

VICTORIAN ARTISTS SOCIETY
QUARTERLY JOURNAL
150th ANNIVERSARY



January – March

2020

VAS

150 YEARS



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The Honourable Linda Dessau AC
Governor of Victoria
and
Mr Anthony Howard AM QC

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Quarterly 2020

The VAS Quarterly will be pleased to consider publication of or photographic contributions on subjects of general interest. Contributions will be published on a strictly honorary basis and no payment will be made.

January – March 2020

Quarterly Editor and Designer

Mark Russell

Quarterly Photography

Cindy Rodriguez

The VAS Newsletter is printed through the Office of the Victorian Artists Society. Opinions expressed herein are not necessarily those of the VAS Council or the editors of this magazine.

The Victorian Artists Society acknowledges the Traditional Owners of the land on which they meet. We pay our respects to Elders, past and present, and the Aboriginal Elders of other communities.

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Cover Image: Watercolour on board by William Tibbits
Read more about the artist on page 7

**WELCOME
NEW MEMBERS**

Bill Lee
Nikhil Maddi
Anne Pang

Ronald Margieson
Lucy T
Genevieve Gadd-
Carolann
Fiona Chen
Kirsty Richards
Priscilla Corlett

John Meynell Withers
Ellena Barrett
Christina Nelson
Rowan Kuskopf
Holly Li Johnston
David Johnston
Linda Gallus



*Eileen Mackley AM VAS FVAS
VAS President*

PRESIDENT'S MESSAGE

The year of 2020 was to be our year of celebration with the restoration of the building completed and the opening of our 150th Anniversary Celebrations by our Patrons in Chief Her Excellency the Honourable Linda Dessau AC Governor of Victoria and Mr Anthony Howard AM QC. The opening took place on Tuesday the 10th March in our upstairs galleries. The celebration was attended by 150 members and invited guests, making it a most momentous occasion, enjoyed by all.

Unfortunately by the 16th March in response to the Federal Government and the Victorian State Government declaring a state of emergency due to COVID-19 the decision was made to close the building to protect the health and wellbeing of staff, members, artists, teachers, students and the public. All current activities regarding art classes, exhibitions, workshops, life drawing and paint out groups were to cease until further notice, with staff members working from home.

With great disappointment the Society is now finding the year that was of promising prospects and rewards now disrupted until the world can beat the virus.

150 YEAR CELEBRATION: 1870–2020

A retrospective of VAS Presidents over the past 50 years.

150 years ago the Victorian Artists Society was conceived. The Victorian Academy of Arts was established on the 10th of January 1870. It struggled through a lack of support which led to its merger with the Australian Artists Association to become the Victorian Artists Society.

For 150 years the VAS has played a pivotal role in the development and nurturing of Victorian and Australian Art by serving the interests of artists and the cultural life of Victoria throughout the years. It also holds a central place in Melbourne's art history with an impressive alumni of artists, including some of the nations most revered early impressionist artists.

It is of great credit that the artists and the councils of the Society both the past and present have supported the society with its development and stability, retaining the creative spirit and support to the artistic community today. The society is an incorporated not-for-profit organisation (ACNC) with the building Heritage Listed and classified by The National Trust.

Many eras have been remarkable and are still spoken of today. The bohemian era, the Meldrum era, the two world wars and the mighty depression of the early 30s. Despite the obvious challenges these periods presented, the Society stayed strong. The building was also occupied by the CAE (Council of Adult Education) and since 1895 the 'Melba Conservatorium of Music', which was frequented by Dame Nellie Melba to teach her group of young singers.

Since 1970, the year of the VAS Centenary Celebrations, the society has continued to provide the community with spacious galleries, available for hire, membership exhibitions and the life studio with classes tutored by well respected and professional art tutors.

The building, designed as a purpose built art gallery, encompassing the original small bluestone studio was completed in 1892.

Early maintenance and renovations were completed in 1965, with extra storage space, new toilet blocks and modern fluorescent gantry lighting. The impressive interior remained intact and since that time, little maintenance had been carried out.

Following a thorough building check five years ago it was evident the building was now in decay due to water penetration. The first task to waterproof the building and upgrade the galleries brought the building respectfully into the modern era and enhanced functionality.

Over the past 50 years VAS Presidents contribution has been well noted.

(Jock) William Frater 1964–1972, a dynamic and forceful character, who was an important portrait and landscape painter. With him came a wave of vigorous and radical ideas and a number of important exhibitions took place. The Centenary Archival Exhibition in 1970 and the launching of the VAS Centenary Book *The Gallery on Eastern Hill* were well noted and during his 8 years as President, renovations of the building were also carried out.

1972 Stanley Hammond MBE a well known and respected sculptor was nominated to the office as President. Full use of the building became available during this time when the 'Melba Conservatorium of Music' (who had tenanted rooms since 1895) vacated the building.

With the sponsorship of Mr Bunty Cato a new gallery space became available for the sole purpose of displaying the VAS permanent collection.

Office and storage space was also upgraded at this time with the Council working as a united team and a number of awards and prizes were introduced, with one being 'Artists of the Year Award'.

As a result membership increased to 1,000 with a lengthy waiting list.

Edward Heffernan OAM elected as President in 1977 followed the retirement of Stanley Hammond. Edward was a well-respected watercolourist and teacher. He maintained the high standard of the Society set by his predecessor.

1980 Dorothy Baker became the first woman president of VAS. She made a significant contribution to the society with social and teaching activities, after a term of three years she was succeeded by David Roper in 1983 who made a significant contribution to education, summer schools, member demonstrations and exhibition tours. The Society also took part in the Australian Bicentennial Celebration by staging the VAS Heritage Exhibition and the Bi-Centennial Festival of Art publication from past and present artists.

Connie Walker OAM was elected President in 1988. Connie introduced the VAS Distinguished Award Programme—VAS Fellow and Signatory Awards, and the naming of the McCubbin Gallery during her popular three year Presidency.

Bill Harding lead VAS as president in 1991 with significant academic, artistic and cultural skills. He promoted VAS, recognising the impressive alumni from among some of our most revered artists.

In 1995, Kath Ballard OAM, a distinguished watercolour artist, acted as President taking an artistic leadership, with attention to member exhibitions, sponsorship and fundraising.

In 1998 Paul McDonald Smith OAM FVAS was elected president, serving the Society for 5 years. During his time in office the restoration of the VAS Building Facade and replacement of the slate portion of the roof took place.

The relationship with the Royal Art Society of New South Wales was restored and reciprocal exhibitions took place in 2000 and 2003.

John Hunt followed as President in 2003 leading the society with promotion and progressive artistic leadership with the introduction of creative exhibitions, such as the Maritime Exhibition.

In 2007, business woman and artist Noel Waite AO, succeeded John as another progressive president, introducing the 'People Painting People' fundraising event and promoting VAS portrait painters. Noel was responsible for sponsorship, promotion, publicity and business leadership.

In 2010 Gregory R Smith followed Noel Waite AO as President with his leadership aimed at Membership activities and events. Greg was an inspiring facilitator for the VAS monthly paintouts- and was a strong encourager for improving

membership numbers. He took charge of relocating the manager's office and introduced small member exhibitions into this newly set up space – now known as the Eileen Mackley Members Room.

During his three year term Greg also carried out the responsibility of restoring the constitution of the society with the VAS Board being returned to VAS Council. Treasurer Ian Wilson also played a major role in balancing the finances of the Society.

2013 (President Eileen Mackley AM VAS FVAS).

I had the privilege of leading the society with an exceptional team, fundraising, attracting significant donations and support enabling a strong VAS financial position to continue post restoration. A complete and thorough restoration and update of VAS building over a five year period has reinvigorated the society along with exhibitions, sponsorship and promotion. During this term the studio classes have increased along with membership.



We have great confidence in the future of the Society with increasing membership of city dwellers and younger members responding to our teaching programme which has been expanded to meet increased demand. The society has become an active vibrant meeting place to meet and discuss art, explore the galleries and enjoy the constant ever changing gallery exhibitions, displaying work for sale.

Gallery bookings for hire have also been constant with all galleries booked for 2020.

