



**THE VICTORIAN
ARTISTS SOCIETY**
EST 1870

QUARTERLY JOURNAL

January - March 2019

Eastbourne Art Prize and Exhibition



The Victorian Artists Society 430 Albert Street, East Melbourne 3002

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Governor of Victoria
and
Mr Anthony Howard AM QC

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Newsletters 2019

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.

January - March 2019

Newsletter Editor

Kate Galea

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

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WELCOME NEW MEMBERS

Ian Winterburn
Caroline Smyrk
Gabrielle Fawkner
Andrew Evans
Suzanne Wills
Cetta Pilati
Serena Xue
Carmen Ayres
Pamela Frost
Marion Chapman
Alison Danks
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Eva Miller
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Joanne Gray
Anthony Fernie
Marion Marshall
Peta Tranquille
Angela Walker
Greta Leonart
Lara Tees
Guosheng Wang
Yong Li



Soul of the Yarra - Bronwen Hunt



**Backyard View - David Kaneen
- Contemporary Winner**



President's Message

As we move into another year with the prospect of a beautifully renovated building to be proud of, we still face months of disruption for staff and students while the front rooms and the façade are restored.

We must thank our staff for working through extremely difficult conditions with jack hammers cutting bricks and relentless clouds of brick dust while the lift shaft and entry door have been prepared for the lift, new toilets and storage room. The good news is that the preparation for the lift has been completed and the lift will be delivered within the next two weeks, however it will not be put into use until the restoration is completed.

Term one started with students enjoying the restored studio and kitchen with the studio floor treatment being cleaned and waxed keeping the boards natural and showing faint splatters of paint reflecting the years of wear from the footsteps of those who trod the boards, over the past 150 years. With a new layout and lockers for all tutors and a new changing room for models, as well as hot water over the new sink, (which had never been supplied before) the quality air extractor will also add to a comfortable, inspirational studio.

Thank you to tutors and students for being so accommodating in helping to keep classes operating in the Cato Gallery with reduced numbers of students to a class.

For member artists our year began with the annual Bargain Sale of unframed work. This was incorporated with the Little Treasures Exhibition, which was carried over from December 2018 due to the Cato Gallery being used as a temporary Studio. The Little Treasures added an interesting touch to the Bargain Sale and sold well.

February 19th, what a memorable event. Morning tea at Government House, this was a stand out VAS social function for all invitees. Our gracious hostess the Honourable Linda Dessau AC and Mr Anthony Howard AM QC welcomed all society members with warmth and grace showing a knowledgeable interest in our Society and history. Members were able to enjoy touring the house and viewing the portraits and paintings from the Government House collection. Many of these paintings were painted by past members of VAS and are on loan from the NGV.

March 15th we celebrated the opening of the Eastbourne Art Prize and Exhibition. This was an acquisitive Art Prize to the value \$6,000 to the selected winners. Sponsored by Mirvac the paintings selected will grace the walls of the new apartment building "The Eastbourne" which is being constructed in Albert St, East Melbourne. Congratulations to all artists who completed the challenge of painting such large scale works. Congratulations to the winners.

March 26th We very quickly moved on to our 2019 VAS George Hicks Foundation Contemporary Exhibition with the prize of \$5 000 sponsored by Mr Ian Hicks AM in

memory of his father George who was a great supporter of the VAS and awarded a life membership for his contribution to VAS sponsorship during the years of his membership.

We all enjoyed this exhibition for its free spirited display of paintings and sculptures. It was necessary to reduce the number of paintings this year due to the construction taking place in the McCubbin Gallery reducing our hanging space. However that did not distract from the exhibition.

We have now progressed into introducing digital art into the VAS. A small display of digital work has been displayed in the Cato Gallery with a demonstration by a group of artists prior to the opening of the Contemporary Exhibition on 26th March. A decision will be made in the near future as to the next step we will take with this medium. It seems to be enjoyed by many.

Thank you to all who have made their donation to help us take the final step in restoring our building.

Thank you also to members and volunteers who have assisted with exhibitions and functions. You all play an important role organising and keeping events running.

**Eileen Mackley AM FVAS
President**

Building Restoration Progress



The Victorian Artists' Society is currently aiming to complete all remaining works, including lift installation, storage space, toilets, ground floor gallery restoration, offices, a new reception desk, foyer and façade, by July to August 2019.

After negotiation, we have approval from the Eye and Ear Hospital for disabled access and emergency egress through our western courtyard, although, due to their own works and egress requirements, this will not be available to us until 2021.

The scoping and pricing of the remaining works (Stage 3 of the restoration process)—foyer, Cato gallery, Members gallery, Offices, Staircase, Entrance, Façade—has been completed. Our contractors, Mancon Projects Pty Ltd, will continue with the project concurrent with completion of Stage 2 (lift and toilets etc). The savings to the VAS in doing this are substantial.

We have negotiated with Heritage Victoria, and permit exemptions have now been received for flooring, lighting and wiring and painting. Up to three separate permit applications may be for the following:
a) Façade b) staircase c) entrance.

Each will require a Heritage Impact Statement through heritage architect Fraser Brown.

