



**THE VICTORIAN
ARTISTS SOCIETY**

EST 1870

VAS QUARTERLY JOURNAL



df

October – December

2019

- 2019 Mavis Little Artist of the Year: page 6
- 2020 Summer Workshops: page 12
- Reflections on Art, History & Architecture: page 16





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Governor of Victoria
and
Mr Anthony Howard AM QC

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OFFICE COORDINATOR

Mark Russell

RECEPTIONIST

Cindy Rodriguez

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.

October - December 2019

Newsletter Editor and Designer

Mark Russell

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.

Amendment: On page 6 of the July - September edition of the Quarterly, the title of the page read 'The 9 by 5 Impression Exhibition of', This should have read 'The 9 by 5 Impression Exhibition of 1889'.

Inside this issue

President's Message	3
Important Notice: The Bargain Sale	4
Manager's Report	5
Meet the Staff	5
Mavis Little Artist of the Year	6
VAS Paintout Reports 2019	10
VAS Paintout Calendar 2020	11
2020 Summer Workshops	12
Manet at the Getty, by Linda Weil	14
Reflections on Art, History & Architecture	16
Rhythm, Pattern and Colour: Kristin Parkinson	18
The Effect on the User of the VAS Heritage and National Trust Building After Restoration	20
Seeing is Believing	21
Vales, Graham McKenzie and Manwel Cassar	22
2020 Melbourne International Flower & Garden Show	23
From this Moment: Abbott, Cowling, Cowling, Fyfe	24
Upcoming Exhibitions	26
Generous Supporters of our Restoration	28
Write or advertise with us	30
Life Classes	31
The Year Ahead - Dates to remember	32
2020 Membership Renewal Notice	33



Cover Image: 'Waiting to Bat' oil on canvas by Jennifer Fyfe, Artist of the Year 2019

WELCOME NEW MEMBERS

- Romy Sedman
- Bernard Boribon
- Cynthia Boyle
- Roz Long
- Yuqi Yang
- Lynette Williams
- Moyra Le Blanc Smith
- Ashley Carr
- Aiyi Wang
- Leslie Pascoe
- Lyn Morgan
- Jos Law
- Ian Duncan
- Sue Harlow
- Karen Garratt
- Megan Garratt
- Karen Macdonald
- Michelle Lovett
- Hsin Lin
- Anna Madyarova
- Sharon Martin
- Mila O'Brien
- Jim Moody
- Adrienne Leith
- Luise McNamara
- Anait Grigoryan



PRESIDENT'S MESSAGE

A thorough inspection five years ago by Ray Wilson and myself, listed all the defects in the building requiring urgent repair. In realising the building was in a state of serious decay, we began a frustrating process of putting our plans in place to restore the building.

A long and sometimes tortuous journey began, fundraising was a priority, budgeting, stage by stage and working with funds available.

I wish to praise the generosity of VAS Members, Friends, Trusts and Foundations for their generous support and the guidance of Philanthropy Melbourne. Without this support it would not have been possible to restore this very special Heritage Listed Building.

First up work began with replacing the roof, water proofing the building and keeping the water out of the interior was a high priority. This was a difficult operation with the building having only one access in and out. The old roof and the replacement roof both came in and out through the front door. All electrical services were replaced with a modern gallery lighting, ceiling insulation and sound speakers.

The upper Galleries were restored to their original plan by removing panelling blocking the arches in the Hammond Gallery exposing the leadlight windows that had not been seen for many year. Restoring the leadlight in the balcony doors also provided previously restricted access to this area with the exceptional view of St Patrick's Cathedral and the modern city buildings in the background.

I will never forget the day that wall was removed, as I watched the sunlight flooding into the gallery, that was the very moment I realised there was no turning back, we must continue with this restoration.

With modern gallery lighting replacing the old gantry lighting, an attic ladder installed for easy access into the ceiling, painted walls and sanded floors, the result was a beautiful light and bright gallery space, admired by future exhibitors.

Having restored the galleries to a modern standard we then turned our attention to heating the building. Attempts had been made over the years by installing gas heaters and then electric heaters installed too high to heat anything but the ceiling. We were fortunate to have gas connections into the building which made it ideal for gas Hydronics Radiator heating. These heaters were installed throughout the building improving the comfort of the building immediately.

Our next stage became more complex. Due to the reconstruction of the toilet block we required an Architect. Rosa Chiri a VAS Council Member was welcomed and employed as our Architect with Frazer Brown acting as the Heritage Architect a requirement of Heritage Victoria.

Plans were drawn up and permits applied for with Mancon builders appointed.

After delays in planning approval and permits we finally had the go ahead.

Little did we realise we were moving on to the most uncomfortable twelve months through keeping the Society open while the building was under demolition and reconstruction.

I am sure we remember it well.

We faced months of disruption for staff and students while the studio, kitchen, toilets, storage space, Cato Gallery, Members Room, the two administration offices were restored and the much awaited Lift installed. The restoration of the Façade provided the final touch.

I am sure we remember the dust, the noise, the temp toilets, temp studio, openings in the floor, stairs covered with unsightly sheeting, the builder's ramp at the front steps, cement mixer and sand under the stairs, with builder's junk covering the ground floor, and so on and so on!

A special thank you to our staff who kept the doors open and lived through the disruptions. A great effort working through such difficult conditions.

Thank you to Tutors and Students for being so accommodating in helping keep classes operating in the Cato Gallery with reduced numbers of students to each class during the Studio renovation.

With the builders working over the summer holidays completing the kitchen and studio we were ready to relocate the studio.

Term one of 2019 started with students enjoying the restored Studio and Kitchen. Attention was given to the Studio floor with restoration treatment to the floor boards, being cleaned and waxed keeping the boards natural 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, a new changing room for models, hot water over the new sink (which had never been supplied before) and a quality air

extractor, has enhanced a comfortable, inspirational studio which is loved by all who find their creative inspiration there.

Thursday the 29th August we were able to shake hands with the site builder Brian and thank Mancon the building Company for completing their work on time to a satisfactory standard.

Rosa Chiri, of Chiri Hall Architects was also thanked for attention to detail especially in the area of building compliance.

Fraser Brown from Quadratum Architects, a Heritage Victoria approved Architect must also be thanked for his guidance through the project and for providing a Conservation Management Programme of the building for future reference.

During the restoration work we made a number of unexpected discoveries. The fragile plumbing and sewage, initially installed in 1893, gave us no alternative but to replace and upgrade these services.

Our greatest surprise came after removing the old carpet and discovering the slate slabs on the stairs as well as tessellated tiles on the landing, still in original condition. After a great deal of careful restoration they look fantastic, enhancing the grand staircase.

Finally Tuesday the 19th November was time to party and celebrate our building restoration which we held in conjunction with the Mavis Little Artist of the Year 2019.

The Heritage Victoria and National Trust Listed building of the Victorian Artists Society at 430 Albert St has now

been totally restored bringing it back to the Community of Victoria, Visitors, Artists and like minded can now enjoy classes and be inspired by the Society's long history and exhibitions. We are a not for profit society and rely on volunteer support.

Next year we will be celebrating 150 years, I am inviting all members to join me in becoming involved with the preparation for the celebrations.

During the year we have had staffing changes. Kate Galea tendered her resignation and relocated to Queensland, Mark Russell was appointed to the position as Office Coordinator. Ray Wilson, VAS Manager retired on 31st October after playing an important role in the restoration project. Chris Reade has been appointed Manager whilst Cindy Rodriguez has been welcomed to take up the position of Receptionist.

I would also like to take this opportunity to thank our council members for bestowing me with the honour of the Members Room being renamed the Eileen Mackley Members Room. I feel very humbled following this decision.

My sincere thank you to all for your support through the past year.

Warm regards

**Eileen Mackley AM VAS FVAS
VAS President**

IMPORTANT NOTICE: THE BARGAIN SALE

The VAS Council has made the decision to cancel the much loved and popular Bargain Sale.