Our society has survived many extraordinary challenges in the past. Once again our community faces the great challenge of beating the Coronavirus (COVID-19) pandemic.

The creative spirit will always prevail whatever the challenge. We will stay strong.

Our society will support our artists and their creative talents.

Eileen Mackley AM VAS FVAS
President
Victorian Artists Society

ABOUT THE COVER

WILLIAM TIBBITS

1837 – 1906

William Taylor Smith Tibbits was born in 1837 at Flecknoe in Warwickshire, England. Son of Smith and Elizabeth Tibbits, he arrived in Victoria around 1865. His early business cards read, 'Mr. W. Tibbits, Landscape Painter, Lithographer and Engraver. Specialty watercolour sketches ... Late of London.' His father was engaged in mineral exploration in Victoria and a number of William's works from this time depict mining activity in the Ballarat area. In March 1871 he married Rose Fulton, sister of lithographer Samuel Fulton and while living in Ballarat he painted many local scenes around Smythesdale, Scarsdale, Creswick and Clunes. He was considered very observant and his works were known for their rich detail and careful recording. This dedication to accuracy gained him numerous commissions and among his patrons were members of the Armytage and Twycross families and James Fairfax. He also painted panoramic landscapes for Real Estate Agents and also produced lithographs. On moving to Melbourne he lived in Coburg and then for many years in Albert Street, Prahran. He spent a year in South Australia in 1894 and in 1898 moved to Sydney, where he died eight years later on 15 December 1906.

William Tibbits is best remembered for his richly detailed watercolours, especially of buildings and mansions, painted in a very distinctive style, as in this work, where he distorts the perspective, allowing him to depict both the front and side elevations of the building.

Andrew Mackenzie



VAS 2020 CELEBRATIONS

When I became a member of VAS a few short years ago, I knew very little about this wonderful little treasure in East Melbourne. I took classes and volunteered to help in the office and very soon realised that this was the best way to get to know the members, teachers and fellow students.

Now just a few years later, I am immersed in compiling and editing a commemorative book to celebrate our 150 years. It is almost complete now and will be ready for publication in May, but the idea of it was hatched more than two years ago at a Council meeting.

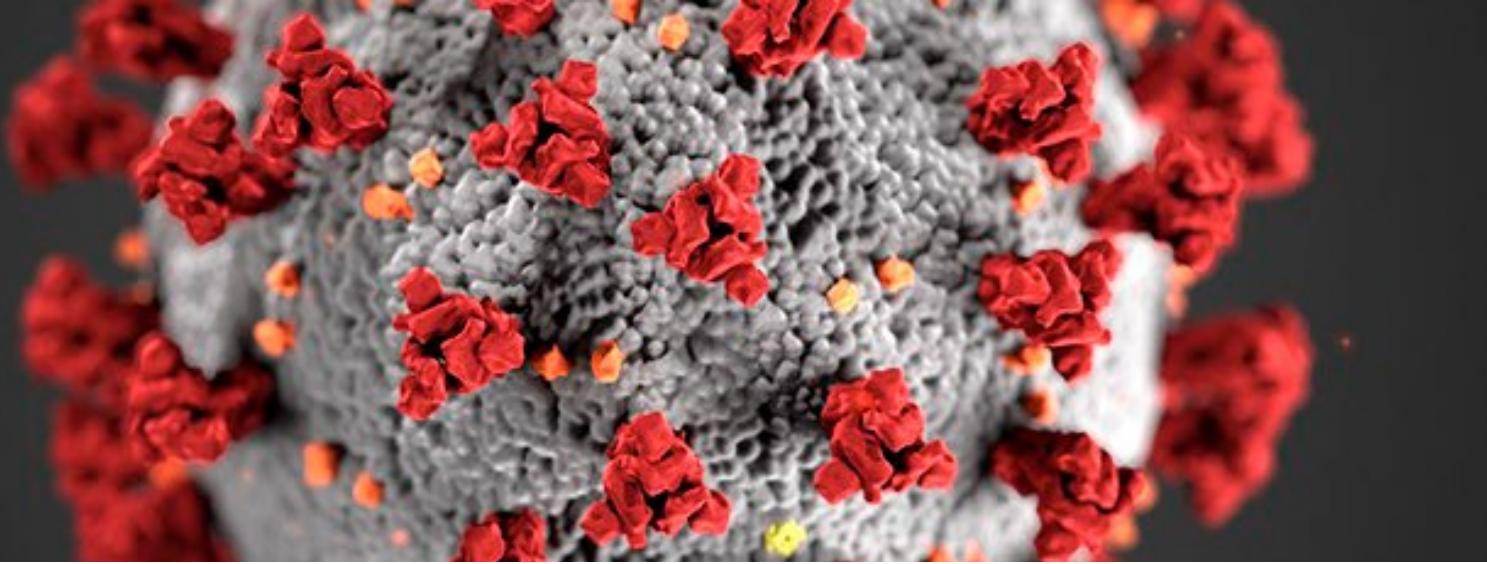
We wanted to produce a joyful celebration of the Society, especially the last fifty years—after all it was in 1970 that the last publication ‘The Gallery on Eastern Hill’ was published. After the initial discussion, over the following year I collected the stories of many of the Society’s long-standing active members and delved into the archives to discover treasures that could be included in the book. Anne Scott-Pendlebury and I have spent many hours pouring over old photographs and documents in our search for interesting items to re-publish. Historian Andrew Mackenzie and researcher Graeme Williams have also contributed wonderful snippets of information that add to the story. Much of the Society’s historical record has been archived by the State Library of Victoria. The result of our collective endeavours is by no means a definitive history—I will leave that to others—but it is a lovely snapshot of the community and culture that is The Victorian Artists Society in 2020.

An artists’ society is not about words though, so besides illustrating the members’ stories, we have devoted half of the book to a catalogue of the work of our Artists of the Year, awarded annually since 1973. What a wonderful collection of paintings have arrived on my desk as digital images as a result of my callout to those AOTYs. Not only will this be a fine record of that prestigious award, but these same paintings will form a major part of our retrospective exhibition, to be held in 2021.

Watch this space for details on how you will be able to pre-order your copies of this wonderful record.

Rosemary Noble
VAS Councillor





CORONAVIRUS: COVID-19

Dear students and members,

In response to the Victorian State Government declaring a state of emergency due to the Coronavirus (COVID-19) pandemic and advising against non-essential travel, the Victorian Artists Society has decided to close its building at 430 Albert St, East Melbourne. We will continue to closely monitor the impact of Coronavirus and act on information provided by the Victorian Health and Human Services Department. Our priority continues to be the health and safety of staff, students, members and volunteers.

Under unforeseen circumstances through the Covid-19 pandemic, the Society will be cancelling member activities such as paint outs, life drawing, studio classes and all exhibitions for the next three months until we receive further notice from the Australian and State Government.

At this point in time, Term 3 classes will go ahead as planned, running from 13 July to 20 September. We will closely monitor the changing situation with Coronavirus and keep our students and members up to date with any changes.

As you can imagine this has meant a major rearrangement of all previously booked exhibitions and events. In the meantime, we are going ahead with the planned book celebrating our 150 years, although its publication will be delayed.

- The VAS Maritime Exhibition will be cancelled
- The VAS Autumn Select Exhibition will be cancelled
- The VAS 150 Anniversary Retrospective Exhibition has been postponed

Keep motivated in your artistic practice by sharing artwork on the VAS Facebook & Instagram pages using the hashtag #victorianartistsociety. Share your work with friends and fellow artists to brighten up their day. Try and do a sketch every day and be inspired by the view from your window, your interior rooms, studio and garden, family and the life around you.

Members Communication during this period will remain the same, via phone and email. Members are advised to check their emails regularly so as to stay up to date with our changing plans during this uncertain time.

Thank you for your ongoing support and understanding,

We wish you and your family good health.

Kind regards,

The staff and council at the Victorian Artists Society.



**Message from HE the Governor
of Victoria, the Hon. Linda Dessau AC
and Mr Anthony Howard AM, QC**

It has certainly been a difficult start to the year, with parts of our State so heavily affected by bushfires and now the unprecedented challenge of COVID-19.