The plans for the last stage of the restoration are:

- Removal of all the old carpet to expose, sand and seal the kauri pine floor boards on the ground floor as per the upstairs galleries. Carpet will be replaced in the offices.
- Frameless automatic doors will replace the existing wooden front doors.
- Lighting will be upgraded throughout, including in the new gallery spaces in the foyer. Old wiring and conduits will be removed, and new wiring chased into the walls.
- The slate staircase will be returned to original condition with new central handrail in keeping with side-rails.
- A new storage area adjacent the McCubbin gallery has been roofed and is now awaiting fit-out.
- The shaft for the lift has been completed and is awaiting installation.
- The new toilet area is awaiting full fit-out.
- Façade works will include tuck-pointing, masonry works, repaint, new signage and a clean and repair of leadlights.
- There is some balcony works to be completed including tuck-pointing and masonry.
- The whole of the downstairs area will be painted with an overall colour-scheme to approximate antique white USA throughout (as upstairs) with architraves and doors several tones darker.
- Plumbing has been installed in the Cato annex for a café down the track.

We are about to start work on the electrics and wiring in the galleries, offices and foyer areas. Due to these projects, there will be some disruption for office staff and the façade works will require scaffolding which may impact on traffic flow. We expect the existing hoardings inside and outside the building to be removed within a couple of months.

We thank all our artists, students, teachers, staff and guests for your patience. We shall all be rewarded with a splendid, bespoke building for our school and galleries—well in time for our 150th anniversary celebrations in 2020.

Notwithstanding a number of current grant applications to Government (local and State) as well as philanthropic foundations, the VAS still needs approximately \$100,000 to complete the above.

Ray Wilson
Manager



Brian and Justin hard at work

Art Bargain Sale

For the first time since the 1940's, when our famous February Bargain Sales began, this year we opened on a Friday evening, rather than the traditional Monday night. And what a success that proved to be!

The 15th February was a mild summer evening – a pleasant relief from many of the stifling, hot nights of past years. A very strong crowd attended – our usual generous buyers, many visitors still in Melbourne after the holiday period, and of course our own artists- eager to see if their work was of interest – and more importantly - selling.

There was a good demand for work, and for one exhibit in particular,

bidding was so frenzied, that one family stood guarding their longed for painting until the 'Silent Bidding' time was up and they were able to secure it.

The atmosphere was easy and friendly, and buyers in the long lines waiting to pay the cashiers, showed patient good humour. Although some of the upper Gallery is barricaded due to building works- people were not deterred- in fact, our extensive renovations provided an interesting talking point, as many waiting in the queues had an opportunity to see up close, a little of this long awaited development.

No one was in a particular hurry to

leave- perhaps because the night was cool and comfortable, so people enjoyed lingering and chatting and in some cases giving thought to a return visit at a later stage in the Exhibition- to consider a further purchase.

Our President, Eileen Mackley, with Council support, must be commended for changing the Opening from a Monday to a Friday evening. It worked well. An excellent start to what is turning out to be a busy, productive and exciting year.

Anne Scott Pendlebury



Some of the artworks for sale at the Art Bargain Sale



Two cashiers working hard



Another bargain sold



Members and Guests queuing up to pay for their bargains

Eastbourne Art Prize & Exhibition

The brushstrokes of history linking two of the most important historical sites on Albert Street, East Melbourne has been the catalyst for a unique art exhibition and art prize by the Victorian Artists' Society and Mirvac.

Eileen Mackley AM, President of the Victorian Artists' Society said The Eastbourne Art Prize is a first in the Society's 149-year history where members were invited to create works for a major residential project - The Eastbourne.

"This created a major opportunity for many of our artists with 25 artworks selected for The Eastbourne Art Prize.

"The winning artworks in The Eastbourne Art Prize will be acquired by Mirvac to adorn the walls of The Eastbourne in public spaces."

Ms Mackley thanked Mirvac for the encouragement of the artists and the opportunity for the Victorian Artists' Society to promote the valuable part the arts can play in engaging the community and creating a special sense of place and quality within buildings.

The brushstrokes of history paint a rich canvas of famous Australians and a story of how the two buildings, the Victorian Artists' Society and The Eastbourne are close to each other in Albert Street, East Melbourne.

Mirvac, with Freemasons Victoria, are developing The Eastbourne on the former site of the Presbyterian Ladies College (PLC) and Dallas Brooks Hall overlooking the Fitzroy Gardens.

Walter Withers, one of Australia's famous artists, in 1904-5 was elected as President of the Victorian Artists' Society. He was also the Art Master at the Presbyterian Ladies College (PLC) which originally occupied the site of The Eastbourne.

Presbyterian Ladies' College was founded in 1875 in East Melbourne and among the girls in the first intake of 60 was a young lady Helen Mitchell, who later became one of the most famous women in the world - Opera singer Dame Nellie Melba. The Melba Music Conservatorium was housed in the building of the Victorian Artists' Society in Albert Street, East Melbourne from 1915- 1975.

Staging The Eastbourne Art Exhibition and The Eastbourne Art Prize coincides with both sites undergoing major building works. The Victorian Artists' Society is undergoing a major heritage restoration to celebrate its 150th anniversary in 2020.

The Eastbourne, a new building has totally transformed the former Dallas Brooks Hall site into one of the most prestigious addresses in Melbourne overlooking the historic Fitzroy Gardens, the site of many an artist picnic and paint out over the past 149 years.

Entries for The Eastbourne Art Prize were displayed in the Frater, Hammond and McCubbin Galleries from Friday 15 March - Tuesday 19 March 2019, with all works, apart from the winning paintings, offered for sale.

**Articles and photos contributed by
Ron Smith
Communications convenor**



Winners of the Eastbourne Art Prize - Ray Hewitt, Clive Sinclair, Ron Reynolds, Bronwen Hunt and Egidia Yorke



Smoke Haze, Longford - Clive Sinclair

Eastbourne Art Prize & Exhibition



Soul of the Yarra - Bronwen Hunt



Ghost Gumtree Bark - Egidia Yorke



Wind Swirl on the Simpson - Clive Sinclair



Botanic - Ray Hewitt



The Movement of Trees, Fitzroy Gardens - Ron Reynolds

VAS George Hicks Foundation Contemporary Exhibition

On Tuesday 26th March the Victorian Artists' Society held the official opening of the 2019 George Hicks Foundation Contemporary Exhibition.

