.au](mailto:admin@victorianartistsociety.com.au) or phone – 03 9662 1484

# NEW MEMBERSHIP PORTAL

**A free year's membership for one lucky member!**

The Victorian Artists' Society (VAS) has launched a new online membership system. The membership system can be accessed from either a link on the homepage of the VAS website or via the following URL: [www.victorianartistsociety.com.au/members/massTemplate.php](http://www.victorianartistsociety.com.au/members/massTemplate.php)

We suggest adding it to your favourites in your web browser.

From the **3 August 2015** members and non-members will be able to access the online VAS MASS database which will enable:

- Joining the VAS as a member
- Logging in and updating membership details
- Renewal and payment of membership subscriptions online
- Enrolment and payment for VAS Term classes online (including provision for waiting lists) for both members and non-members
- Enrolment and payment for VAS Workshops online (including provision for waiting lists) for both members and non-members

Ultimately the system may also be used to pay/receipt other things including donations, and entry fees etc.

To get started, enter your member number (see membership card) then password, Members have been given a default password to log in with, which is their surname in lower case - this can be changed once logged in to another password.

The VAS will benefit by reducing the amount of paperwork and receipting that is done, enable mail-outs, email messaging and to initiate reports from database information to Council, tutors etc. and maintain an up to date self - managed membership database. Note that the system allows for non-members to enter their details and enrol in our classes.

Members are encouraged to visit the portal and check the information provided. At the very least ensure that a correct, current email address is provided.

For members without computer skills or access to a computer, the VAS administration will add/update information. However, family and friends are encouraged to assist wherever practicable.

The VAS will provide one lucky member a free 2016 membership for logging into the membership system and adding / editing details eg email address. The winner will be notified by end September 2015.

### Gallery Hire Fee Increase 2016

Council agreed at its meeting of 15 April 2015 that its now financially prudent to increase Gallery Hire fees by 10% across the board for all galleries, for both non-members and members for all new gallery bookings (from 15 April 2015) for 1 January 2016 onward. Gallery hire charges have not increased for at least 5 years and the three major galleries are currently fully booked for 2015 and the Cato is not far behind.

Anecdotal evidence indicated that the VAS gallery hire rates on offer to non-members are extremely reasonable given our CBD location in comparison to other galleries that, unlike the VAS, not only charge fees for gallery hire but additionally obtain a commission on painting sales. Council is also mindful of providing its members the opportunity of exhibition space at affordable rates.

### Entry Fees for Paintings to Seasonal Shows

In order to part recoup the costs of our seasonal exhibitions and openings and to maintain consistency with other VAS shows, Council agreed at its meeting of 15 April 2015 to increase individual painting entry fees from \$5 per painting to \$10 per painting from 1 January 2016.

Membership annual subscription fees have not increased now for several years and no increase is currently planned for 2016. The costs of running seasonal show opening nights are not currently recouped by the entry fee. Costs include food/beverages/entertainment etc. Once again, Council is mindful that the entry to our seasonal shows is a benefit of VAS membership.

**Ray Wilson** - Manager



# THE NORMA BULL \$5000

**PORTRAITURE SCHOLARSHIP 2015  
FOR NATURALISTIC PORTRAITURE**  
SEPTEMBER 2015

A SCHOLARSHIP FOR STUDENTS  
WORKING IN THE FIELD OF 'NATURALISTIC PORTRAITURE'

430 Albert Street, EAST MELBOURNE 3002 Phone: (03) 9662 1484 or email: [admin@victorianartistsociety.com.au](mailto:admin@victorianartistsociety.com.au)

APPLICATION FORMS see: <http://victorianartistsociety.com.au/scholarship/> for more details



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**THE VICTORIAN ARTISTS SOCIETY**  
EST 1870



THE VICTORIAN ARTISTS SOCIETY  
EST 1870



# New Twilight Class at the VAS from Term 3, 2015

The following class has been organised for both  
members and non members in our VAS studio:

## KEMING SHEN

Keming will be conducting an oil painting class on **Fridays, 4.00pm – 6.30pm.**

This class explores and aims to improve students' use of oil paint in creating works of still life and figurative art. Students of all levels will receive personal guidance in improving their own style and grasp of the medium of oil, as well as technical drawing skills in regards to nude studies and portraiture. Keming has taught at Malvern Artists' Society for 6 years. Before immigrating to Australia, he taught university-level Fine Art in Shanghai

**TO ENROL** in classes either contact Kate at the VAS office 9662 1484.



THE VICTORIAN ARTISTS SOCIETY  
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# New Twilight Class at the VAS from Term 3, 2015

The following class has been organised for both  
members and non members in our VAS studio:

## **JULIAN BRUERE**

Julian will be undertaking a drawing class on **Tuesdays, 4.00pm – 6.30pm.**

Students will explore the fundamentals of drawing with consideration of line, form, tone, texture and rendering. Charcoal, pencil and ink will be used on observational drawing, perspective, portraiture, figure and landscape subjects.