First and foremost, we care about the health and well-being of all Victorians and hope that those associated with our Patronages are safe and well cared for. We all need to stay across the advice of our health authorities, which are constantly updated and can be found at www.dhhs.vic.gov.au and www.health.gov.au.

We have seen the anxiety in the community caused by COVID-19, and its effects. Of course, anxiety like this is understandable at a time of such uncertainty. But it is important, now more than ever, to remain calm and to work together.

It is a time too for gratitude to all those who are working so hard to look after our medical and emergency needs, to care for the vulnerable, to keep essential services running and to respond to this unfolding situation.

We are conscious that many of our Patronages are amongst those groups. We express to them the gratitude felt by all Victorians. We would be pleased if you would convey that to your members for us.

We are conscious too that a number of our Patronages will be celebrating particular anniversaries or achievements during this period, when large groups of people will be unable to gather together. Others will have members who are likely to feel acutely the cancellation of their normal events and activities. That, and the social distancing practices now in place, will often bring a sense of isolation. Each person, each organisation, will experience these upheavals in different ways. Our thoughts are with them all.

Although for now Government House will not be able to welcome guests in the usual way, we remain as eager as ever to communicate with Victorians across the community. How lucky we are to live in an age when we have technology to assist us.

With that in mind, we encourage you to keep in touch and to write to the office if there is any way we can connect with your organisation, now or in the future, remembering that many engagements can be conducted through online technology. Requests can be made to requests@govhouse.vic.gov.au.

Please take care of each other. This is a time when we all need to check on family, neighbours, the elderly, workmates who are working off-site - anyone who might be alone or doing it tough.

The Hon. Linda Dessau AC

Anthony Howard AM, QC

VAS 150TH ANNIVERSARY CELEBRATIONS

Article by Mark Russell and Cindy Rodriguez. Photography by Cindy Rodriguez

Her Excellency, the Honourable Linda Dessau AC, Governor of Victoria and Mr Anthony Howard AM QC, officially launched the Victorian Artists Society's 150th Anniversary Celebrations on the night of Tuesday 10 March 2020.

More than 150 guests—Signatories and Fellows of the Victorian Artists Society, sponsors, donors and council members—were welcomed with champagne to the opening of the Anniversary Celebrations. This is an exciting time for the Victorian Artists Society. 150 years ago some of Australia's earliest and most notable artists, including Louis Buvelot, JA Panton, Thomas Clark and Hubert de Castella, came together to form an institution, the *Victorian Academy of Arts*, to promote and champion excellence in painting and the education of these skills. The Victorian Artists Society as we know it today came about from the union of two societies, the *Victorian Academy of Arts* and the *Australian Artists' Association*. While their original bluestone studio was mocked for its morgue like façade, the current four gallery building, completed in 1894, is one of the finest examples of American Romanesque architecture in Australia. Over the years it has undergone many restorative works, the most recent of which was completed in August of 2019 and saw the refurbishment of all galleries, studio and offices, bringing the building up to modern standards and new levels of function and beauty.

At 6:20 on the night of the 10th, Her Excellency, the Honourable Linda Dessau AC, Governor of Victoria and Mr Anthony Howard AM QC, were welcomed by VAS President Eileen Mackley AM and the VAS Council, on the historic steps of the Victorian Artists Society. Amidst a jovial atmosphere of greeting old friends and name tag allocations and the very pertinent decision was made that no food or handshaking would take place as the outbreak of the Coronavirus was on the forefront of everyone's minds. However that did not stop the members from elbow jabbing each other as new found ways to express heart felt hellos.



1st row left: Eileen Mackley AM, President of the Victorian Artists Society; Her Excellency, the Honourable Linda Dessau AC, Governor of Victoria, and Mr Anthony Howard AM QC; Ron Smith, VAS Council.

2nd row left: Hylton Mackley AM, VAS Council; Maxine Wain, VAS Council; Meg Davoren-Honey OAM, VAS Council.

3rd row left: Rachel Robertson, VAS Council; John Hurle, VAS Council; Rosemary Noble, VAS Council; Radmila Hardi, VAS Council; Sue Ireland, VAS Council.

4th row left: Fred Toumayan, VAS Council; Bruce Baldey, VAS Council.

Corralled by our unflappable office Manager Chris Reade, the councillors proudly organised themselves upon the historic steps of the VAS to have their picture taken with the Hon. Governor and Mr Anthony Howard. Next on the agenda was a tour of the building, including the original historic art studio and the newly restored galleries. Past treasurer, two-time Artist of the Year Winner and long-time VAS teacher, Julian Bruere welcomed the Governor to his classroom. The Governor was delightfully impressed with the student's watercolour works. The Governor spoke warmly of the prestigious collection of art held at Government House and extended an invitation to all the students at VAS to visit the collection in the coming months.

The Governor, Mr Howard and Eileen Mackley made their way to the galleries in the new lift where the President Eileen Mackley proceeded to provide a tour of the Contemporary art works hanging in Frater Gallery. The new elevator, known as the Gordon Moffatt Family elevator, was named in honour of Mr Gordon Moffatt AM, a former Treasurer, loyal supporter and generous donor to the Society. The elevator had been a long term goal of the Society and was installed last year together with the restoration of the VAS galleries and foyer.

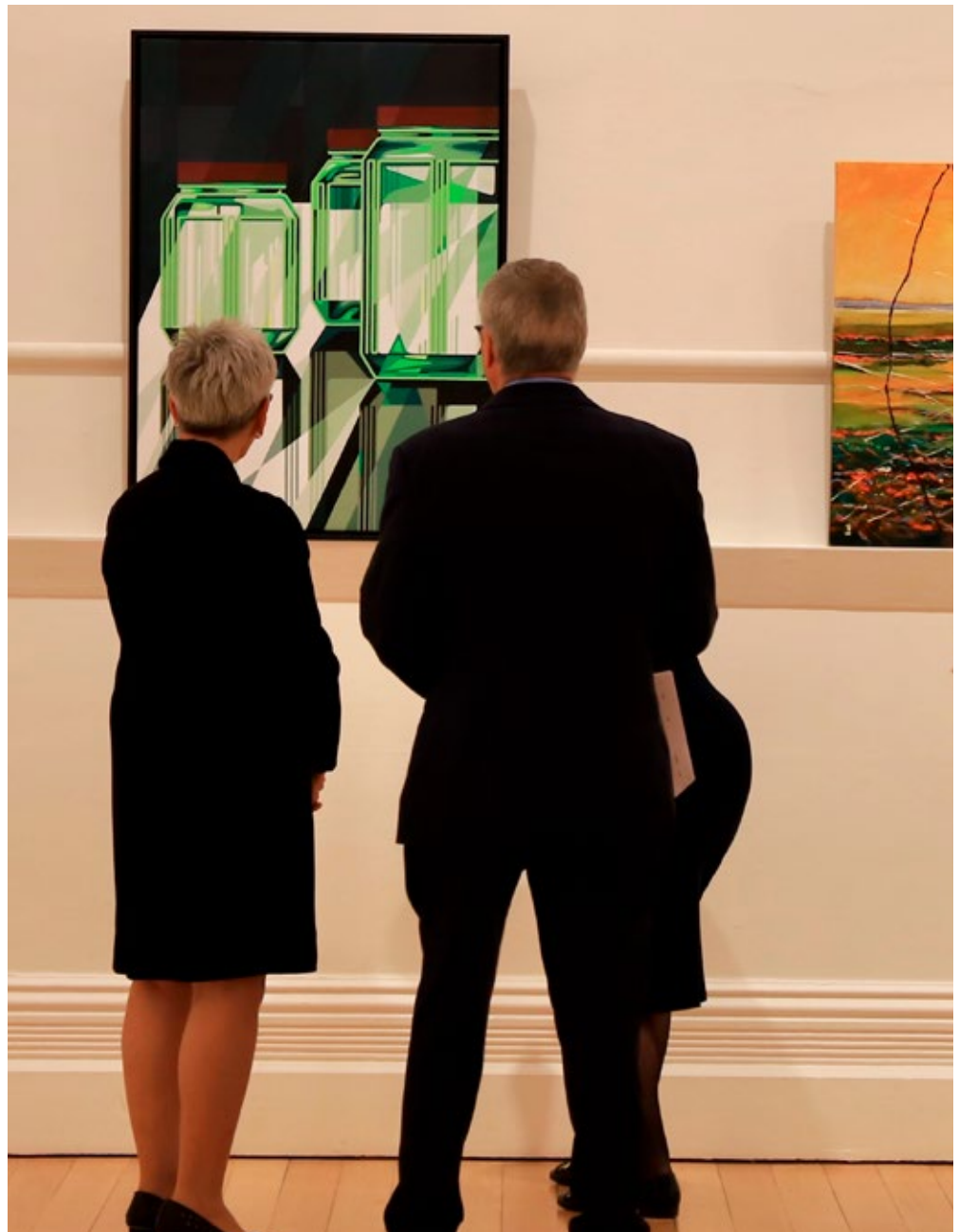
The Governor Linda Desseau and Mr Anthony Howard were very impressed by the quality of paintings on display taking a particular shine to 'Uranium Glass' by Heather Towns.