The 2019 Award Winner for the George Hicks Foundation Contemporary Exhibition was -

David Kaneen - Backyard View

Highly Commended Awards were presented to -

Peter Edgeley - Folly in the Gardens

Sam Bruere - Inseparable

Clive Sinclair - Westernport

Rose Draffin - Renewal, Strathewan

Raffaella Torresan - All the Old Faces

Susan Sutton - Challenge

The Victorian Artists' Society Contemporary Exhibition Sculpture Award Winner was -

Fayez Assaf - Glory 36 (Between Heaven and Earth)

Brock Q Piper was the Judge for the 2019 George Hicks Foundation Contemporary Exhibition.

Brock Q Piper

“As an artist, I am compelled to explore personal experiences and translate them into paintings, drawings and poems to express that which cannot be understood without the abstraction of creation. It's about one's own past being observed outside of context, and how we self-assess by exploring the past through our present understandings.” Read more at <https://www.brockqpiper.com>

The George Hicks Foundation

The late George Hicks was awarded Life Membership of the Victorian Artists' Society in 1979. Mr Hicks' name appears on the Victorian Artists' Society Honours Board. Mr Hicks was a major sponsor to the Victorian Artists' Society's Spring and Winter Exhibitions from 1968 to 1987.

**Article and photos contributed by -
Ron Smith
Communications Convenor**



Award Winners: Left: Eileen Mackley AM, President, Judge Brock Q Piper; Sculpture Award winner Fayez Assaf; Ian Hicks AM, George Hicks Foundation; Highly Commended Susan Sutton, Clive Sinclair; David Kaneen, Winner George Hicks Contemporary Exhibition; Highly Commended Sam Bruere; Peter Edgeley and Raffaella Torresan



Backyard View - David Kaneen



Inseparable - Sam Bruere



Renewal, Strathewan - Rose Draffin



Folly in the Gardens - Peter Edgeley



Westernport - Clive Sinclair



All the Old Faces - Raffaella Torresan



36 Glory (Between Heaven & Earth) - Fayez Assaf



Challenge - Susan Sutton

Digital Art Exhibition at VAS

The VAS Digital Art Exhibition, promoted as the 'Introduction to Digital Art' at the VAS, opened in the Cato Gallery on the 20th March and ran through to 2nd April. Featured in the exhibition was the work of VAS digital artists and advocates of the medium Richard Impey, Parul Sen, Nathan Moshinsky, Robyn Pridham and Bruce Baldey. These artists are also practiced in the more traditional media taught and on display at the VAS. Bruce, Nathan and Robyn are long term members of the Society and are represented regularly in Select and other Exhibitions.

On exhibition were prints of art work completed on computer hardware using a variety of readily available software, e.g. Procreate, Art Set, Illustrator. Richard, Parul and Nathan demonstrated their techniques in the Cato immediately prior to the official opening of the VAS Contemporary Exhibition upstairs on Tuesday the 26th Of March.

The number of members and visitors who attended the demos and who engaged in the Q&A session with the artists was encouraging from a VAS perspective and is indicative of the high level of Members' interest in this contemporary art form. Channel 10 News and Weatherman Mike Larkin attended the demonstration and filmed a segment that went to air during the Channel 10 Afternoon News.

Richard Impey

Digital art is an integral part of Richard's artistic practice. He employs a range of new media when he creates and uses digital cameras to record

scenes, objects and ideas.

These images are either painted or drawn directly from the iPad. Sometimes he imports them into Photoshop or Illustrator and proceeds to manipulate and add to them as required to produce a composition or final work. Often he creates images that are entirely from his imagination. Richard demonstrated his expert knowledge of the Illustrator software package and fielded a number of questions from an interested and engaged audience.

Nathan Moshinsky

Nathan demonstrated the use of his iPad for life drawing, portrait sessions, impromptu sketches, and landscape work. It is a versatile medium permitting a variety of mark making. His drawing programs permit him to mimic conventional tools (e.g. pencil, pen and charcoal), and the painting programs allow for simulated oil, gouache, acrylic, or watercolour finishes. A sketch or painting on the iPad can be duplicated and used for further work. He may also import a photo of a scene, or of a drawing, and then apply the iPad drawing and painting marks producing a form of mixed media. He says that he experiences a sense of freedom when using this medium, and enjoys the feelings of discovery which this brings.

Parul Sen

Parul draws her inspiration from everyday subjects such as fallen leaves, buildings she passes every day including the trees and birds around her. All these things eventually find their way into her

art and onto her "digital canvas". She also uses the iPad Pro with the Procreate app (software) to create these images. "The possibilities and limitations of a digital medium are both challenging and exciting". Parul has explored and tried to replicate her knowledge of various media such as acrylics, oils, pastels and watercolour with digital tools to produce images that represent scenes as she sees them and she creates portraits that capture the subject's personality in her own style."I would like my art to inspire viewers to take a moment and discover beauty in the world around them in unusual places. I look forward to creating art with this ever evolving medium and all the while having a strong appreciation for other art forms".

Robyn Pridham

Robyn is trained in the Fine Arts and her approach to working with images is in the experimental stage. Her work on exhibition has been created with Art Set and ArtRage software and printed with archival inks. Robyn's figures have been drawn from life. She featured recently with her iPad at the VAS Portrait event.