Participants will need to be reasonably mobile and classes will be both studio based and outdoors in nearby locations when light and weather permits.

**TO ENROL** in classes either contact Kate at the VAS office 9662 1484.

# GREGORY R. SMITH'S OUTDOOR ACTIVITIES

with Gregory R. Smith FVAS

## CARLTON GARDENS PERFECT PAINTOUT WEATHER



Good weather conditions and congenial surrounds at Carlton Gardens North were some of the rewards for 22 VAS plein air painters and friends who attended the Autumn Paintout on Sunday 29<sup>th</sup> March 2015. Balmy, wind free, cloudless skies from earliest morning encouraged early starting, for us as well as patrons of the last day of the Melbourne International Flower and Garden Show 2015 in the nearby Royal Exhibition Building and adjacent Carlton Gardens South.

Predictably, car parking spaces were under pressure. Some intending participants were deterred and unlucky. Our convenor Gregory Smith was otherwise engaged with duties connected with the VAS Paintings Display at the Flower Show; especially the onerous dismantle process at days end.

Autumn colourings and well-tended gardens, lawns and paths were all about us, together with architectural subjects of many types. Unsurprisingly our participants were widespread in their selection of easel locations. A gathering at 1.00pm for lunch gave an opportunity to see the range of responses to our locations, as well as swapping comments and renewing acquaintances, and introducing some newer members and friends.

While many departed soon after lunch there remained quite a good contingent intent upon extending the enjoyment of ideal painting conditions until well into the late afternoon.

It was pleasing that many members of the public who were passing by on their way to and from the Flower and Garden Show, stopped to view the works in progress and to ask about our activities and Association. All in all it was a day to be remembered, hopefully with pleasures, well outweighing car parking difficulties. Early arrival was rewarded on this occasion, as it so often is.

**Andrew R. G. Orr**

Outdoor Coordinator for a day.

Photos courtesy Ted Dansey

## HIGH AND DRY WHILE CHILLY AT WILLI



On a day when the weather forecast seems rather ominous, you may choose to participate in indoor activities. Surprisingly, seventeen VAS painters chose to do otherwise on the last Sunday of April 2015.

Ferguson Street Pier, Williamstown was the planned site for our paintout but due to constant passing showers we gathered under the shelter of a huge fig-like tree in the John Morely Reserve just near the pier.

The tree acted as the one umbrella for all as we happily painted away. As the day progressed there was less water from above and more on the watercolourist paper.

It wasn't until you stopped for a break that you felt a little 'chilly at Willi'.

Many included the dramatic skies across the Bay in their work, which consisted of Williamstown Sailing Club, Melbourne City, the nearby shipyard as well as some of the fleet of small boats on Hobsons Bay.

The big advantage of the day was that we were kept together by the weather which added to the social connection between the groups. This was particularly helpful getting to know the four new people who joined in for the day.

Most had indulged in fish and chips for lunch as the nearby business won our trade.

As the afternoon passed by the sky show became more inviting but so did the thought of a warm car. A great day was enjoyed by all without getting wet other than the paint.

Outdoor Coordinator  
**Gregory R. Smith FVAS**

## WAVES OF ART **LORNE**



**N**o matter how many years the plein air painters of the VAS have painted in and around Lorne we seem to always find new subjects within familiar surroundings.

Again for 2015 our group of twenty four plus had a ball and painted up a storm (which then went away).

The majority of the artists stuck together at each of the venues programmed for the long weekend. Each half day was a new site offering many varied subjects.

Each night the team would gather at the Grand Pacific Hotel to dine and reflect on the day's achievements

Locations painted this year included Lorne Pier, Teddy's Lookout, Stoney Creek, Lily Ponds, Mouth of the Erskine, Anglesea and various other spots especially for those who painted on their way to Lorne.

The weather was a little cool to start us off but come Saturday it was almost perfect.

The motel where we stayed has always been ideal and we are very grateful to Andrew at Ocean Lodge for his support and assistance especially to our newcomers.

It's sometimes hard to describe how special this piece of coastline is, but I guess all the paintings done will say it all for us.

The season of Autumn is particularly magic for outdoor painting especially when in the company of good friends sharing the same passion.

Outdoor Coordinator  
**Gregory R. Smith FVAS**

# 2015 OUTDOOR ACTIVITIES

### **SUN JUNE 28**

10am MORDIALLOC CREEK  
Beach road car park (Bayside  
of Nepean Hwy)  
Melway Ref 92 E1

### **SUN JULY 26**

10am MELBOURNE ZOO  
Parkville  
(free entry to VAS) Elliott  
Avenue car park & entrance.  
Melway Ref 29 E12

### **THURS AUGUST 6-9**

5pm MALDON staying –  
Eaglehawk motel  
35 Reef Street, book direct  
with motel 54752750

### **SUN SEPT 27**

10am INCINERATOR  
GALLERY COMPLEX  
180 Holmes Road Moonee  
Ponds (near Maribyrnong  
river).  
Melway map 28 D7