They were also pleasantly amused by 'Coronavirus', painted by Fayez Assaf, and commented that the subject matter was truly a contemporary issue.

In the mean-time an audience of 150 plus artists, members, and friends of VAS waited patiently in the Hammond Gallery for the Her Excellency to arrive.



The Governor in the studio with Julian Bruere



The Governor and Mr Howard admiring 'Uranium Glass', by Heather Towns



Checking the catalogue



Fred Toumayan minding the crowd

Taking to the stage the honorable Governor was introduced by Andrew Mackenzie. The Governor presented a wonderful speech, congratulating VAS on the success of the restoration project and putting into perspective the historical significance of the building. The Governor drew parallels between the Governor's house citing that Domain Hill was an empty block of land when the first bricks were laid for the construction of the VAS building in 1898.

The Governor then went on to present the Victorian Artists Society Fellowship and Signatory Awards as part of the official opening. The Fellowship Awards recognise significant contributions to VAS by individual members, while Signatory Awards are presented to artists who exhibit in VAS Seasonal Exhibitions twelve times or more during a period of five years.

Fellowship Awards

Fellowship Awards were presented to Mr Ray Wilson, Mr John Hurlle, Mr Robert Senior and Mr Ron Smith by the Governor of Victoria and Eileen Mackley AM.

Ray Wilson received his Fellowship Award in recognition of his distinguished service to the Society during his time as VAS Treasurer, VAS Manager, Project Manager of the building project and other major contributions to the VAS art school and exhibitions.

John Hurlle's Fellowship Award recognises his years of service as VAS Council member and convenor of the VAS permanent collection, as well as coordinator of the weekend paint out days.

Robert Senior received a Fellowship Award for his years of membership and contribution to the Society through exhibitions, sponsorship and promotion.

Ron Smith received an Honorary Fellowship Award in recognition of his years of contribution to VAS through his work promoting the Society, through print news media, TV, radio, video productions and email newsletters.



Signatory Awards

They were awarded to:

- Mr Ivan Horacek
- Ms Moira Laidlaw
- Ms Vicki McInnes
- Mr Tim Murphy
- Mr Kristan Oud
- Mr Robert Pelchen
- Mr Peter Sharp
- Ms Pilar de la Torre
- Mr Hans van Weerd

These are artists who have contributed to the art and exhibitions of the Victorian Artists Society through regular participation in Select Exhibitions over many years of membership.

Top to bottom: Ray Wilson receiving his Fellowship Award from the Governor and Eileen Mackley; John Hurlle; Robert Senior; Ron Smith



Alas, it was time for the Governor and Mr Anthony to bid the society farewell as they were applauded and whisked away to their next engagement.

Once the governor left the flood gates opened. There was a beeline to the drinks table and the galleries bristled with praise for the Governor's speech. Old friends re-aquainted over the clink of champagne glasses.

As the evening continued, so did the wine generously provided to VAS by St Huberts, of Treasure Wine Estate.



The merits of art works were debated, discussed and deconstructed.



OFFICE OF THE GOVERNOR
VICTORIA

Speech by Her Excellency, the Honourable Linda Dessau AC, Governor of Victoria, for the opening of the Victorian Artists Society 150th Anniversary Celebrations

First, I acknowledge the Traditional Owners of the land upon which we are gathering and pay my respects to their Elders past and present and to any Elders here with us this evening.

When we hosted you at Government House just over a year ago now, I recall saying that the Victorian Artists Society has been one of the great contributors to Victoria's creativity.

I also noted then that this year would see you celebrating your 150th anniversary year.

And happily, here we are, to celebrate with you.

First, what a pleasure to be here—in your 'home' this time. Congratulations on the restorative work that you have achieved.

It is obvious that you have managed to keep the original building intact, respecting and safeguarding its heritage, while enhancing its contemporary functionality. Living in a magnificent heritage building, we have a heightened appreciation of just how challenging it is to preserve an old building, staying true to its origins while, at the same time, ensuring it still meets the demands of the day!

Standing here, we have the additional pleasure of knowing that it was my predecessor, Victoria's 8th Governor, the Right Honourable the Earl of Hopetoun GCMG, who originally opened this building.

What a special link that history gives us. And how fitting that your refurbished historic building will bring in a new era for the Victorian Artists Society as it celebrates this, its 150th anniversary year.

It is an extraordinary feat for any organisation to survive across such a long time. One and a half centuries, encompassing buoyant economic times and depression, wartime and peace, governments of different colours and a variety of historical events, artists, fashions and interests. So many different office-holders and personalities.

For us, that time-frame is put in perspective when we consider that, when the VAS started, the land on the Domain Hill was still vacant. It was still two years before our Government House was even started—six years before Governor Bowen, CGMG—our State's 5th Governor—and his family could take up residence there.

Importantly, despite the passage of time, the VAS has not just survived. It has been vibrant, and remained dedicated to the one cause: to nurture and nourish our State's creative talent.

As those in this room well know, from early in its existence, the VAS was home to many of Victoria's most eminent artists—Tom Roberts, Arthur Streeton, Frederick McCubbin and Walter Withers—to name just a few.

Indeed, almost every notable Australian painter from the late 19th to early 20th centuries was associated with the VAS. Fortunately for the people of Victoria, and thanks to the National Gallery of Victoria, many of their works grace the walls at Government House.

Today, the VAS continues to foster our artists. I understand you have another Exhibition opening a little later this evening.

So, with a history that has left a foot-print in three different centuries—as it were—the VAS has played and continues to play an important role in providing an opportunity for artists to develop and exhibit their work.

You also offer a rich menu of activities, including art classes, workshops, plein air painting, life and portrait groups and gallery hire.

It is a pleasure that this evening we recognise some of your members who have exhibited often, and others for their outstanding achievement, with the Signatory Awards and Fellowship Awards respectively.

Congratulations to each one of them.

And thank you to all those involved with the Victorian Artists Society.

We acknowledge your President, Eileen Mackley AM for her leadership and vision, council members and former Presidents and council members.

We thank the many Members, Friends, Trusts and Foundations for their generous support. Without your contributions, the Society could not have achieved all that it has over 150 years.

Thank you too to all those who have worked and volunteered for the Society to ensure that it has continued to flourish across so many years.

Of course, thank you to the artists. For the emotional response and the discussion that you provoke in us—through the beauty, the concepts and the ideas that you set before us.

Which leaves me only to say, on behalf of us both, as your joint Patrons in Chief 'Congratulations and Happy 150th Birthday'.

Her Excellency, the Honourable Linda Dessau AC, Governor of Victoria



2020 VAS GEORGE HICKS FOUNDATION CONTEMPORARY EXHIBITION

Photography by Cindy Rodriguez

Following the official launch of the 150 Anniversary Celebrations, the Victorian Artists Society was proud to hold the opening and awards presentations for the annual Contemporary Exhibition, sponsored by the George Hicks Foundation. The award is given in honour of the late George Hicks, who was awarded Life Membership of the Victorian Artists Society in 1979. Mr Hicks was a major sponsor to the Victorian Artists Society's Spring and Winter Exhibitions from 1968 to 1987.