Bruce Baldey

Bruce is trained as an Architect and after 40 years of private practice with the occasional bursts of painting has 'rebooted' his interest in drawing, watercolour, oils and gouache at the VAS. After 30 years at the drafting table and, as if to welcome in the millennium, in 2001 he converted to CADD (Computer aided design and drafting). CADD has been for many years the principal design and

documentation tool of the practising Architect. For this exhibition he used his ArchiCad (V19) software to create a group of small and large 2D abstract images on his Dell Precision Workstation. The small triptych owes some to English abstract painter Ben Nicholson and the larger piece was improvised during December 2018.

Digital art is truly a contemporary medium and yet another tool at the artist's disposal to express a view of the universe. Anyone familiar with computers will describe to you the challenges of first engaging with this new creative environment.

Although frustrating and alien initially, once the artist is familiar with its demands and possibilities it

is possible to engage the creative spirit in a way that is essentially no different to wielding a pen or brush. e.g. Nathan's sketch of a favourite cat Koshka is created by using an Apple "pencil" directly onto his iPad.

Bruce Baldey
Exhibitions Convenor



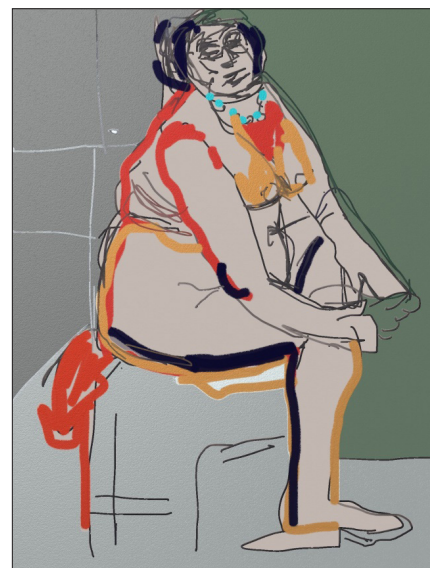
Silver Birches - Richard Impey



Koshka - Nathan Moshinsky



Channel 10 filming demonstration



Hannelore 3 - Robyn Pridham

Oswald Rose Campbell



In 1870 O.R. Campbell became the first president of the newly founded Victorian Academy of Arts, an organisation which would later evolve into the Victorian Artists Society.

The Channel Islander (from the island of Jersey in the English Channel, off the coast of France) was born in 1820 to Captain Rose Campbell and his wife Elizabeth. In his youth he studied in Edinburgh and London, with, as he claimed, some of the great artists of the time. He arrived in Australia in 1852 with his wife, Elanor Scott, with whom he had nine children.

The pair lived in Melbourne briefly, before moving to Sydney where Campbell was an honorary secretary of the sketching club. During this time he worked as a cartoonist and illustrator for newspapers producing oils, watercolours and woodcuts, a career path he continued after moving back to Melbourne, 1864 where they lived first in East Melbourne, and later in Windsor.

In Melbourne, he applied unsuccessfully for the role of Drawing Master at the School of Design, at the Melbourne National Gallery.

In 1870 he became president of the Victorian Academy of Arts upon its founding and served in this capacity for 5 years. During his time as president he exhibited several of his

own works, including oil paintings of a moral-biblical nature, as well as work on the design and production of medals and sculpture. His reputation was as a competent yet ordinary artist, and less favourably as rather unpleasant and rigid. After retiring as president of the academy in 1875 due to disagreements with the council he applied for a second time, and successfully, for the position of Drawing Master at the School of Design in 1876.

As Drawing Master, he had an unpopular reputation as inflexible and dictatorial, and came into conflict with his students, such as Frederick McCubbin (future Drawing Master at the School of Design and president of the Victorian Artists Society, 1903-1904 and 1909), over his opposition to Life Classes. He had rigid views on how the society should be run and opposed the Life Class on the ground that the students were not ready for such work, and even threatened the students involved with dismissal. In his 'Notes', Frederick McCubbin writes of Campbell:

'Well under the new regime which lasted about six or seven years began the most dreary and hopeless period of our student days. We all got at loggerheads with our new instructor, we tried all sorts of ways to study, I remember making careful outlines of antique figures, drawing outlines in the most laboured way of hands and feet so as not to waste our time in stippling up badly constructed drawings...we were far removed from any practical tradition of Art and Method of Study.' (Learn Antiques 2018)

Campbell and the painting master George Folingsby were later embroiled in further controversy, having arranged that the students

would pay their tutoring fees to them directly, rather than a general fee through the school. This and his failing health led the trustees to notify Campbell that he would be replaced as Drawing Master. He left the position and was succeeded by Frederick McCubbin. He died in 1887.

Despite his role as the first president of the Victorian Academy of Arts and his involvement, even influence, on many great artists of the day, Oswald Rose Campbell's legacy is mediocre and remains largely anonymous. Very few of his paintings and drawings have survived in the public eye, and his own portrait is missing from a line-up of his successors as president of the Victorian Academy of Arts and Victorian Artists Society. His works are valued between \$308 to \$3870 in auction.

This is the first in our series profiling former presidents of the society. If any of our readers are able to tell us more about O. R. Campbell, we would love to hear from you.

**Article contributed by
Mark Russell**

Government House Morning Tea

On Tuesday 19th February over 100 members of the Victorian Artists' Society were the guests of the Governor of Victoria, The Honourable Linda Dessau AC, and Mr Anthony Howard AM QC at a reception at Government House.

During her speech the Governor reflected on the many historical connections between Government House and the Victorian Artists' Society, including the fact that Government House and the Victorian Artists' Society were built during the same period.