Introduced in 1947 with hundreds of well-presented entries, sales in 1973 recorded \$10,000 the equivalent of circa \$250,000 in 2019 dollars.

The VAS Bargain Sale became the main fund raising event of the Society .

Last year's Bargain Sale ran at a loss to the Society, as sales were not sufficient to cover costs. Online art sales has been another reason for the decline in this major event, with many artists selling works through this platform.

As we enter into the next decade, the digital age will have a strong influence on our Society. Moving forward, we are planning to introduce a new Members exhibition for February 2021 and will update members when the details have been finalised.

Eileen Mackley AM FVAS VAS
President
Victorian Artists Society

Eileen Mackley AM VAS FVAS
President Victorian Artists Society

MANAGER'S REPORT

I feel very honoured to be the new VAS Manager and sincerely thank Ray Wilson for his dedication in steering the Society through a challenging year of restoration works. Our wonderful team of staff, teachers and volunteers have been a tower of strength throughout the year, their ongoing support and hard work is greatly appreciated.

We have 8 wonderful Summer workshops taking place throughout January that offer the opportunity for people to immerse themselves in their chosen medium, they range from 2 to 5 days. You will find all the details on our website.

Membership renewals for 2020 are now due, you can contact the office to renew, fill in the renewal form on page 33 of this PDF or renew online using this link:

<http://www.victorianartistsociety.com.au/members/massTemplate.php>

Now that the building is fully restored, we look forward to an exciting year ahead filled with our 150th anniversary celebration exhibitions and events, as well as many new independent exhibitions coming into our galleries for the first time. As a member, you will be first to receive information about our special anniversary events next year.

I wish you and your families a peaceful Christmas and happy new year. We look forward to welcoming you into our beautifully restored building in 2020.

Please note, our office will close on Friday 20 December and re-open on Monday 13 January, 2020.



MEET THE STAFF: CINDY

Good Morning, Victorian Artists Society, Cindy speaking ...

I started with the VAS eight weeks ago, and in that short time I have felt incredibly welcomed by all the staff and members of the society.

When I first applied for the position I had little knowledge about the VAS other than the website. I imagined it would be akin to the crumbling old art building where I would do after school drawing and sculpture classes in Bondi as a teenager. Imagine my surprise when I walked into this beautifully restored heritage building for an interview with Eileen and Chris. It wasn't like any art school I'd ever been to. In my short time here I've really enjoyed the community spirit that exists in the old bones of this society. It reminds of when I worked in community theatre where I started my career.

After spending fifteen years in the film and television industry (which can be such a fast paced and fraught environment) it's comforting to experience a place that is as much about the support a community lends to each other, as it is about the art that is created.

When I'm not answering the phones at the VAS I spend my time at my small studio in St Kilda. I'm currently working with my partner Stuart Gallagher on a children's stop motion animation that we are co-writing and directing. We are hoping to present the first instalment of the animation at Carlisle Street Gallery in August 2020. Watch this space





2019 MAVIS LITTLE ARTIST OF THE YEAR AWARD & BUILDING RESTORATION CELEBRATION

'... The VAS is the doorway to a full and elegant life in a materialistic age.

You can help us to keep the door open.'

These were the words of my father Laurence Scott Pendlebury, VAS President in 1962. It was his vision for our Society's future—and plans for modest fund raising commenced.

Nearly 60 years on—this vision has been fulfilled, thanks to the inspiration, energy and tenacity of our current President, Eileen Mackley AM FVAS.

There was excited anticipation as the evening of Tuesday 19 November 2019 approached.

VAS Staff, Council and volunteers had done much preparation in readiness for this night to come around.

As well as the announcement of the Artist of the Year plus three other awards, this night was to be one of celebration.

After four years of planning, demolition and renovation—we were ready to launch our beautiful, newly restored building.

The night was mild—and the weather made it possible for people to dress up for the occasion. Artists, staff, VIP guests, non-exhibiting members, our families and many others gathered upstairs from 6.30pm onwards.

A Violin and Piano duo greeted the guests in the Hammond Gallery and historian and writer Andrew McKenzie who was the MC for the night, made sure people

were seated and comfortable as the formalities began.

Andrew opened the evening with a warm welcome and a brief resume of our history—pointing out highlights of our past, and mentioning a number of luminary artists whose presence and contribution to VAS have left a strong mark.

I felt very honoured and most touched, that he mentioned my late mother, artist Nornie Gude.

In 1935, she was one of the youngest members to join VAS as an art student. She renewed her membership in 1941—this time registering as a fully practising artist.

Nornie was a successful and influential member for the next four decades.

My brother who was also at the Opening, reminded me of the long history our family has had with the Society—we both felt very proud to be part of this celebratory evening.

Mr. Michael Perry, Trustee of the Copland Foundation was the Guest Speaker—a staunch supporter of the VAS.

Mr. Ron Smith presented the Special Award—the re-naming of the Members Room dedicated to Eileen Mackley in acknowledgement of her commitment and achievement in bringing about the restoration of the building and her many years of generous giving and tireless work.

Ms Mackley responded with a simple, but emotional 'thank you'—and I think everyone felt almost as emotional. It has been a long journey from the initial planning stage in 2015, and we have all been filled with enthusiasm along the way by Eileen's passion and drive.

Council Member Ms. Meg Davoren—Honey OAM FVAS presented the VAS Sculpture of the Year Award, won by **ELLEN JENKINS**.

JULIAN BRUERE was the recipient of the Member's Choice Award also presented by Meg, and sponsored by Design Framing.

Dr. Noel Waite AO was both sponsor as well as presenter of the Exhibitor's Choice Award handed to **RON REYNOLDS**.



Hannah Little, a member of the Little family spoke of the contribution her grandmother Mavis Little had made over a long period to the VAS and presented the Mavis Little 2019 Artist of the Year Award.

This prestigious and generous Award is sponsored annually by the Hanson Little Foundation—and this year the winner was **JENNIFER FYFE**—who responded with gracious and well chosen words.

Jennifer is a highly regarded member and it was a well deserved award and an obviously greatly approved choice.

All the guests responded warmly to the announcement and the formalities closed with official photographs and a lot of happy chatter.

It was heartening to see among the invited guests, our architects as well as the head of our building company and his immediate staff.

After more than two years working on our building, they were now able to join the other 200 guests, to share the enjoyment of our sparkling and fresh interior.

Had it not been for this particular President, this celebration would never have taken place the way it did.

We would have held our 2019 Artist of the Year Award evening of course, but people still might have been complaining about the lack of an elevator, criticizing the lighting, catching their heels in the old carpet and unable to step safely out onto the upper balcony to enjoy a glass of wine.

However, this year thanks to the hard-working architects and building team led by Eileen, Ray Wilson former Manager and Hylton Mackley our invaluable Treasurer—this major event was opened in style.

We now have a building of which we can all be immensely proud.

The exhibition itself was of the highest standard.

Every artist who was invited to enter was deserving of a place and contributed to an evening of excellence.

As someone said after the announcements—
'Pity there are so few winners ...'

But I think, on the evening of 19 November 2019—it could be said we all came out winners.

The door indeed has stayed open. My father would have been thrilled.

Anne Scott Pendlebury HON FVAS



Above Left: Noel Waite. Above: Members of the Little Family. Photos by Ron Smith Medialaunch

Ellen Jenkins **2019 Sculptor of the Year Prize**

Ellen Jenkins has a Diploma of Arts in Fashion and has worked in the Fashion Industry for nearly forty years. It was at RMIT that she started Life Drawing which increased her interest in the human figure. Ellen worked in Watercolour for many years and then discovered Clay and Sculpture about 13 years ago. She loves working in 3D and gets very excited about every new block of Clay she opens.



Julian Bruere **Design Framing Members** **Choice Prize**

Julian Bruere continues to enjoy his participation in the VAS as a painter—it has always provided artists with a purpose. The AOTY is the culmination of entries in the seasonal exhibitions and sees a suite of three works exhibited in the final exhibition. Julian always like to present his very best work on these occasions and feels honoured to have won the AOTY Award on three occasions.