The VAS George Hicks Foundation Contemporary Exhibition encourages emerging and established artists to engage with modern artistic perspectives, challenging themselves creatively in contemporary art, referring to styles developed from the second half of the 20th Century up until today. It often deals with current social and cultural issues and exploits new media and subverts or reinvents tradition.

The Judge for this year's Contemporary Exhibition was artist Robin L Stewart.



Above: 'Evening Falls on The High Street', oil on linen
by Robin Stewart

Top: 'Labyrinth', Oil on Linen by Susan Sutton

With champagne glasses in hand the members returned to the galleries for the long awaited announcement of the Contemporary Art Prize award.

Eileen took to the microphone, making sure everyone was seated before introducing Robin L Stewart who was the judge of this year's prize.

Robin has had an illustrious career in the arts, advertising and television industry. And he whole heartedly relished the opportunity to judge the Contemporary award, joking that he was willing to lose some friends in the process.



Robin L Stewart, Judge for the VAS George Hicks Foundation Contemporary Exhibition 2020

Since the 1960's Robin has worked as a commercial artist, illustrator and designer in studios and advertising agencies in Australia, Canada, USA and England. He studied Art at the Caulfield College of Technology (Now Monash). He worked in commercial studios for 6 years before travelling abroad and working in the UK, Europe, and Canada for another three. When he returned to Australia in 1969, Robin began a 12-year career as a senior art director, working for international advertising agencies including Ogilvy & Mather, Massius Wynne-Williams and Clemenger Advertising. During these years he painted part time.

He founded Luscombe & Partners advertising in 1980. As Creative Director, then Managing Director he built the agency into a national brand, with offices in Melbourne and Sydney. Leaving the agency in 1991, he pursued freelance writing and illustration in publishing, theatre and Television.

From 1993–2008 Robin served on the board of the Victorian Tapestry Workshop, and from 1985-1990 on the board of the Life Be In It campaign. He has worked as a business and strategy writer, and created scripts for film and TV. Robin has also published two works of fiction, including *Goat on a Hill* (1999) and *Mcity* (2007). *Mcity* was awarded a commendation by the Fellowship of Australian writers in 2008.

Robin began painting full time in 2009 and works from his studio in Richmond, Melbourne Australia.

Robin has exhibited at St. Francis' (2011) as well as 2 solo exhibitions, at Eastgate and Holst galleries (2013 and 2015) Both sold out. He was represented by them for 5 years. He exhibited at The Royal Academy Summer Show R. A. (UK) in 2015. and has been short-listed three times. He was also a finalist in the 2016 Doug Moran National Portrait Prize. In 2019 he won an Excellence Award at the Art Olympia International Competition, Tokyo, Japan and currently exhibits paintings with the Australian Galleries in Melbourne.

Highly Commended Awards were presented to Paul Laspagis, Ray Hewitt, Ian Wilson, Linda Weil, Hsin Lin, and Heather Towns. The following is snapshot of Robin's notes for the highly commended and the art work receiving the award:

Paul Laspagis, 'The Forest'

In his painting, 'The Forest' Paul Laspagis demonstrates good tonal control, with a limited colour palette and a contemporary style abstraction. This is a Cézanne-esque work with a strong idea.



Ray Hewitt, 'Moralana'

With its superb execution and control of colour and tone, this painting is seemingly real until viewed up close. The painting is of remarkable quality and makes this a strong contender for the Contemporary exhibition.



Ian Wilson, 'Westgate Viewed From Kline Street'

Another work with a limited colour palette and strong ideas. Here is witty reference to the works of Franz Kline, showing lots of courage in the construction of the piece, in the limited colours and bold strokes.



Top to bottom: 'The Forest', Oil on canvas by Paul Laspagis; 'Moralana', acrylic by Ray Hewitt; 'Westgate, viewed from Kline Street', acrylic by Ian Wilson.



Linda Weil, 'Flight of the Wingnuts'

This is a highly controlled execution of a strong and creative concept. Linda presents a great mastery of the medium.



Hsin Lin, 'A Life Time Journey'

'A Life-Time Journey' is a beautifully surreal piece. Excellent rendering and use of colour combine in this beautiful construction of surreal flowers.

Top to bottom: 'Flight of the Wingnuts', pencil by Linda Weil; 'A Life Time Journey', acrylic by Hsin Lin.

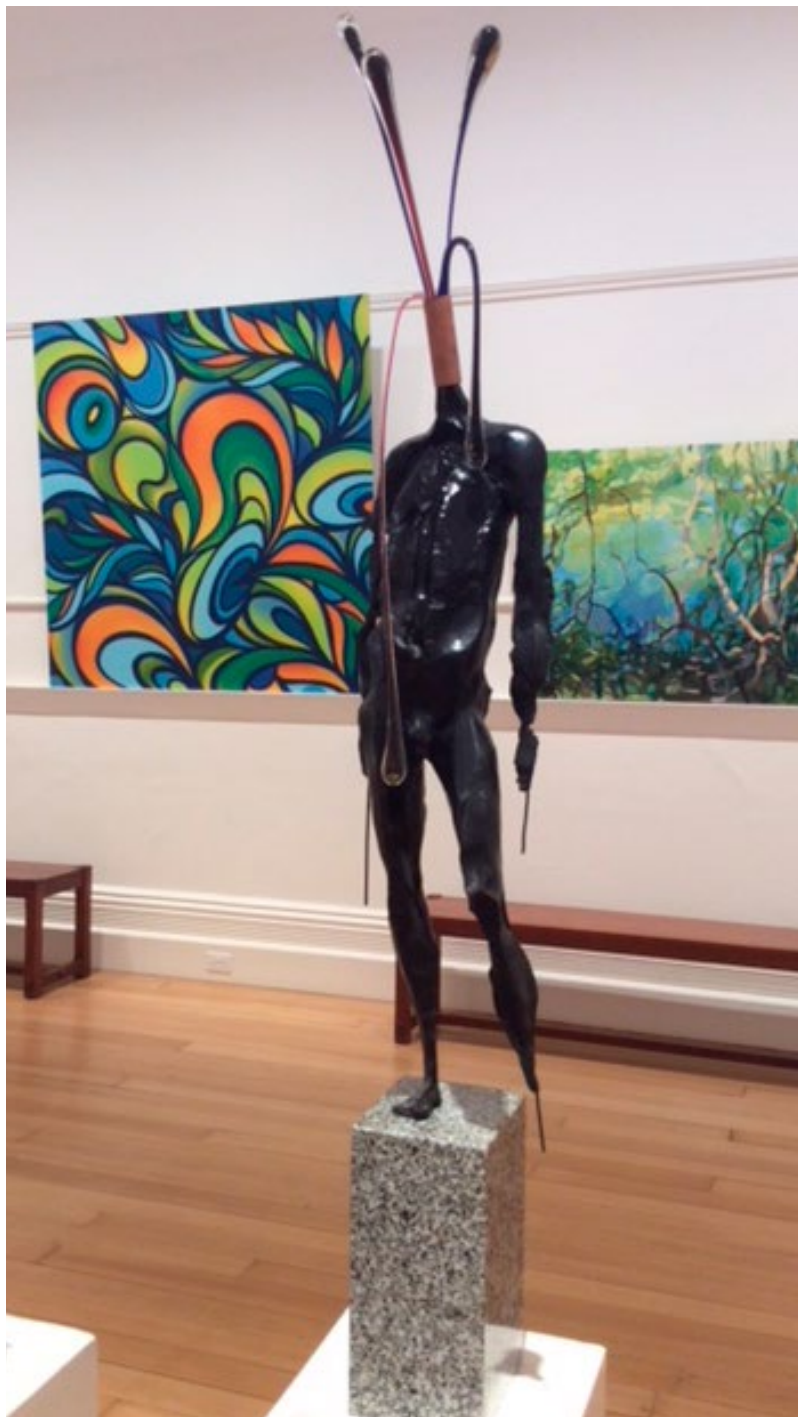


Heather Towns, 'Uranium Glass'

This is a powerful work, with its refined colour palette and control, its remarkable construction and clean composition giving it a high impact on the viewer. The finish is superb and the crystalline geometries captivating.