The Governor also spoke about the walls of Government House housing many paintings including those by our renowned artists Walter Withers, Arthur Streeton, and Frederick McCubbin.

We sincerely thank The Honourable Linda Dessau AC, Governor of Victoria and Mr Anthony Howard AM QC for making us feel very welcome and for the recognition of the work of our artists.

**Article and photos contributed by
Ron Smith
Communications convenor**



Eileen Mackley AM FVAS President, Governor of Victoria Linda Dessau AC and Mr Anthony Howard AM QC



Members arriving at Government House



Liz Moore Golding - Council member



Eileen Mackley AM FVAS and Gordon Moffatt AM

VAS Studio - Restoration & History

The recently completed restoration of the kitchen and studio has allowed artists and students to return to the studio after several months of painting and drawing from the Cato Gallery.

The restoration programme that began more than two years ago has reconstructed the roof and the three upstairs galleries. Whilst the work on the ground floor is still ongoing, both the kitchen and the studio space, occupying the original bluestone building, have now been completed and classes there have resumed. The studio demanded several conservation and restoration projects, including removing and replacing water-damaged plaster from the walls and the replacement of the Caneite ceiling with plasterboard. The original floor of Baltic pine, coloured with 150 years of paint and worn by the feet of some of Victoria and Australia's most iconic artists, has been treated and restored where damaged. Many original features also remain, tables and easels once used by the likes of Frater, with the addition of modern amenities and electrical work that bring the Victorian Artists' Society to the intersection of historic tradition and modern innovation.

The Victorian Artists Society represents an illustrious lineage of institutions, not least of which, the Victorian Academy of Arts, constructed the original building in 1874 seeing at that time the need for a permanent meeting space and member gallery. Artists to paint and exhibit there include Australian icons such as Frederick McCubbin, Louis Buvelot and James Panton.

The Victorian Academy of Arts suffered a schism in 1886 over disagreements as to the inclusion

of amateur artists, with a number of its members forming the Australian Artists' Association to focus on the formalised development of professional artists. The separation did not last long, and the two institutions were merged in 1888 to form the Victorian Artists' Society we know today.

The original bluestone studio building was opened in 1874 following the grant of land on Albert Street—a single-storey construction without windows that earned the nickname of 'the morgue'. It was designed by architect Leonard Terry, who had worked principally as a designer of warehouses and banks—an influence seen in the solid and conservative style of the original gallery which also reflects the society's humble beginnings. At the time of its construction the media mocked it severely.

'As external matters at present stand, the Victorian Academy of Arts is lodged in a gallery rising from amidst a waste of water-pipes, and rivalling in ugliness the anathematise water-tanks' (The Age 1874, p. 3).

If the original building was ridiculed for its hideousness, the modern two storey gallery and façade, designed by Richard Speight in 1893, earned a listing as a heritage building and is regarded as one of the best examples of Romanesque architecture in Melbourne. It is made iconic through its high standard of decorative mouldings, columns and beautiful façade.

The extension of the building in the last decade of the nineteenth century was necessitated by the formation of the Victorian Artists' Society and the increase in the number of members.

The extension works resulted in windows being added to the studio, and the loss of the skylight. In the decades since, the Victorian Artists' Society has seen thirty-six presidents and grown to over 500 members.

Barbara McManus is one of many VAS members, artists and tutors who have fond memories of the building. For Barbara, the VAS building has always been a special place, where she has done and exhibited some of what she considers her best work. 'When I have held solos in those beautiful galleries, I love having family and friends attend, as it gives me the chance to promote the lovely old building.'

Barbara goes on to say that, 'the work completed in the studio has made a great difference to the space, storage and lighting while still retaining the atmosphere of a good working studio. I hope I will still be needed as a tutor for a few more years as I'm proud to be a member of this great institution.'

Full restoration of the building is estimated to take another four or five months. During this time, an elevator will be installed, new toilets put in, and a storage space off from the McCubbin Gallery. All the electric work and office spaces will be redone, with new carpeting throughout and re-painting done on the walls and decorative mouldings. Upgrades will be made to the entrance, which along with the elevator, will vastly improve accessibility.

The 150th Anniversary in 2020 will celebrate this illustrious heritage and the completed restoration of our iconic building.

**Article contributed by
Mark Russell**



Kitchen being demolished



Studio with the ceiling missing



Studio during restoration period



Kitchen looking very bare



New changing room for the models inside the studio



Brand new and luxurious kitchen



Studio after restoration

VAS Paintout



Grant Cavenagh painting at K Road Cliffs



Joseph Luczynski at K Road Cliffs



Lunch time at Woodlands, Greenvale



Woodlands Homestead

JANUARY K ROAD CLIFFS WERRIBEE

Our paintout year kicked off with a visit to K Road Cliffs in Werribee South. The cliffs are situated on the Werribee River which meanders through the rich red soiled vegetable growing district around Werribee. Basalt, Quartz and Limestone are all present in the structure of the cliffs providing an amazing array of colours set against the greens of the grasslands, trees and river.... A painter's delight!

Some chose to make a close study of the colours and textures of the cliffs and the twisted form of the gum trees lining the river.

In the distance the blue You Yongs rise out of the vast flat landscape providing a wonderful backdrop for those who chose a broader vista.

FEBRUARY WOODLANDS GREENVALE

In February we went to Woodlands Historic Homestead in Greenvale. The house, outbuildings and gardens date from 1843. Woodlands is also home to Living Legends — a retirement home for former champion race horses. It's nice to think such legends of the turf as Might and Power, Brew and Paris Lane, to name just a few, have been able to spend their retirement so well cared for by the dedicated staff.