Ron Reynolds **Noel Waite AO Exhibitors Choice Prize**

Ron Reynolds is an artist whose prime objective is to create rather than copy. Working from drawings done before the chosen motif, Ron departs from reality and explores the abstract qualities of the chosen work. Diebenkorn, Catherlin, Hollan & Morandi inspire his work.

Ron was awarded the VAS Artist of the Year Award in 1996.



Clockwise from top left: 'Bringing in the Catch', 'Waiting to Bat' and 'At my Table', oils by Jennifer Fyfe; Jennifer Fyfe and Hannah Little, Photo by Ron Smith MediaLaunch

Jennifer Fyfe: 2019 Mavis Little Artist of the Year Prize Winner

'I'd like to thank the Little family for their generous support. Without the support of benefactors such as yourselves, artists would not have the opportunity to improve and push boundaries. Your gift gives us the privilege to stand back and take a breath and sit and ponder. To visit new places, to delve into new materials and to explore new ideas without financial constraint. It is a gift of freedom that you have given me and I am very grateful.

'It is support that sustains us as artists. For me personally it is the support of my family. My Husband, my rock, who is patient and encouraging, Mum and Dad who have helped out with buying frames and drilling and screwing in hooks and my three teenage sons who are brutally, brutally honest in their critique.

'The VAS is a place where I have been mentored and inspired. Here there are shoulders to lean on and companions to laugh with. The artistic support here has undoubtedly improved my work.

'But from now on we are supported in a new manner as artists. We are now supported by the fabric of the building itself. We exhibit in these renovated galleries with pride and with an understanding that we are part of Australian art history. This sense of pride has only come about through the generosity of our fundraising donors—thank you—and also the dedication of Eileen, Hylton, Rosa, Ray, Chris, Mark and members of the VAS council. Thank you for your long hours and hard work. Eileen, this restoration project has been your vision and it is your drive and enthusiasm that has culminated in the magnificent, graceful gallery we are enjoying today. Without you, none of this would have been possible.

'I think we are in for some exciting times ahead.'



VAS PAINTOUTS REPORTS, SPRING 2019

SEPTEMBER

For our September paintout we visited Petty's Orchard in Templestowe.

The orchard is one of Melbourne's oldest commercial orchards and grows over two hundred old and rare varieties of apples. Nestled on the banks of the Yarra River, the orchard was established in 1911 by Thomas Henry and is currently managed by the Heritage Fruits Society, a not for profit group dedicated to preserving heritage fruit varieties.

It was our second visit to Petty's Orchard and we enjoyed a mild, early spring day painting and sketching the various buildings, old machinery and of course, the orchard rows.

There's a café and fresh produce store there also and we all contributed to the Heritage Fruits Society coffers by enjoying their coffee and tasty treats to keep our batteries charged!



OCTOBER

In October we took off on our second four-day painting adventure for the year. We went to Port Campbell, a nice little town on the ship wreck coast. We endured what some locals described as the wettest and windiest October days for some time. Just our luck!

A few of our selected locations were very exposed to the southerly and south westerly winds whipping in from the ocean and the heavy rain that came through in bands during much of the 4 days.

Dampened and windblown but not defeated, the group made the best of it and everyone seemed to have a good time. Much of the itinerary was thrown out the window and people headed for locations of their choice which seemed to offer the best protection from the elements. In conditions like these, the gathering together of an evening for dinner can be the highlight of the day as we compared notes on our experiences and what we managed to produce from the day of painting.

It's a beautiful and spectacular part of Victoria and most of those who went have said they want to return next year for another crack at the wild cliff and ocean views on offer.

*Top: Port Campbell
Left and Right: Ray Hewitt at Altona*

NOVEMBER

Our November paintout was at Apex Beach, Altona. It was a lovely calm and sunny day which showed off the Altona beach area at its best. A beautiful palette of blues and greens in the water, The bleached sand and soft and varied greens of the coastal grasses and vegetation.

There was a good turnout for our last gathering for the year, including new members who were joining us for the first time. It's always gratifying to meet new members who are so enthusiastic about joining in on the VAS paintouts and helping our plein air group continue to grow.

**Article and photos by
John Hurlle
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

JAN 19	LE PAGE HOMESTEAD— HAWKSTOWE PARK Gordons Rd, South Morang Melway: Map 183: J7	June 28	YARRAVILLE 1 Francis St, Yarraville Melway: Map 42: D10
FEB 23	KOROIT CREEK JETTIES Gray Reserve Rd, Williamstown Melway: Map 55: F8	JULY 26	FINNS RESERVE Duncan St, Templestowe Lower Melway: Map 33: B4
MAR 19–22	PORT CAMPBELL 4-day stay Contact John Hurle at vas_paintouts@optusnet.com.au for accommodation details	AUG 30	K ROAD CLIFFS K Road Cliffs, Werribee South. Melway: Map 201: B7
APR 26	OLD PAPER MILLS—FYANSFORD 100 Lower Paper Mills Rd, Fyansford Melway: Map 450: K3	SEPT 27	CARLTON GARDENS NORTH Carlton St, Carlton Melway: Map 2B: H8
MAY 31	COBURG LAKE RESERVE Lake Grove, Coburg North (off Gaffney Street) Melway: Map 17: H10	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

2020 SUMMER WORKSHOPS



PLEIN AIR WATERCOLOUR PAINTING WORKSHOP WITH MIKE KOWALSKI

2ND UNTIL 5TH OF JANUARY

4 DAY WORKSHOP

THIS WORKSHOP IS NOW FULLY BOOKED

'This weekend workshop should find us in the shade painting among the paths, gardens and architecture of this wonderful Victorian era park. We will keep things light allowing for easy travel and use the VAS studio as our base. Basic watercolour sketching and painting techniques will be covered.' Mike will address perspective, how to add people to your paintings and painting light and shade. Painting outdoors will occupy most of the class time.

REALIST OIL PORTRAITURE PAINTING WORKSHOP WITH LEE MACHELAK

6TH TO 10 OF JANUARY

5 DAY WORKSHOP — INCL. MODEL

MEMBERS \$530

NON-MEMBERS \$595

In this workshop, we will touch on the fundamental principles of traditional portrait painting such as composition, tonal relationships and the importance of edges to add to the illusion of depth. We will also look at colour and temperature in general and as they apply to the subtleties of flesh in particular. A direct method of painting is encouraged that requires little in the way of drawing skills but focuses rather on the broad mass and then the gradual build up of the painting as the various elements are refined.



DIGITAL DABBLING WITH PROCREATE

A DIGITAL WORKSHOP WITH RICHARD IMPEY

14TH AND 15TH OF JANUARY

2 DAY WORKSHOP

MEMBERS \$190

NON-MEMBERS \$210

Richard was formally a Secondary teacher of ICT and Digital Art and is now working as a full-time artist. He is currently focussing on making his own Intaglio prints using Photopolymer plates with art work created in Illustrator and Procreate.

Procreate is a fantastic digital drawing, painting and editing app that opens so many creative possibilities for the user. It is very convenient and powerful app that can be used anywhere and anytime. It can enable the artist to sketch ideas, experiment with different colour palettes, brushes, textures, and complete finished art work ready for printing.

FIGURE PAINTING IN OIL WORKSHOP WITH GREGORY R. SMITH

16TH AND 17TH OF JANUARY

2 DAY WORKSHOP — INCL. MODEL

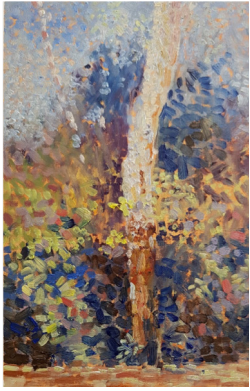
MEMBERS \$220

NON-MEMBERS \$245

Students will be instructed via a stage by stage demonstration as they follow the traditional direct from life approach, painting in oils from a model. This 2 day workshop will assist students in seeking a greater visual knowledge through painting tone form and the true meaning of colour, especially skin tones. Draftsmanship and craftsmanship will be strongly emphasised throughout the whole process.