The 2020 VAS Contemporary Exhibition Sculpture Award

The 2020 Victorian Artists Society Contemporary Exhibition Sculpture Award was presented to Zoja Trofimiuk for the sculpture titled 'Vanity'. Maxine Wain received the Highly Commended Award for the sculpture titled 'Crackling' in the Contemporary Exhibition.



Left, top to bottom: 'Uranium Glass', acrylic by Heather Towns; 'Crackling', limestone by Maxine Wain. Below: 'Vanity', bronze and glass by Zoja Trofimiuk (Photo by Chris Reade).



The winner of the VAS George Hicks Foundation Contemporary Exhibition 2020 was artist Susan Sutton for her painting titled 'Labyrinth' (above).

Susan Sutton, winner, 'Labyrinth'

This is a work of Abstract Realism demonstrating superb tonal control and construction. The use of colour is excellent with a brilliant finish. It is a very Contemporary work, a standout exemplar of what this exhibition is about. This painting keeps sending you back for another look and is well deserving of the George Hicks Foundation Award.

Susan Sutton had this to say:

'I was doubly delighted to be selected as the 2020 Winner of the George Hicks Foundation Contemporary Art Award after having been Highly Commended the previous year.

I have been a Country Member for more than two decades and because of distance have been unable to constantly participate in exhibitions.

However, the Contemporary Art Award Exhibition has particularly interested me. It has challenged my thinking, my creativity and the approach to my regular way of doing things and I have enjoyed taking extra time to being involved in this significant annual VAS event.

Having lived all my life in regional Victoria, mostly between Geelong and Lorne, my painted subjects have been inspired by what I know and understand about the Surf Coast and the Otway Ranges.

In recent years I have been exploring new ways to present much loved, often

visited subjects.

"Labyrinth" goes beyond any of my former representations of flora.

Starting with sketching tangled vines noticed in undergrowth on a Torquay beach a few years back, I set about layering colours and glazes then building up endless details, week by week, month by month, taking the subject beyond reality, until in mid-February I was satisfied.

Of course it is the type of painting that might never be "finished", another twisted vine, another curling tendril, totally absorbing and time consuming in a most entrancing way!

Thank you to the judge Robin Stewart who, through his thoughts and comments, has affirmed the direction of my evolving art practice.

And a thank you also to the Victorian Artists Society on behalf of Country Members for the opportunities to exhibit in the marvellously revived galleries in East Melbourne.'

Susan Sutton VAS



Left: Barbara McManus.

Below: Back Row: Maxine Wain, Paul Laspagis, Linda Weil, Ray Hewitt, Heather Towns and Ian Wilson. Front Row: Hsin Lin, Eileen Mackley, Zoja Trofimiuk, Susan Sutton, Robin Stewart.

Bottom: Ray Hewitt with Joseph Luczynski



MY DAY JUST GOT BETTER.

I came down to the city for appointments at St Vincent's, and as I had a large gap between appointments I thought I would go to visit the Vic's.

I was aware that there had been renovations going on for sometime, but was not aware that they were finished. I opened the front door and it was such a surprise to see what had been done to the lower floor, it looked so new. My memories when I left were very different.

I stepped into the Secretary's office and it was now a gallery. The floor the table and chairs and the mat all fitted in beautifully. The Cato Gallery was fresh and new.

In the foyer I noticed the Permanent Collection was on exhibition. When browsing through the paintings, I discovered that there was Patricia Moran's Portrait that she had painted of me years ago. I was so pleased that it was hanging and shown in the collection.

My memories of Pat and her art works of Flowers and Portraits were with me. It was only very recent that I learnt of her passing. This was very special for me, many memories of a wonderful artist and memorable lady.

I met the staff who were all very helpful, and the President Eileen Mackley.

We then went upstairs in the new lift.

The new store room was so different, nothing could get lost in there or scratched, so much room. The galleries looked so fresh.

I caught up with Marg Cowling and her daughter who is also now an artist, and both were exhibiting. The Hammond Gallery was so different, so much bigger with the store rooms taken out. I was able to look over the balcony – what an amazing view from there.

We went down stairs to the kitchen and everything you wanted was there, much of which had been needed for a long time. This would make it easier for all to work.

Thank you to Eileen Mackley for showing us around.

What a fantastic day it was for me, I enjoyed being at the Vic's and seeing the Vic's at its best.

Thanks to all,

Bev Snelling
Former Secretary
Victorian Artists Society



Beverley Snelling with her portrait, 'Our Bev', oil on canvas by Patricia Moran.

A BRIEF HISTORY OF THE VAS LOGO

For our 150th Anniversary in 2020, the Victorian Artists Society is proud to present our newly designed logo. The bold colours and simple design represent a move into the modern era, reflected in the clean architecture and contemporary facilities of the newly restored galleries, offices and facilities at 430 Albert Street.

Over the years, a number of different logos have represented the Victorian Artists Society. One of the earliest, the VAS Crest, is still used today and was designed by Dieter H Prussner. The motto, 'Chi Va Piano Va Sano', is an Italian proverb meaning 'He who goes slowly goes far'. Other designs for logos and banners have appeared on VAS material over the years, some of which are shown here. Throughout its history, VAS has undergone numerous changes—the acceptance of amateur artists, the smoke nights of a 'gentleman-club' era, the music conservatorium of Dame Nellie Melba, the series of restorations and refurbishments.

The logo featuring the building and red brush stroke was designed by former VAS Manager Ted Dansey. Ted was manager in the early 2000s and in 2007 became the VAS Artist of the Year. In 2011 he was made a Fellow of the Society. Ted designed the logo between 2004–5, later adding the wording 'In the interests of art', a quote taken from the red book, the VAS Memorandum and Articles of Association. In the words of Ted Dansey:

A lot of thought went into the design, the use of the building, typeface, slash etcetera. It was about bringing us into the 'now' while remembering our traditions. The Society had just gone through a torrid time with the walkout of the 'contemporary' artists and a falling membership since 1998–9 and as a manager I was attempting to rebrand.

The brush stroke design atop the original architectural rendering of the building was used at VAS for many years up until 2014 when the 'red house' was designed by Clemengers Advertising Group. The façade of the VAS building, designed in 1893 by Richard Speight Jr is an iconic example of American Romanesque Architecture and central to the identity of VAS.



The
VICTORIAN ARTISTS SOCIETY

Est 1870



THE VICTORIAN ARTISTS SOCIETY

EST 1870



THE VICTORIAN ARTISTS SOCIETY
EST 1870

An unused design first produced around the time of the 'Red House'



THE VAS GHOST

Dear Julian,

I am writing to you as promised about the unexplained incident that occurred during the evening, Saturday 6th September (2008).

My son (Mark) was up the ladder in the Cato Gallery, hanging this particularly large & heavy painting on a chain. As the hook was small, you couldn't slide the painting until straight. It had to be physically lifted off the hook for each adjustment. Mark on stepping down a couple of steps to view for straightness, unfortunately strained his ligament in his right knee. Due to his pain, the painting never got put to rights & hung askew. As you know, myself, my fellow artist, Stephen & yourself were the last to leave the building early Saturday evening. You locked the doors after us.

Stephen & I arrived early Sunday morning, waiting a few minutes for you to arrive & open up. As I have difficulty climbing steps, Stephen (the I don't believe in ghosts type) was the first to enter the Cato Gallery.

He came rushing out to me with a strange look on his face saying—'quick you have to see this.' Showing me the crooked painting. Now *completely straight*!! You couldn't have done a better job with a plumb. How did this happen? No one was in the building after we left yester eve. And as I have mentioned, we arrived before anyone else. Who straightened my painting?

No ladder, no one in sight!

Saturday & Sunday I sat in Cato with my Back to the front windows. During those two days I felt as if someone was behind me the whole time. To the extent of turning around & saying 'hello'. Only to find everytime, no one there—at least not in a solid form. After this happening several people asked me if I had seen 'the ghost'? No I hadn't. But I certainly felt their presence & witnessed what they are capable of doing.

When I told you, Julian, about this experience, you got very excited. Stephen was amazed. I must say over time I have been privy to many such experiences. I have no doubt that spirits, or whatever, *do* exist. You know the old adage. 'Where there is smoke, there is fire.'