Our painters however focused mainly on the homestead and gardens. We were blessed with a bright clear summer's day which turned out quite hot. The shade cast by the large mature trees provided good vantage points to work from.

We had a great turnout of around 27 on the day and were pleased to welcome a number of members attending their first paintout.

**Article and photos contributed by
John Hurle
Outdoor Activities Convenor**

THE VICTORIAN ARTISTS SOCIETY

NEW DRAWING AND OIL PAINTING CLASS

Teacher - Nicolas Chen



Mullum Mullum trail, oil by Nicolas Chen

This class aims to give students, through a set of exercises, tools to help make manageable the wealth of visual information we experience as we try to translate it to the picture surface. The exercises start with Cast Drawing (in graphite), moving on to monochrome Still Life oil painting, and ultimately to Still Life oil painting in colour.

This class caters for all levels, from beginners to experienced artists.

Though primarily an oil painter, Nicolas Chen works in a variety of mediums including watercolour, gouache, dry media and digital. A graduate of the Julian Ashton Art School in Sydney and the Florence Academy of Art in Florence, Italy, Nicolas has returned to his hometown of Melbourne to continue his work as an artist and to share the knowledge and experiences gained from his atelier style training, through his teaching.

Nicolas has been awarded various scholarships and achievements over the years, including the A.M.E. Bale travelling scholarship Major Award in 2018. Website: nicolaschen.com.au

Sundays from 4.30pm until 7pm 28 April until 30 June 2019
VAS Members \$320 Non-Members \$360

Bookings Ph: 9662 1484

430 Albert Street East Melbourne 3002 victorianartistsociety.com.au

Generous supporters of our restoration

more funds are required to meet our target

Patron - \$25,000 +

Individuals

Eileen and Hylton Mackley
Ron Smith - MediaLaunch
Gordon Moffatt AM

Organisations

Stuart Leslie Foundation
The Copland Foundation
The Naphtali Family Foundation
The H G Williamson Foundation
Heritage Victoria

Associate - 10,000 +

Late Estate of Kasimira Flisikowski

Supporter - \$5,000 +

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Joy Meng
Bob Senior
Ling Xu
Brex Pty Ltd
Barbara McManus

Gold Certificate - \$2,000 +

Ron Benson
Frank Costa
Andrew Kennon
Robert Utter
Peter Wilson
Walter Magilton

Silver Certificate - \$1,000 +

Kester Brown (dec)
Robin Campbell
Petra Henkell
Suzanne Kaldor
Elfrida Kral Kiss
Judith Matear
Melbourne Society of Women
Painters and Sculptors
Janine Padget
Des Parkin

Peter Sharp
Jennifer Talbot
Ralph Marsden
Carole Milton

Bronze Certificate - \$500 +

Megan Brock
Pauline Baker
Lisa Banks and Stuart Brown
Margaret Cowling
Ray Cowling
Pauline Cross
Ian Dicker
Glenys Harms
Sidney Huang
Liz Ingham
Joan Mason
Wendy Mead and Michael Ryan
Paul Rosen & Gay Rosen

Contributors under \$500

James Brehney
Connie Walker (dec)
Helen Bradbury
Audrey Kitching
Ian Young
Monnie Mayor
Alan Ward (dec)
Elisabeth Jane Gunness
Robyn Barker
Noel Waite AO
Peter Lancaster
Fay Palmer
Pamela Tregear
Jo Reitze
Judy Brownlie
Peter Holt
Bernard Peasley
Mildred Eden
B J Sommers
Nathan Paramanathan
Martin Forster
Valerie Wilson
Jill Birrell
Isabel Sloman
Juliet Flesch

Geoffrey Mackinder
Joseph Edelman
John Wakefield
Heather Ellis
Otto Boron
Joan Richard
Helen McKie
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Diana Smith
Diane Webster
Barry and Judy Sanders
Kristan Oud
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Glenn Thomas
Sonja Knopf
Ray Hewitt
Judith Harley
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Christine Hinton
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Russell Maughan
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Manfred Tursky
Suzanne Johnston
Dorothy Birch
Mandy Griffiths
Joyce McCloskey
Van Tran
Jane Fletcher
Linda Skinner
Dough Kettles
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Rob Southey
Charles Stewart
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Chris Wisdom
Patricia Poites
Peter Jenkins
James Darling
Helen Trueman
Peter Marshall
Margaret McConnell
Michael Charles

Trevor Plant
Wendy Duncan
Judith Rogers
Vladimir Hardi
The Scots Church Melbourne
Neil Gude
Peter Andrianakis
Joyce McGrath
Mish Cooray
Ballarat Fine Art Gallery Guides
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Rosemary Noble
Nathaniel Poynter
Peter Edgeley
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Margaret Gurney
Adrian Johnson
Miroslaw Kurcki
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Jennifer Paull
Bruce Hargrave
Judith Leman
Faye Owen
John Vander Reest

Lorraine Kozlovsky
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Fayez Assaf
Jill Shalless
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Janet Ferguson
Edward Billson
Geoff Rae
Caves Collect
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Ivan Horacek
Wendy Round
Jane Fletcher
Raelene Sharp
Ken Hurlle
Colin Shaw
Colette Korda
Paul Evans
Kathryn Morgana-Aprile
Judy Brownlie
Roger Beattie
Janna Gabibova
Joan Allison
Dinny Birrell
Elfrida Kral Kiss
Lisa O'Keefe
Jim Turner
Margaret Picken
Maggie Cowling

Crowdfunding Campaign

Bettina Fauvel-Ogden
Bob Pelchen
Carole Milton
Cherry Manders
Clive Sinclair
Colin Shaw
Connie Walker (dec)
Cosmin Hrinco
Des Parkin
Don James
Elaine Young

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Jennifer Fyfe
Jenny Johnston
Jenny Scholes
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Sidney Huang
Ted Dansey
Oliver Reade
Mike Ebdon
Annee Kelly

with grateful thanks

Coming to VAS

MAY 30 to JUNE 10



Shot in the Heart of Melbourne

The Australian Association of Street Photographers (AASP) is bringing their eighth "Shot in the Heart of Melbourne" (SITHOM) exhibition to the Victorian Artists' Society.