Gregory will welcome all levels of experience (advanced, intermediate or beginner) to this session and assist all based on his 30 years of teaching experience.





IMPRESSIONISM WORKSHOP WITH BEN WINSPEAR

18TH AND 19TH OF JANUARY

2 DAY WORKSHOP

MEMBERS \$190

NON-MEMBERS \$210

'Have you always liked the impressionists? Have you wanted to understand their methods and techniques? Maybe even use some in your own painting?'

In this 2 day workshop Ben will give you a comprehensive understanding of the methods and techniques of the impressionists. Beginning with a morning of theory and examples to set the groundwork, Ben will then guide you through the process of creating an impressionist work.

Suitable for oil, watercolour, acrylic and pastel painters.

OIL PAINTING WORKSHOP WITH DAVID CHEN

20TH UNTIL 24TH OF JANUARY

5 DAY WORKSHOP — INCL. MODEL

MEMBERS \$495

NON-MEMBERS \$545

One of the best things about a 5 day workshop is that you become a better artist by the end. You have spent the days doing nothing but painting, which is the best way to learn. David Chen will provide answers to questions you might ask, not only to know 'how', but also 'why'.

Each day offers first hand instruction on cultivating creativity, working from your own references, painting outdoors, still life and with a life model.

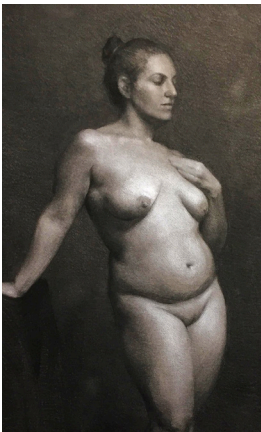


FIGURE DRAWING WORKSHOP WITH ALICE PALMER

25TH AND 26TH OF JANUARY

2 DAY WORKSHOP — INCL. MODEL

MEMBERS \$220

NON-MEMBERS \$245

The student will complete at least six shorter figure sketches along with notes on anatomical gesture and a larger, more finished figure drawing. This course will focus not on the exact drawing outcomes of the poses, but on strategies to use in any figurative scenario, whether drawn, painted, printed or sculpted. Parallel to this a better understanding of the connective nature of anatomy in motion, and an understanding of the gesture of the figure.

The student will also be given some take-home exercises to cement the lessons that are introduced over the weekend.

WATERCOLOUR PAINTING WORKSHOP WITH DAVID TAYLOR

27TH UNTIL 30TH OF JANUARY

4 DAY WORKSHOP

MEMBERS \$380

NON-MEMBERS \$420

This workshop is an exciting leap ahead in watercolour painting. Students of all experience levels will develop their skills and individuality in a positive and cheerful environment.

The focus here will be on improving watercolour skills in general with opportunities to learn Plein Air techniques.



All workshops run from 10am to 3:30pm and are held in the Victorian Artists Society building unless otherwise stated. Book online at:

<https://victorianartistsociety.com.au/art-classes/workshops>



MANET AT THE GETTY, BY LINDA WEIL

One of the great pleasures in my life is travel, in particular ‘road trips’ with my sister in the USA and beyond. Along the way will do lots of hiking, walking, shopping, bird and animal watching, and many museum and gallery stops. This October/November we ventured south from San Francisco along the Hwy 101 coast route toward Los Angeles. I always like to plan one big ‘bucket-list’ gallery on our trips and this year it was the Manet exhibition at the Getty Center in LA.

The Getty Center stands proud on a hilltop facing south from the Santa Monica Mountains. Set against breathtaking views, tranquil gardens and dramatic architecture, it integrates the seven components of the Getty trust and is home to the J Paul Getty Museum, the Getty Research Institute, The Getty Conservation Institute, and the Getty Foundation. The design and architecture of the building is stunning. Curving staircases, soaring ceilings and open spaces frame spectacular vistas. Courtyards and gardens link the different areas and offer spots to rest weary gallery feet. We found it somewhat confusing at first to navigate as it is not your traditional ‘box’ shaped structure, but the Overview Map helped us get comfortable quickly with the layout.

Our focus was *Manet and Modern Beauty*, the first exhibition to explore Edouard Manet’s last years. This exhibition highlights some of his less familiar and perhaps a more intimate side of the artist’s works. On display are over 70 works, paintings, pastels and works on paper exploring his fascination with fashion and urban life. Spread chronologically over several rooms it includes major oils as well as beautiful and rarely displayed private letters embellished with watercolour sketches, another room of pastel portraits and oil sketches from private collections and in the final room full of glorious still life works from Manet’s last days.

But the centrepiece of this exhibition is one of Manet’s last paintings, ‘Jeanne (Spring)’ from 1881. The J Paul Getty Museum acquired this work in 2014 and structured the exhibition around it. A pretty piece of confection, Jeanne is dressed in the height of fashion; striking against a bold green foliage, she strolls the garden with an introspective look on her face. I stood in front of the work for some time, and found it pleasing to look at if a bit insipid and over refined. In my opinion it



lacks the impact and striking confrontation of earlier works such as 'Olympia' or 'The Luncheon on the Grass.' This is not to say I did not appreciate the work, merely wondered at the artists' journey from a painter of scandalous nudes in his youth to acceptable portraits of respectable, fashionable women in his later years.

Turning to another work, 'Plum Brandy' 1877, I found something of Manet's youthful bite in this depiction of a glum woman musing over a drink and a cigarette. In 'Jeanne', I felt quite disinterested in the person, she was merely a mannikin for a pretty dress. But in 'Plum Brandy' I wanted to know about the woman, who was she? What was her situation? She smokes a cigarette suggesting she is a prostitute, waiting for a customer, but her dress is modest so maybe she is only a shopgirl waiting for her beau. Here in this work I felt Manet tried to study the character of the woman, not just her fashion.

The following room was pure delight, full of intimate, smaller works. Small, delightful oil sketches such as 'Bob' the dog, witty and insightful portraits in pastel and some 15 personal letters assembled for this exhibition. Suffering from neurological deterioration due to tertiary syphilis and on his doctor's advice, Manet spent the summer and fall of 1880 in a Bellevue spa. As his health grew worse, he found painting in oils too exhausting and he began to use watercolours and pastels more frequently. Isolated and bored Manet wrote often to his friends, colleagues and flirtations, filling the borders of the letters with small watercolour illustrations of cats, flowers, plums, or perhaps a snail on a fallen leaf. What a delight it would have been to receive one of these intimate works; the designs are deceptively simple strokes of colour that show a technical skill and artistic design of a high degree.

Finally, unable to walk and too ill to paint outdoors, Manet retreated to the studio. The last room of this exhibition is an explosion of still life works created in his final years for income, family and friends. Small luscious plums and other fruits, or a delectable serving of oysters and champagne grace the canvases. Extraordinary vases crammed with billows of lilacs, roses or lilies; the dabs of pure white on the vase bringing out the sparkle of glass in front of the tangles of stems within. I returned again and again to these works, enjoying with pleasure the urbanity, colour and life of these still life paintings. I found these final works

indescribably beautiful and terribly poignant. It is remarkable that despite debilitating pain and ill health Manet's late works are never gloomy nor dark. His work is a celebration of beauty, people, nature and fashion.

We spent a full day at the Getty Center, most of it with Manet, and that was not enough to fully appreciate all the works and scope of this exhibition. I would also like more time at the Center, to see the full collection, gaze awe struck at the architecture and wander the gardens and other galleries at leisure. Two or three days would still not be enough! So now, a return trip is now being planned, I may not get back in time to see Manet again, but I have no doubt I will find something to enjoy again on my next visit to the Getty in LA.

Linda Weil



'Plum Brandy', by Édouard Manet 1877

REFLECTIONS ON ART, HISTORY & ARCHITECTURE

As we approach the end of the year and start a new decade, I would like to write about my involvement on the recently completed renovations to the Victorian Artists Society Building.