### **SUN OCT 25**

10am HEALESVILLE  
Meet at Railway station.  
Melway map 278 A1

### **SUN NOV 29**

10am MEMORIAL CROSS  
MT MACEDON  
Café and shelters at  
summit car park.  
Melway map X909 G10

**ALL VAS MEMBERS AND FRIENDS WELCOME**



VALE

## Barbara Van der Wildekamp

1933 - 2015

Barbara Wildekamp has been in the Friday Group at the Victorian Artists' Society since before the 9 was added to precede the following seven numbers for Melbourne contact numbers in the 1970's! In those days it was not on a Friday and it was only half a day instead of a full day. Also back then the group was made up of familiar names such as Nada Hunter, Nancee Segnit, Janet Borschardt, Lucy Bond, Janet Baker, Joan Lane, Beryl Healy, Yona Misso and others.

Barbara was involved in two sides of artistic practice, as an artist and as a provider of art materials through her shop in Sunbury, often bringing in to Friday Group, materials to sell at discount prices. Pastels, papers, pens, paints from her shop, as well as plums from her magnificent garden.

Barbara died on Friday 8th May and will be sincerely missed by those who have painted with her every week for more than 30 years in the V.A.S studio. She was a much loved and highly valued painting companion to us all.

Barbara was a member of the V.A.S., M.S.W.P.S. and the Pastel Society of Victoria Australia.

**Gwen Krumins and Dinny Birrell**

Convenors of Friday Group.

# THE VAS AND THE MEDIA

Through our Council member and convenor for media/IT and Communications, Ron Smith, the VAS has featured in priceless media coverage in addition to a 7.30 Report on the Vics last year (link on Website), with an overall thrust to attract funds to restore the building. Much of this coverage was national as well as State-based.

#### This coverage included:

- ABC Radio
- ABC TV News item
- Channel 10 Weather broadcast
- The Age – ½ page article – Friday, 15 May 2015, p13
- Red Symons morning programme interview with Ron

**Colour In Your Life** is a television program, which airs on a Saturday nights on Channel 74 at 7.30pm featuring Australian artists and their individual approaches to art.

Episodes this year have featured VAS members **Jo Reitze, Clive Sinclair, Margaret Gurney** and **Amanda Hyatt**. Youtube videos can be viewed via the internet <https://www.youtube.com/watch?> and searching our member names.

## 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 .**



THE VICTORIAN ARTISTS SOCIETY  
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# VICTORIAN ARTISTS SOCIETY 2015 SPRING EXHIBITION

## THE DEPUTY LORD MAYORS AWARD

TUESDAY SEPTEMBER 22 AT 7.00pm

Sponsored by Gordon Moffatt

RSVP by Thursday September 17 to 9662 1484

Exhibition Dates: September 22-October 6, Weekdays 10-4pm Weekends 1-4pm

**16-17 SEPT SEND IN DAYS - 11.00AM-3.00PM**



# CALL FOR ENTRIES >

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# 2015

## THE YEAR AHEAD AND DATES TO REMEMBER

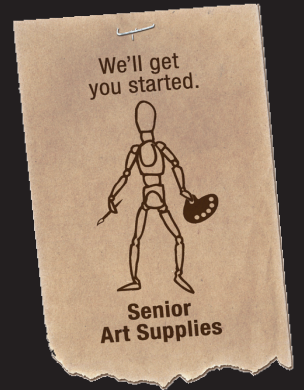
<p><b>JULY</b></p> <p>7 MARITIME EXHIBITION ENDS</p> <p>16-28 PLEIN AIR EXHIBITION 15 JULY SEND IN DAY - 11.00AM-3.00PM</p> <p>17-28 STUDENT/TEACHER EXHIBITION Members and their guests are invited to attend at the opening on 17 July 15 JULY SEND IN DAY - 11.00AM-3.00PM</p>	<p><b>SEPTEMBER</b></p> <p>22 VAS SPRING EXHIBITION OPENING Members and their guests are invited to attend at 7.00pm. 16-17 SEPT SEND IN DAYS - 11.00AM-3.00PM</p> <p>22-29 NORMA BULL AWARD EXHIBITION</p>	<p><b>NOVEMBER</b></p> <p>24 VAS ARTIST OF THE YEAR Members and their guests are invited to attend at 7.00pm November 24 18-19 NOV. SEND IN DAYS - 11.00AM-3.00PM BY INVITATION ONLY</p>
<p><b>AUGUST</b></p> <p>6 VAS COUNTRY EXHIBITION 1 AUGUST SEND IN DAY - 1.00PM-4.00PM 5 AUGUST SEND IN DAY - 11.00AM-3.00PM</p>	<p><b>OCTOBER</b></p> <p>6 SPRING EXHIBITION ENDS</p>	<p><b>DECEMBER</b></p> <p>3-15 LITTLE TREASURES EXHIBITION 2 DEC. SEND IN DAY - 11.00AM-3.00PM</p> <p>8 VAS AOTY EXHIBITION ENDS</p> <p>18 VAS OFFICE CLOSES</p>

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