SITHOM is an exhibition of 'street photography' that celebrates the diversity, beauty and rawness of Melbourne people, architecture and culture.

Street photography is a candid, spontaneous and energetic celebration of humanity. The exhibition will contain portfolios of photography curated around the values of urban space, human dignity, naturalistic technique and documentation.



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2019 Paintout Activities



Bishopscourt Kitchen Garden

APRIL

SUN APRIL 28 WILLIAMSTOWN RAILWAY STATION

Ann Street, Williamstown
Melway Ref 56 - E11

MAY

4 DAY STAY MAY 2 - 5 BEECHWORTH

Staying at Golden Heritage Motel
Contact John Hurlle for further details on
vas_paintouts@optusnet.com.au
Melway Ref X922 - E7

MAY

SUN MAY 26 EDINBURGH GARDENS

Meet opposite North Fitzroy Primary School
Alfred Crescent, North Fitzroy
Melway Ref 30 - B12

JUNE

SUN JUNE 30 STRATH CREEK

Meet at Strath Creek General Store
Melway Ref X910 - N8

JULY

SUN JULY 28 TREASURY GARDENS EAST MELBOURNE

Park in Landsdowne Street. Meet near the corner
of Treasury Place
Melway Ref 2G - A3

AUGUST

SUN AUG 25 MORDIALLOC CREEK

Park at Attenborough Park
Nepean Highway, south side of the bridge
Melway Ref 92 - F2

VAS Exhibitions to get ready for

AUTUMN EXHIBITION



VAS Select Exhibition

President's Award \$2000

Undine Landscape Award \$2000 (acquisitive)

Send in days: 1 & 2 May

Between 11.00am - 3.00pm

Members may submit 1 painting and up to 3 sculpture
\$10 per entry

Opening: Tuesday 7 May at 7pm

conditions apply please see your red programme for details

WINTER EXHIBITION



VAS Select Exhibition

Senior Art Supplies Award

\$1000 Senior Art Supplies materials

Send in days: 12 & 13 June

Between 11.00am - 3.00pm

Members may submit 1 painting and up to 3 sculpture
\$10 per entry

Opening: Tuesday 18 June at 7pm

MARITIME EXHIBITION



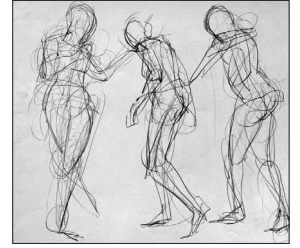
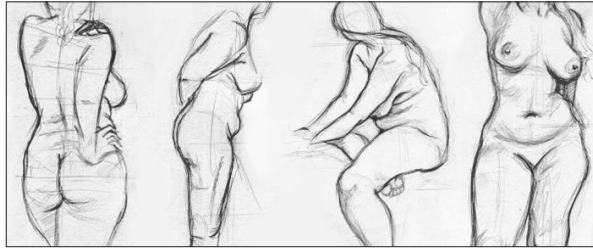
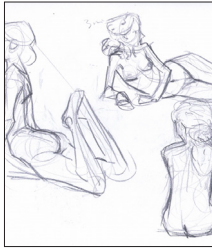
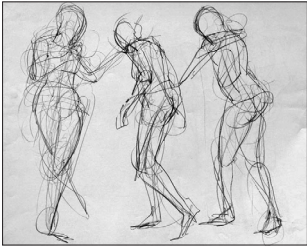
Thomas Somerscales Trophy

Send in day: 3 July

Between 11.00am - 3.00pm

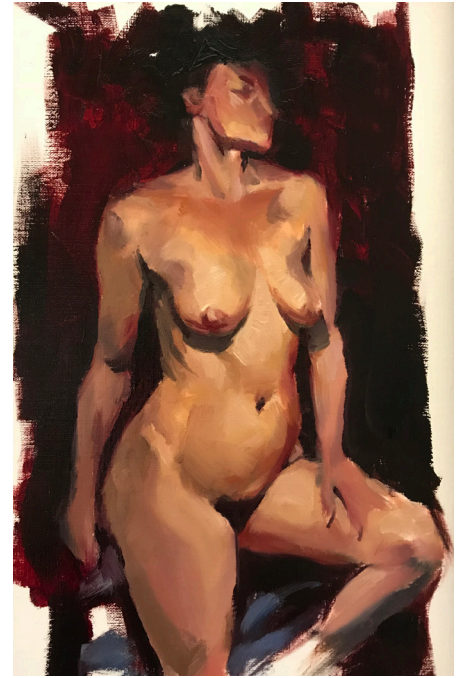
Members may submit up to 3 works for both painting and sculpture
\$10 per entry

Opening: Friday 5th July at 7pm



LIFE CLASS

Portrait Group	Wednesday 5.30pm - 7.30pm \$15 (members) \$20 (non-members)
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)



Emma - 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.