I must start by saying that following my desire to develop my basic artistic skills three years ago, I joined the Victorian Artists Society. As an Architect, the American Romanesque style building it occupies had always intrigued me.

A bit over three years ago, having officially enrolled in an art class, I had the opportunity to enter this magnificent brick building for the first time. As I walked across the beautiful entry archway flanked by ornate columns, little did I know that the next three years would give me the opportunity to work on one of Melbourne's most important buildings, as the Society is known to have been the cradle of Australian Art.

I was so proud to learn that Artists like McCubbin, Walter Withers and Tom Roberts had once exhibited their work on the walls and had actually worked in the same original Blue Stone studio where I was attending Barbara McManus's class every Monday morning. I visualized Dame Nellie Melba singing from the balcony and giving lessons in one of the rooms.

The building's history alone was inspiring enough for me to set about to develop my visual knowledge and creativity under the guidance of the many talented artists that patiently, week after week, mentor us aspiring artists.

However as I attended classes I began to discover the building, and observed time had taken its toll. This once grand building was looking tired. The passing of time had caused the building to suffer through little or no funding for maintenance:

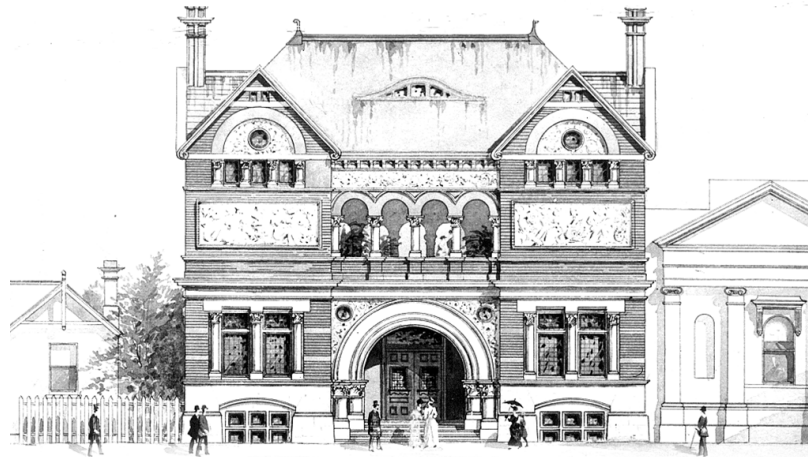
At ground level, part of the beautiful public exhibition space had been taken over for storage.

In the studio, the North bluestone wall of the building presented cracking & signs of water damage

Upstairs, the balcony was not easily accessible as the alcoves leading to it had been closed to create more storage. After all, artists have a lot of equipment needing to be kept somewhere ...

The metal roof was in a state of disrepair and the society's president Eileen Mackley was organising re-roofing as a first step to repairing the building. Eileen had plans to remove the old fluorescent light fittings from the public galleries in the first floor and install new exhibition-style modern contemporary lighting to show off the work of our artists.

She also had plans to repair the balcony and open up the alcoves and repair the water damaged original lead light windows and walls. That was the first stage of a major restoration



As an Architect I love buildings and I found this building needed TLC. I felt that knowledge and experience in the building industry could offer help, so I volunteered to assist whichever way I could.

Eileen invited me to join the Council, a Building Committee was formed to define the brief and report to VAS Council and we quickly started working on a preliminary but formal scope of works.

In principle the scope of works was simple:

a) Access to first floor galleries:

For some of the long standing artists and prominent members of the Society, access to the upper galleries via the central stair was difficult or nearly impossible. A lift was needed, although locating it without disturbing the original historic building fabric was challenging and required the reconfiguration of existing services.

b) Re-configuration of the toilets

c) Removal of permanent collection & secondary storage from the ground level and refurbishment of the gallery space

d) New permanent collection storeroom.

The restoration of the kitchen and original studio was later added to the scope of works and as a third and last stage, the complete refurbishment of the ground floor including new automatic entry doors and facade restoration was added to the project.

However, funding was a problem as the Society is self-funding and receives no financial support from the State Government.

The project was funded with generous donations from private funds and with Hylton Mackley as Financial Manager leading the way to gather and manage the finance. Ray Wilson as Manager for the development was also an integral member of the team.

It took several sketches, different options, with possible locations for the lift, re-configuration of the toilets and location of new storage until a decision was made on which option was to be developed and built.

A team of consultants lead by an architect supported by a Consultant Heritage Architect was required to develop the sketches and prepare working drawings, materials schedules etcetera for submission and approvals before building could be started.

BEFORE



AFTER



Following my resignation from Council, I was delighted and humbled when VAS President Eileen Mackley and Financial Manager Hylton Mackley offered me the responsibility to take the role of Project Architect for the restoration. A role I was able to carry out with the unconditional support of my husband Robert Hall, architect and business partner.

As I accepted the role, my artistic aspirations had to be put on hold whilst I became the Project Architect and had to change brushes and oils for hard-hat and vest.

Heritage Architect Fraser Brown was appointed as Heritage Consultant to advise on delicate conservation issues.

Any proposed work would first have to be approved by Heritage Victoria before being issued for Building Permit and approved for construction by a Building Surveyor.

Building Permit drawings would have to comply with the requirements of the current Australian Building Code, Australian Standards, Accessibility, Fire, Energy efficiency, Local Authorities, Services and Supply Departments before they could be approved for building by a Consultant Building Surveyor.

The challenging task of untangling and negotiating the various permit approval processes began late 2017.

Drawings were completed June 2018 and, on the 16th August 2018, Mancon Projects were appointed as builders.

This time last year we were anxiously waiting for the Building Permit to be issued before building could proceed. We did manage to get the Building Permit and start construction as we had intended 'Before Christmas'!

So we open the Pandora box! Found a few surprises and new challenges as we went along—sometimes one surprise after another ...

Some made me wonder, if walls could talk what would they tell us?

Who's painting was it found hidden inside a wall?

Were any of the 14 brushes found in the studio sink owned by a famous artist?

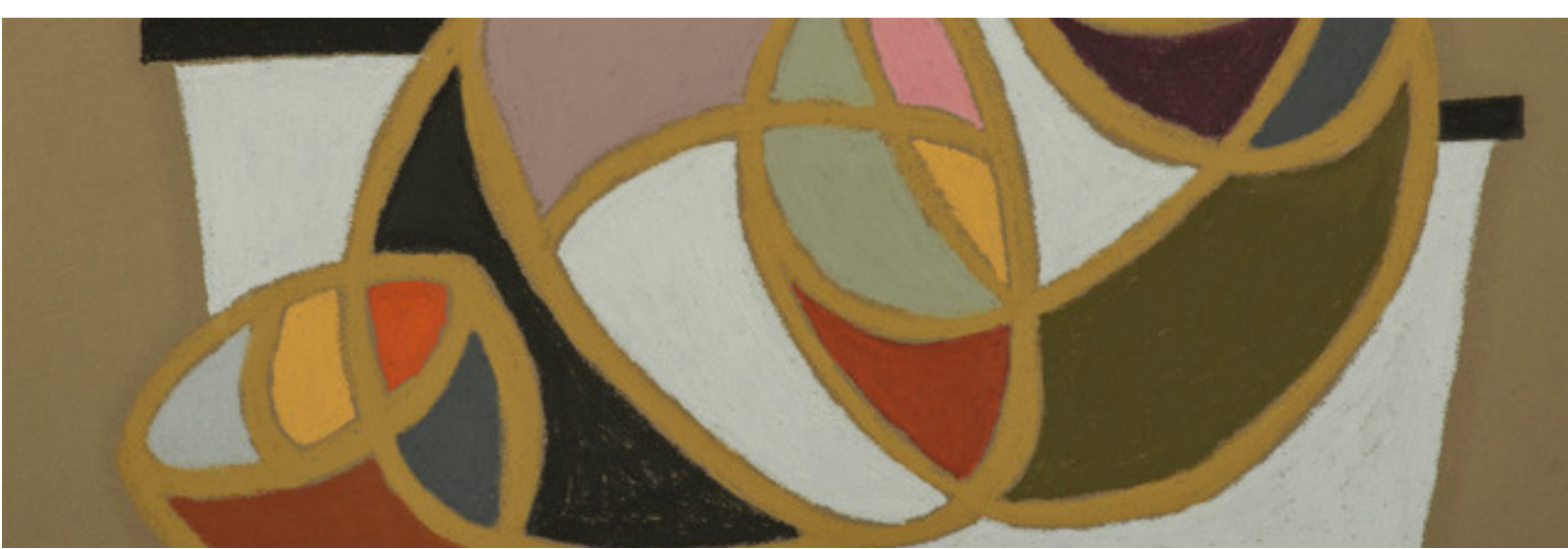
What would Fred, Walter and Tom think about the new members room?