In closing Julian, I hope this is of enough interest to place in your news letter.

Please feel free to ring if any questions arise.

I am only too happy to oblige.

**Kindest Regards,
Jacqueline Le Souef**

Many years ago—late 80s or early 90s—Donald Cameron had a solo exhibition in the Frater Gallery, he was alone in the building and just before he packed up for the night, he heard footsteps in the Hammond Gallery. He walked down to see whether someone had slipped along the Centre Gallery (before it was named McCubbin) without hum noticing, but there was no-one there!

The Sun/Herald featured a picture of hum sitting on the stairs pretending to hold his hat off his head using his stick.

Then—some years later, three members of our group, the Tuesday Painters, myself included, also an ex-president, Connie Walker, held our own show in the Hammond Gallery, while Tony Prout was having his solo in the Frater.

We packed up to go and Tony offered to close up. Always a bit nervous about having to use the code, we happily accepted his kind offer.

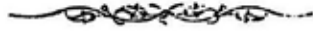
The next morning, he told us this story. He said, 'I checked all the rooms & toilets as well, just to make sure that everyone had gone. I entered the ode and I heard a voice clearly say, 'good night.'

I am sure they must be an artist who (like most of us) is still enchanted with the place and never wants to leave!

Barbara McManus

If anyone has any stories about the VAS Ghost send them to the editor at office@victorianartistsociety.com.au

Victorian Artist's Society.



EXTRACT FROM THE FOURTH ANNUAL REPORT, 1891.

The Council, in presenting their Fourth Annual Report, have satisfaction in stating that the Society is in a flourishing condition, and in expressing the belief that it will soon take a more important and influential position than ever before.

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. .
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The most important business of the year has been the beginning of the erection of the new Gallery of the Society, on Eastern Hill. Negotiation with the Freehold Investment and Banking Co., relative to the leasing of Galleries in Flinders Street, having fallen through, it was decided, at a special meeting of the Society held on March 18, that the Council be empowered to take the necessary steps to erect a suitable building on the site of the present Gallery, on Eastern Hill. A Building Committee, composed of Messrs. Ashton, Ball, Gow, Richardson, and the Secretary, was subsequently appointed, and advertised for designs for a Gallery to cost about £3,000. In response to the advertisement twenty designs were submitted, from which, after careful examination and with the advice of an expert valuator, that furnished by Mr. Richard Speight, Junr., was accepted. Mr. Ashton resigning from the Building Committee, Mr Mather was chosen in his place. The Building Committee was afterwards forming into a Building and Finance Committee, Mr. E. E. Smith being added to its numbers. Through the efforts of this committee sixteen guarantors for £100 each were secured for an overdraft of £1,600, to ensure the completion of the Gallery—the guarantors being secured by a lien on the building and other assets of the Society—and the contract for erecting the same was let to Mr. William Massey, for £3,168 18s., whose tender was the lowest of the eight submitted to the Society. Work was promptly begun, and the Society may anticipate taking possession of its new quarters early in the coming year.

The Gallery will consist of two storeys, the upper one of which will comprise spacious and well-lighted exhibition rooms, and the lower include club and committee rooms, secretary's office, cloak rooms, etc. It is anticipated that the new building will answer all the requirements of the Society for many years, and it is so arranged that additions can be made, whenever they may be necessary. The Gallery will be a handsome structure of brick and stucco, and be a worthy addition to the architectural beauties of Melbourne.



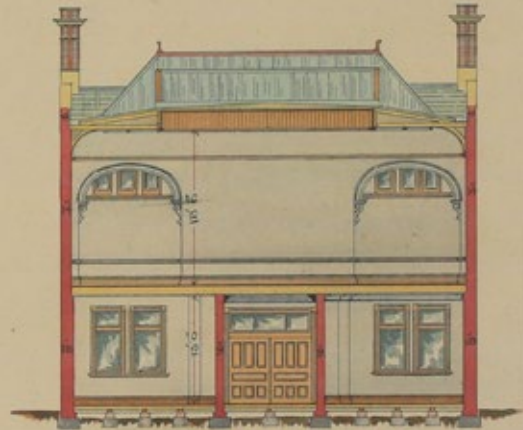
The Hammond Gallery in 1893

Victorian — Artist's — Society.



Elevation.

*C. Taylor & Co. Architects
 111 N. 1st St. St. Louis, Mo.
 1891*
Richard Speight Jr.
Architect

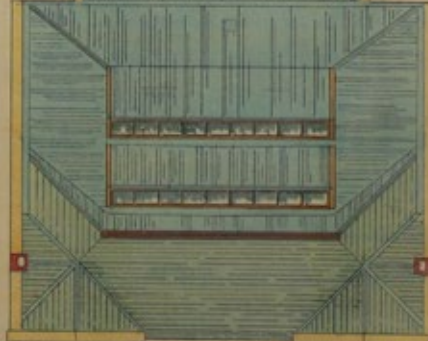


Section E-F.



Section C-D.

Scale = 8 ft. = 1 in. = 1/8 in.



Roof Plan.

*R. Speight Jr.
 ARCHT.
 Architect.*

Architectural Renderings by Richard Speight Jr. 1891



VAS PAINTOUT REPORTS, SUMMER 2020

JANUARY

Our first paintout for the year was at Le Page Homestead in South Morang. The homestead and outbuilding date from the 1850's and are part of Hawkstowe Park.

It was a warm and sunny day which provided perfect conditions for painting the buildings and the beautiful cottage garden that surrounds the homestead.

FEBRUARY

For our February paintout we visited the delightfully ramshackle collection of jetties and fishing huts at the mouth of Kororoit Creek in Williamstown.

With old faded wood jetties, rusty bits and bobs, colourful sheds and an abundance of birdlife, there was plenty of subjects to choose from.

MARCH

In March we headed off on our first 4-day trip away for the year. We returned to Port Campbell. We'd been there last year and had weathered some pretty fierce conditions. We hoped things would be a bit calmer this time and for the most part it was. It was still windy for the first two days but with relatively little rain. We visited Peterborough, which offers a range of coastal subjects including ochre cliffs, golden sand dunes and the calm waters at the mouth of the Curdies River

Saturday was near to perfect for painting from the cliff tops east of Port Campbell. In calm conditions and no rain, we had the spectacular coastal cliffs and restless ocean stretching out before us.

As usual, each day ended with us gathering together for a well-earned dinner, drinks and lively conversation.

On Sunday, our stop off point on the way home was the Colac Botanic Gardens. It was a complete contrast to the coastal views we'd been working on for the three previous days. With lush green lawns, mature exotic trees and colourful flower beds, it was a noticeable change of palette to finish off our four days away.



*Top: Ken Jungwirth at Port Campbell
Above: Painting at Le Page Homestead. Joan Allison shown seated, Ken Jungwirth standing*

**Article and photos by
John Hurlie
Outdoor Activities Convenor**



VAS PAINTOUTS CALENDAR 2020

In 2020 VAS Members can participate in an exciting array of plein air painting trips. Experience the joys of painting outdoors in a variety of exquisite scenic locations among like minded people. A range of locations and subjects are on offer so there is always something of interest for everyone.

Paintouts are open to all members, so come along and join the fun!