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2019



**THE VICTORIAN
ARTISTS SOCIETY**
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THE YEAR AHEAD AND DATES TO REMEMBER

9 APRIL	VAS GEORGE HICKS FOUNDATION CONTEMPORARY EXHIBITION COLLECTION DAY: 9 APRIL 11.00am-3.00pm	17 - 27 AUG	VAS PORTRAIT EXHIBITION & NADA HUNTER AWARD \$1000 Award, bequested from the late Nada Hunter. OPENS: 7.00PM TUESDAY 20 AUGUST SEND IN DAYS: 14 & 15 AUGUST 11.00am-3.00pm COLLECTION DAY: 27 AUGUST 11.00am-3.00pm Members may submit up to 3 works for both painting and sculpture. Entry Fee: \$10 per artwork
4 - 21 MAY	VAS AUTUMN SELECT EXHIBITION PRESIDENT'S AWARD \$2000 UNDINE LANDSCAPE AWARD \$2000 Minimum size 600mm x 900mm or larger In oil or acrylic. Maximum sale price \$2000 Sponsored by Colin Jones (acquisitive) OPEN: 7.00PM TUESDAY 7 MAY SEND IN DAYS: 1 & 2 MAY 11.00am-3.00pm COLLECTION DAY: 21 MAY 11.00am-3.00pm Members may submit up to 1 painting and 3 works of sculpture. Entry Fee: \$10 per artwork Sculpture Award Presented	17 - 27 AUG	NORMA BULL SCHOLARSHIP AWARD PRESENTED: 7.00PM TUESDAY 20 AUGUST
15 JUNE - 2 JULY	VAS WINTER SELECT EXHIBITION SENIOR ART SUPPLIES AWARD Prize: \$1000 'Senior Art Supplies', materials OPENS: 7.00PM TUESDAY 18 JUNE SEND IN DAYS: 12 & 13 JUNE 11.00am-3.00pm COLLECTION DAY: 2 JULY 11.00am-3.00pm Members may submit up to 1 painting and 3 works of sculpture. Entry Fee: \$10 per artwork Sculpture Award Presented	25 AUG	VAS PORTRAIT PAINTERS IN ACTION EVENT HELD ON: SUNDAY 25 AUGUST 11AM-4PM
5 - 16 JULY	VAS MARITIME EXHIBITION THOMAS SOMERSCALES TROPHY OPENS: 7.00PM FRIDAY 5 JULY SEND IN DAY: 3 JULY 11.00am-3.00pm COLLECTION DAY: 16 JULY 11.00am-3.00pm Members may submit up to 3 works for both painting and sculpture. Entry Fee: \$10 per artwork	14 SEPT - 1 OCT	VAS SPRING SELECT EXHIBITION GORDON MOFFATT AM SPRING AWARD \$750 OPENS: 7.00PM TUESDAY 17 SEPTEMBER SEND IN DAYS: 11 & 12 SEPTEMBER 11.00am-3.00pm COLLECTION DAY: 1 OCTOBER 11.00am-3.00pm Members may submit up to 1 painting and 3 works of sculpture. Entry Fee: \$10 per artwork Sculpture Award Presented
24 JULY - 6 AUG	VAS EN PLEIN AIR EXHIBITION Works must be painted onsite & outdoors Work will be rejected if not. SEND IN DAY: 24 JULY 11.00am-3.00pm COLLECTION DAY: 6 AUGUST 11.00am-3.00pm Members may submit up to 2 works for both painting and sculpture. Entry Fee: \$10 per artwork	18 SEPT - 1 OCT	VAS COUNTRY MEMBERS EXHIBITION SEND IN DAYS: Details distributed by the office COLLECTION DAY: 2 OCTOBER 11.00am-3.00pm Members may submit up to 3 works for both painting and sculpture. Entry Fee: \$10 per artwork
25 JULY - 6 AUG	VAS ART SCHOOL & TUTOR EXHIBITION OPENS: 7.00PM THURSDAY 25 JULY SEND IN DAYS: Details distributed by the office COLLECTION DAY: 6 AUGUST 11.00am-3.00pm	16 NOV - 3 DEC	VAS MAVIS LITTLE ARTIST OF THE YEAR PRIZE: \$10,000 DESIGN FRAMING ESSENDON AWARD \$800 EXHIBITORS' CHOICE AWARD \$400 OPENS: 7.00PM TUESDAY 19 NOVEMBER SEND IN DAYS: 13 & 14 NOVEMBER 11.00am-3.00pm COLLECTION DAY: 3 DECEMBER 11.00am-3.00pm Prize: \$10 000 Sponsored by Hansen Little Foundation Prize: \$800 Sponsored by Design Framing of Essendon Prize: \$400 Exhibitors Choice Award Noel Waite AO Entries invited from select exhibitions
7 - 13 AUG	VAS LIFE GROUP EXHIBITION SEND IN DAY: 6 AUGUST 11.00am-3.00pm COLLECTION DAY: 13 AUGUST 11.00am-3.00pm Members may submit up to 2 works for both painting and sculpture. Entry Fee: \$10 per artwork	20 NOV - 10 DEC	VAS SCULPTOR OF THE YEAR AWARD SCULPTURE TROPHY VAS LITTLE TREASURES SEND IN DAY: 20 NOVEMBER 11.00am-3.00pm COLLECTION DAY: 10 DECEMBER 11.00am-3.00pm Members may submit up to 3 works for both painting and sculpture. Entry Fee: \$10 per artwork Painted surface no bigger than 8"x10"

Supporters of VAS Colin Jones - Gordon Moffatt AM - Noel Waite AO - Stuart Leslie Foundation - The Naphtali Family Foundation

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