In Eileen Mackley, we had a leader with a vision, passion and determination to restore the building as its historical importance deserves. A year on we are proud to have achieved what we set out to do, to bring back the building to its former glory.

A building we can be proud of because it is part of the art history of Australia and that should never be forgotten.

We thank Eileen and Hylton Mackley, VAS Council and Members for entrusting us with this very important piece of history and for their unconditional support enduring builders, dust and noise during the project, with a smile at all hours in the knowledge that at the end it will all be worth it! And it was!

Now let me find my brushes and go back to my easel, and my artistic dreams. Anything is possible!



RHYTHM, PATTERN AND COLOUR:

KRISTIN PARKINSON

My Existing Artistic Practice and Development of this Exhibition

I have always been aware of and interested in art and design in all disciplines together with visual spatial issues as well as drawing and painting from an early age. Many family members have practised in the areas of art, architecture, photography, furniture design, publishing, authorship and illustration.

I have been involved with the practice of drawing through the study of architecture. Living in London, San Francisco, Sydney and Melbourne has made me acutely aware of the high standard of work produced here in Australia.

Having completed a Bachelor of Architecture from the University of Melbourne I continued with the practice of drawing and painting.

In 2007 I curated and organised a major retrospective exhibition at the VAS for Marjorie Bolton Harvey (Goetz), 1914–2006, who studied at the National Gallery of Victoria Art School in the 1930s. The exhibition was held in the Frater, McCubbin and Hammond Galleries and it consisted of 167 artworks, with ceramics from the 1950s. Marjorie was a Signatory of the VAS and painted and exhibited in the VAS for many decades and was a finalist for the award exhibition for Artist of the Year.

These works that were sourced from her studio required much research and care in hanging and the exhibition was a valuable example of diverse work of a female artist across the 20th century. All the stages associated with the preparation of these tasks have current relevance to me at this time, presenting my exhibition.

I have studied printmaking with Carmel O'Connor in 2009. This was followed in 2010 by printwork with Martin King at the Australian Print Workshop. For the past ten years I have studied pastel with Barbara McManus at the VAS. Barbara is a much awarded and respected artist, teacher and judge.

My exhibition is focused on design through the study of



Fluted Vase 3
Banner: Dancing Bowls 1



Top: Lime Twilight 1

Bottom: Spring

architecture, printmaking and the visual arts.

The work in this exhibition is executed with oil pastels. Some examples of printmaking will be included for interest, although they will not be available for purchase. This printmaking is one of the precursors of the current work.

The exhibition is centred around the depiction of vessels in a contemporary context, considering form, rhythm, balance and pattern of the whole image and a continuing interest in colour.

The images on display are sometimes painterly, sometimes linear or hard-edged and stylised, or a combination of all. The contents of the images are taken from the interaction of shapes that are of particular interest and are usually depicting everyday objects or natural elements.

I have been interested in the representation of objects and the shapes, lines, rhythm, pattern, form and colour when transferred to a flat plane. My own work represented here in this exhibition reflects the variations of these qualities.

My current work explores rhythm, pattern and colour.

Rhythm and motion: some images show different positions of objects within that image. This can represent motion and movement in time. I have also represented tumbling objects, and their trajectory can represent a pattern of form.

Pattern: in this context refers to pattern of the whole image and pattern within the image. The differing positions of the object in some images can create the concept of circular movement and patterns.

Colour: the work is sometimes sombre with deep rich colours; sometimes vibrant with vivid colours; sometimes pastel or black and white depending on the juxtaposition of colours.

Balance and line are always considered in each image. The influence of scale and form is derived from understanding massing in architecture. The final image emerges from consideration of all the factors and prominence of one over another.

The images have been completed over a period of time and this is shown by the variation of subject matter and style of the work, however the focus has remained constant.

Kristin Parkinson

THE EFFECT ON THE USER OF THE VAS HERITAGE AND NATIONAL TRUST BUILDING AFTER RESTORATION

It is wonderful to be able to use this beautiful old Heritage and National Trust VAS building with a new emphasis on function in the 21st Century whilst maintaining the integrity of the 19th Century details.

Much of the work on the building renovation and restoration is unseen by the user. As mentioned by Eileen Mackley in her President's message, VAS Quarterly Journal July-September 2019, the work done is extensive. The result produces this marvellous outcome. The following comments are but a few of the observations of users of this renovated building.

The façade which has been repainted and tuckpointed completes the restoration as viewed from the street and from a more distant position on the south side of Albert Street. The original streetscape is now completed and adds to the neighbourhood character of this part of East Melbourne and the many surrounding Victorian terraces in the area.

The front entrance has been remodelled with new automated glazed doors improving interaction with the street façade and the many passers-by. When compared with the solid door barrier of earlier years, this provides a welcoming entrance enticing interested visitors with easy visual access to the Galleries within. Hydronic heating maintains a controlled temperature inside the building.

The interior circulation space on the ground floor has been streamlined and made to feel more spacious and open, restricting storage to out-of-sight locations. The ground floor appears much lighter as a result of the re-opening of the original window with a vision through to the courtyard opposite the side of the main staircase.

The addition of a non-intrusive lift facilitates easy access to exhibitions for users, and the transporting of work for installing and removal at the close of exhibitions has greatly improved the function of the building. The unobtrusive

positioning of the lift and storage rooms on the first floor allow a generous appreciation of the original timber balustrade and access to the circulation space via the McCubbin Gallery for the Frater and Hammond Galleries.

Interior surfaces of the ground floor have been refurbished while keeping the patina of age intact.

New functional facilities for cloakrooms have been created on the ground floor.

The interior of the Heritage Building appears much lighter with fresh painting of all surfaces.

I use the original Studio for artists once a week and have done so for more than ten years attending the pastel class of Barbara McManus. The renovation has been so successful for this space. Improved air control, borrowed light from the adjacent refurbished kitchen space, plentiful new dark customised storage units, a dressing room for life-class models, and the improved lighting are excellent.

Restoration of the original floor with its patina of old age and historical context of use has been retained, and some old graffiti on supporting posts in the space provides a continuity with the past century. The atmosphere of the Studio is timeless. It is humbling to think of the past generations of painters who used this space. The building is valuable for our cultural and artistic heritage. I look forward enthusiastically to continued use of the Studio and to savour the atmosphere.

The main staircase to the first floor has revealed the original floor tiles on the intermediate landing and connects us to the history of the building.

The upstairs Galleries are simply wondrous with interiors freshly painted and surfaces refurbished; the building comes to life. It provides excellent spaces for functions and exhibitions. The view of the verandah through lead lighting in the Hammond Gallery has been restored to its original intent. The three Galleries are magnificent for all to use.

As a user of this fine building, the experience after renovation and restoration is much enhanced. The pleasure of visiting these spaces can be shared with all future generations. We are very fortunate and privileged to have this lasting architectural and cultural purpose-built structure to share with all Australians in 2020 and for the future. We thank Eileen Mackley and all who contributed to this wonderful achievement.