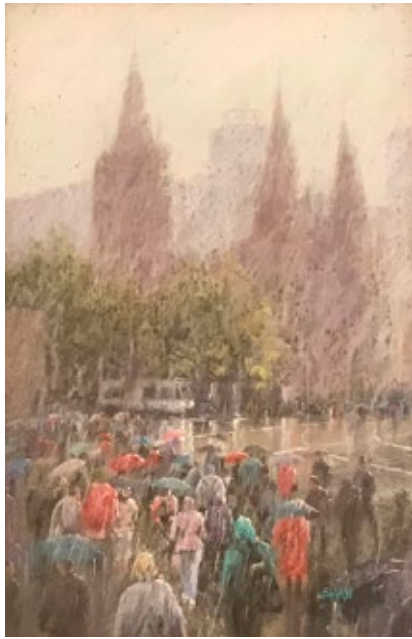
All enquiries : vas_paintouts@optusnet.com.au

All Sunday paintouts meet from 8:30am

ALL DATES TO BE CONFIRMED

JUNE 28	YARRAVILLE 1 Francis St, Yarraville Melway: Map 42: D10
JULY 26	FINNS RESERVE Duncan St, Templestowe Lower Melway: Map 33: B4
AUG 30	K ROAD CLIFFS K Road Cliffs, Werribee South. Melway: Map 201: B7
SEPT 27	CARLTON GARDENS NORTH Carlton St, Carlton Melway: Map 2B: H8
OCT 22-25	CASTLEMAINE 4-day stay Contact John Hurle at vas_paintouts@optusnet.com.au for accommodation details
NOV 29	CHARLES BATES RESERVE The Strand, Williamstown. Melway: Map 56: D7

VAS EXHIBITIONS TO GET READY FOR



*'Raining', Pastel by Colin Shaw, Highly
Commended 2019*

TO BE CONFIRMED

VAS WINTER SELECT EXHIBITION 19 – 29 JUNE

SENIOR ART SUPPLIES PRIZE
\$1000 SENIOR ART SUPPLIES
VAS SCULPTURE PRIZE

OPENS: 7PM FRIDAY 19 JUNE

SEND IN DAYS: 17 & 18 JUNE 11AM-3PM

COLLECTION DAY: 30 JUNE 11AM-3PM

Members may submit up to 1 painting and 3 works of sculpture.

ENTRY FEE: \$10 PER ARTWORK

TO BE CONFIRMED

VAS ART SCHOOL & TUTOR EXHIBITION

16 – 27 JULY

OPENS: 7PM FRIDAY 17 JULY

SEND IN DAYS: 6-12 JULY 11AM-3PM

COLLECTION DAY: 28 JULY 11AM-3PM



'Sunrise, Yarra Valley', by Lukas Ryan 2019

VAS PORTRAIT EXHIBITION 14 – 24 AUGUST

NADA HUNTER PRIZE \$1000

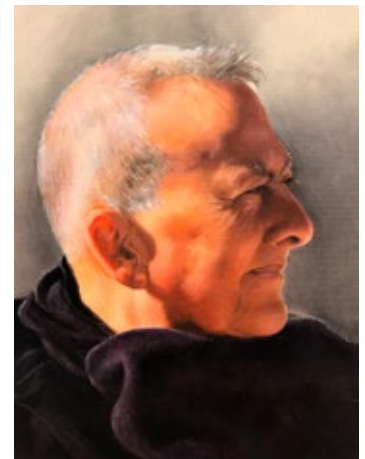
BEQUEST FROM THE LATE NADA HUNTER.

OPENS: 7PM TUESDAY 18 AUGUST

SEND IN DAY: 12 AUGUST 11AM-3PM

COLLECTION DAY: 25 AUGUST 11AM-3PM

TO BE CONFIRMED



*'Bilboa' by Paul Learmonth,
Winner 2019*



VICTORIAN ARTISTS SOCIETY

NEW WATERCOLOUR AND DRAWING CLASS FOR TERM 3

TEACHER: IT HAO PHEH

This is a term practical course in which you learn the basics traditional of watercolour techniques. The course has been specifically designed to acquaint you with the basics of materials, equipment and methods used and enough practical skills to enable you develop with your own creativity and imagination. We will be working with variety of subjects including landscapes, marine, street scenes, interior and still life. In addition, composition, value, perspective and figure work will be introduced to help in watercolour painting. There will be short demonstration throughout the course to give more understanding and handling each session.

MONDAYS FROM 7PM TO 9:30PM 13TH JULY 2020 - 14TH SEPTEMBER 2020

VAS Members \$336

Non-Members \$378

Bookings Ph: 03 9662 1484

<https://victorianartistsociety.com.au/classes/class/watercolour>

*Porter Woodside vic
It Hao Pheh - 19
Spring*

Watercolour by It Hao Pheh

https://www.instagram.com/it_hao_pheh/?hl=en

TERM 3 DATES TO BE CONFIRMED



GENEROUS SUPPORTERS OF OUR RESTORATION

We have nearly ended our four year restoration process, an endeavour that would not have been possible without the generous support of our sponsors and donors.

We are extremely grateful to all who have donated in support of our beautiful heritage building that has served as a centre of Australian art for nearly 150 years.

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January–March

Published in April

April–June

Published in July

July–September

Published in October

October–December

Published in December

The rates are as follows:

1/6 page Member \$25,
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1/3 page M \$45, NM \$60
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1/2 page M \$60, NM \$75
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 \$15 (members)
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Life Group Wednesday 8.00pm - 10.00pm
 \$15 (members) \$25 - both sessions
 \$20 (non-members) \$30 - both sessions

Life Group Saturday 12.00pm - 3.00pm
 \$20 (members)
 \$25 (non-members)

Members only 5 session package: Saturday \$75 Wednesday \$50

These sessions are untutored and suitable for artists who can work confidently on their own. All ages and experience levels are welcome, for those who want to draw the human form in a relaxed environment. For more information see:
<http://victorianartistsociety.com.au/untutored-life-drawing>



'Emma', by Joe Whyte



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

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

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

Colourfix™ Original has a natural, toothy surface that holds multiple layers of pastel without the need for fixative, allowing the velvet bloom and vibrant color of pastel to be preserved.

Colourfix™ Paper is a European hot pressed watercolour paper screen printed with Art Spectrum® Colourfix™ Primer to make a 340gsm surface.

**WE ARE
THE MAKERS
OF COLOUR..**



2020

THE YEAR AHEAD

AND DATES TO REMEMBER

ALL EXHIBITIONS TO BE CONFIRMED

- 19 – 29 JUNE** | **VAS WINTER SELECT EXHIBITION**
SENIOR ART SUPPLIES PRIZE
\$1000 SENIOR ART SUPPLIES
VAS SCULPTURE PRIZE
OPENS: 7PM FRIDAY 19 JUNE
SEND IN DAYS: 17 & 18 JUNE 11am–3pm
COLLECTION DAY: 30 JUNE 11am–3pm
Members may submit up to 1 painting and 3 works of sculpture. **Entry Fee: \$10** per artwork
- 16 – 27 JULY** | **VAS ART SCHOOL & TUTOR EXHIBITION**
OPENS: 7PM FRIDAY 17 JULY
SEND IN DAYS: 6-12 JULY 11am–3pm
COLLECTION DAY: 28 JULY 11am–3pm
- 13 – 24 AUG** | **VAS LIFE GROUP EXHIBITION**
CATO GALLERY
SEND IN DAY: 12 AUGUST 11am–3pm
COLLECTION DAY: 25 AUGUST 11am–3pm
- 14 – 24 AUG** | **VAS PORTRAIT EXHIBITION**
NADA HUNTER PRIZE \$1000
Bequest from the late Nada Hunter.
OPENS: 7PM TUESDAY 18 AUGUST
SEND IN DAY: 12 AUGUST 11am–3pm
COLLECTION DAY: 25 AUGUST 11am–3PM
- 23 AUG** | **VAS PORTRAIT PAINTERS IN ACTION**
OPEN DAY
EVENT HELD ON: SUNDAY 23 AUGUST
11AM–4PM
- 11 – 28 SEP** | **VAS SPRING SELECT EXHIBITION**
GORDON MOFFATT AM SPRING PRIZE \$750
VAS SCULPTURE PRIZE
OPENS: 7PM TUESDAY 15 SEPTEMBER
SEND IN DAYS: 9 & 10 SEPTEMBER 11am–3pm
COLLECTION DAY: 29 SEPTEMBER 11am–3pm
Members may submit up to 1 painting and 3 works of sculpture. **Entry Fee: \$10** per artwork

VAS

Contact us

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Follow us on Facebook to stay up to date with exhibitions. 'Victorian Artists Society'



Find us on Instagram at:
[@victorianartistsociety](https://www.instagram.com/victorianartistsociety)
[@vasartschool](https://www.instagram.com/vasartschool)

Use the hashtag #victorianartistsociety when posting about an artwork you have created.

- TRANSPORT OPTIONS -

5 minute walk from
Parliament Station

Trams 11, 12 and 109 stop on Gisborne Street
Meter parking is available along Albert Street

Map design by David Kaneen