I am looking forward to holding my exhibition, 'Rhythm, Pattern and Colour', in the Frater Gallery from February 5th to February 18th, 2020 in this beautiful and historic building.

Kristin Parkinson

SEEING IS BELIEVING

The speech given at the opening night of Gregory R Smith's solo exhibition, September 2019

'The 1870 established Victorian Artists Society has been standing in this special location within the Melbourne CBD since being built in 1892. Although it has changed its identity on numerous occasions by various amazing people and groups there have been a variety of skilled artists who have made brilliant careers within her grand walls.

My first taste of this society was when I visited the exhibitions of the '7 painters'. David Moore was a part of this group. I then returned in the late 70s to witness the 'Melbourne 20 exhibition Graeme Moore and later David had paintings in this show.

My first introduction to Gregory was in the home of Graeme Moore, Graham and his son David had a studio off the main street in Ringwood. We accessed it through a car park. This building consisted of about four rooms with desks and room to walk back to see your subject and is where our weekly tutoring happened. We

were fortunate to have weekend plein air painting days that were very well supported and allowed us to paint changing landscapes. We would also gather in the home of Graham Moore to view student's artwork to discuss structure and progression. This also on occasion included receiving accolades. Gregory believes that Graham was a major influence on his development and supported his teaching methods whole heartedly.

Upon returning from Horsham in 1990 I commenced painting again with a Tutor on a Friday evening and I have been coming into this beautiful building ever since.

It is wonderful that this building it is still exhibiting amazing Artwork some 150 years later and allows students to come and study under the guidance of experienced tutors and chat with other creative people and learn from one another.

In the past couple of years, I have struggled with changing my mind set on painting techniques I have learnt from other tutors and literature.

I have found it empowering that Gregory will explain and demonstrate how, what, when and why all the aspects of producing the Dimensional paintings. I enjoy how he continually reminds you to step back and measure your

subject with your eye's half closed to gain a clearer perspective.

Gregory has gained this knowledge from his tutors and life experiences over the years. Through these skills he has been able to transition from working at Melbourne and Metropolitan Board of Works as an artist/draftsman in the 80s to a full-time painter and founder of his own art school tutoring 70 students per week. Over the next twenty-five years Gregory served on the VAS Council and held the President's position for three years. While on the Council he was acting as Outdoor Convenor for the plein air painters and in more recent years he holds outdoor classes as summer school.

This has also allowed him to hold many solo exhibitions with tonight being the opening of his 43rd exhibition. How amazing is it that all these fabulous paintings have been created within the last 12 months? Gregory has received many accolades for still life, portraiture, landscape, floral and life work.

As mentioned by Gregory the constant challenge to gain a greater understanding of how and what we see has been a driving force behind the need to paint. As an artist and teacher developing greater visual knowledge allows artwork to have a purpose, one of education. Accepting the limitations of paint to attempt to capture the truth before us is an important part of growth. A day shouldn't go by where you are thankful with the gift of sight and the life it allows you to lead.

Every painting is a new lesson, while painting always directs from life the journey is endless and forever fascinating and stimulating.

When we study the world around us look for relationships of colour the scale and shapes for us to develop what we have observed.

What we think is a good picture may not have the same result to others. However, if the discipline of looking and seeing and interpreting is observed you have the basic foundations.

The Dimensional aspect is an important tool as well. We will need to be able to walk through our subject with our eyes to enjoy the atmosphere that has been created.

I am hoping that when you walk around these beautiful updated galleries and when looking at Gregory's paintings that you will be able to observe the shapes, linear lines, create your own illusions of space and enjoy the colours that have blended together so beautifully and have a very rewarding evening.

On behalf of Gregory Smith and The Victorian Artists Society Council and members we welcome you all here on this splendid occasion.'

Marilyn Airey
30th August 2019



VALE GRAHAM MCKENZIE

It is with sadness that we inform you of the passing of VAS teacher and artist, Graham McKenzie. As some of you may be aware, Graham had bravely fought a battle with cancer in the last 18 months. He will be dearly missed by everyone here, his contribution to VAS over the last 5 years has been greatly appreciated.

For the last fifty years, Graham worked as a professional artist. During this time he had periods of teaching in Secondary and Tertiary Institutions, as well as with a number of Artists Societies.

Graham's work focussed on landscape painting through the exploration of the emotional response that inspired him within each particular location. The works contain a distinct use of colour, highlighting the initial emotive responses within each region. Graham was fortunate enough to have had the opportunity to spend a considerable time in many remote Aboriginal communities during the last forty years, learning about the culture while listening to the stories told about their land and its relevance to all aspects of Indigenous existence.

As a teacher, Graham took an approach that builds each student's confidence, as the basic principle direction in all classes. He believed that confidence was the essential challenge as painting can be a very difficult but exciting form of communication, because it is openly visible during production. It is there for all to see immediately, long before it is finished. Graham made a strong effort to provide each student with the skills needed to clearly explain their intentions.

Through one to one discussion with the students, Graham set challenges that aimed at personal development. He encouraged each student to continually explore their own expectations and how different suggested approaches may provide answers to their needs. For Graham, teaching was very much about imparting skills and providing a means for each student to see, to feel and to confidently express an emotional response.

Graham's work can be found at: <https://gmckenzieart.com/>



VALE MANWEL CASSAR

For those of you who knew our longstanding member, Manwel Cassar, we are saddened to let you know that he passed away in November. Manwel was a VAS Fellow and Signatory member, as well as serving on Council for several years. He was also a regular attendee at the monthly paintouts.

Manwel emigrated to Australia in 1955 and worked as a Maltese interpreter and translator, active in Maltese literature and as a writer and editor of poetry. He was active in literary, dramatic and visual art societies.

His own artistic style was bright and colourful. He will be fondly remembered and sadly missed.



Manwel on a Palette Pals painting expedition in the Flinders Ranges, photo by Gwen Krumins



2020 MELBOURNE INTERNATIONAL FLOWER & GARDEN SHOW

The Melbourne International Flower & Garden Show celebrates its 25th anniversary in 2020. Over five autumn days, the Flower & Garden Show hosts Australian and International designers, artists, florists, show gardens and much more.

The Victorian Artists Society will once again be represented at the Flower & Garden Show amidst some of the best landscape and floral talent from Australia and the world. VAS Members have the opportunity to enter up to three artworks that are of a floral or garden theme.

In the new year VAS members will be notified of the send in and pick up days for the Flower & Garden Show, which shall run from:

**WEDNESDAY 25TH OF MARCH TO SUNDAY 29TH OF MARCH 2020.
ROYAL EXHIBITION BUILDING & CARLTON GARDENS**

Additional details, events and featured exhibitions can be found at:

<http://melbflowershow.com.au/>

Image: 'Winter Garden', by Jo Reitze

FROM THIS MOMENT

Angela Abbott, Maggie Cowling, Margaret Cowling and Jennifer Fyfe will be hosting an exhibition of works in the Frater, McCubbin and Hammond Galleries from **19TH OF FEBRUARY UNTIL 3RD OF MARCH 2020.**

The artists have been travelling, painting and drawing a variety of subjects in their favourite mediums of watercolour, oil, and ink.

Subject matter at the exhibition will include plein air paintings of the Australian and Japanese landscape, European townscapes, still life and figure studies.

As artists, the group is committed to capturing a moment in time, be it transient light on water, atmospheric weather or an expression.

The artists would love you to join them for a glass of bubbles to celebrate the opening of their exhibition on Saturday 22nd February 2020 from 1.30pm until 3.30pm.

Find their work at:

<https://www.fromthismoment.net/>

ANGELA ABBOTT FVAS

Angela studied drawing at the NGV under Ian Armstrong and oil painting under Shirley Bourne OAM at the Victorian Artists Society. She is a member of the Twenty Melbourne Painters Society; The Chelsea Arts Club (London); The Melbourne Society of Women Painters and Sculptors; Fellow of the Victorian Artists Society.

Angela is an Artist In Residence at Montsalvat Art Centre, where she teaches informally.

Regular visits to Japan in recent years have provided opportunities to observe many fine art institutions. On incidental and quite serendipitous occasions, many facets of artistic life have been offered up, providing some insight to the vast range of Japanese visual, cultural, practice.

Angela, by invitation, presented a display of work done in Japan titled 'Aspects of Japan', at the Consulate-General of Japan in Melbourne, in June-July, 2019.

Angela works directly from the subject, enjoying the challenge and discipline needed to capture the essence and convey its immediacy.



MARGARET COWLING



Margaret has a Diploma of Art from the Royal Melbourne Technical College (RMIT) and worked in Display Art, Illustration and as an art Instructor. She studied oil painting with Shirley Bourne OAM and was an assistant to the State Artist of Victoria, Harold Freedman, working on the History of Transport Mural and History of Geelong Mosaic.

Margaret concentrated on the medium of watercolour in the mid 1970s and continues to use the medium, painting en plein air and in the studio from the subject.

Water colour enables Margaret to employ her drawing skills and enjoy the fascinating and expansive aspects of the medium.

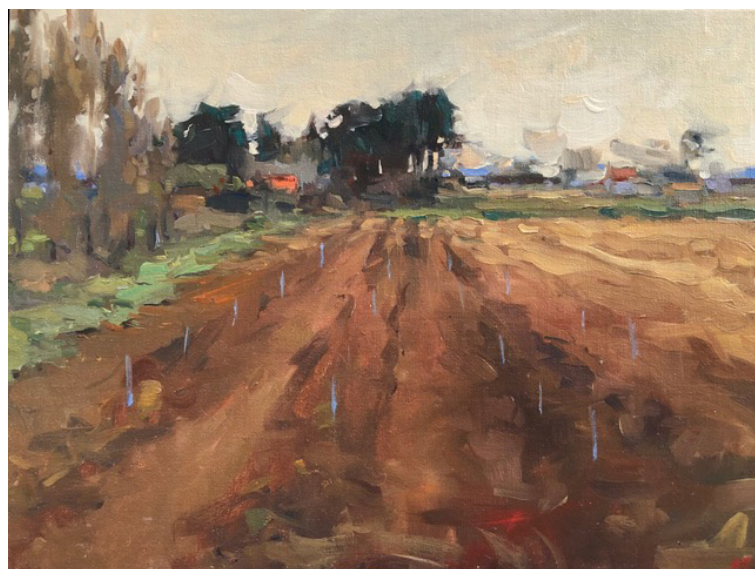
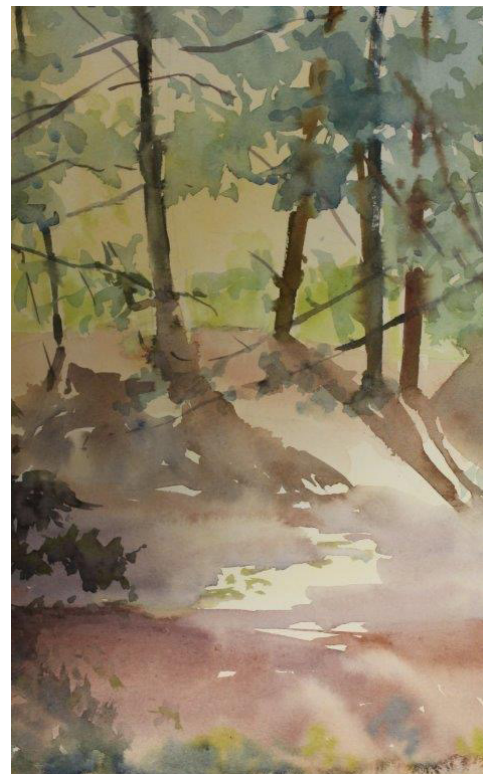
Margaret is a member of the Twenty Melbourne Painters Society, The Victorian Artists Society and the Melbourne Society of Women Painters and Sculptors.

MAGGIE COWLING

Maggie has been showing her art works since 1997 in numerous solo and group exhibitions. She exhibited often at Docklands Ocean Education Centre in Melbourne, and organised exhibitions and paint-outs around the restoration of the historic Alma Doepel schooner. She also curates and exhibits with Ducks for Detainees, a community group supporting the human rights of detained asylum seekers, and recently worked on 'The Sea is Sinking'—an inclusive, accessible and immersive installation promoting community development and environmentally sustainable art practice.

Maggie studied classics, languages and history at the University of Melbourne and visual arts at Ballarat University College. She has painted extensively in Italy and conducted art tours in Italy and the Northern Territory. Maggie sometimes tutors in painting and drawing and has illustrated children's books.

While Maggie appreciates a broad range of styles and media, her preference in practice has been traditional and figurative. She enjoys the challenges of watercolour and its potential for capturing light and movement, and prefers the immediacy of painting on site. Through painting she seeks beauty—and sometimes poignancy—in the real world. It is her personal escape, though doubly satisfying when it pleases the viewer.



JENNIFER FYFE

Jennifer was born in Melbourne in 1971. She studied Arts at Monash University Interior decoration at RMIT and then made a career as an Interior Decorator. Jennifer's artistic tuition began at the age of 14 when she began life drawing at the Malvern Artists Society. From 14 – 18 her life studies formed a solid foundation on which to build a life in drawing and painting.

Jennifer has exhibited in a solo exhibition and various group exhibitions including at Steps Gallery Carlton, the Victorian Artists Society and at Glen Eira Town Hall. Jennifer is a Signatory Member of the Victorian Artists Society and Member of the Twenty Melbourne Painters Society. She also enjoys sketching portraits in oil each week with the VAS Friday Group. Jennifer has works held

in private collections both in Australia and in the USA. Recently, Jennifer has been awarded 2109 Artist Of The Year at the Victorian Artists Society and was a finalist in the 2019 Rick Amor Self Portrait Prize.

Currently, Jennifer is working on plein air landscapes, studio still life and portrait sketches all exclusively from life. It is important to Jennifer to capture the mood and the liveliness of her subject and she enjoys the use of brisk, loose brush work.

VAS EXHIBITIONS TO GET READY FOR



*'Backyard View', by David Kaneen,
2019 Award Winner*

VAS GEORGE HICKS FOUNDATION CONTEMPORARY EXHIBITION

Digital works included

6 - 23 MAR

PRIZE: \$5000

VAS Sculpture Award

OPENS: 7PM TUESDAY 10 MARCH

Including official opening: 150th Anniversary Celebrations opened by the Governor of Victoria

SEND IN DAYS: 4 & 5 MARCH 11AM-3PM

COLLECTION DAY: 24 MARCH 10AM-3PM

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

Entry Fee: \$10 per artwork (works over 1x1.5 metres charged \$15)

VAS MARITIME EXHIBITION

16 - 27 APRIL

THOMAS SOMERSCALES TROPHY

OPENS: 7PM FRIDAY 17 APRIL

SEND IN DAY: 15 APRIL 11AM-3PM

COLLECTION DAY: 28 APRIL 11AM-3PM

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

Entry Fee: \$10 per artwork (works over 1x1.5 metres charged \$15)



*'Splitsail Barges', watercolour
by Ted Dansey, 2018 Thomas
Somerscales Trophy Winner*

VAS AUTUMN SELECT EXHIBITION

8 - 25 MAY

PRESIDENT'S PRIZE \$2000

VAS SCULPTURE PRIZE

UNDINE LANDSCAPE PRIZE \$2000

Minimum size 600mm x 900mm or larger In oil or acrylic.

Maximum sale price \$2000



*'Alpine Grasses' by Helen McKie, 2018 Undine
Award Winner*

OPENS: 7PM TUESDAY 12 MAY

SEND IN DAYS: 6 & 7 MAY 11AM-3PM

COLLECTION DAY: 26 MAY 11AM-3PM

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

Entry Fee: \$10 per artwork (works over 1x1.5 metres charged \$15)

VAS RETROSPECTIVE EXHIBITION CELEBRATING 150 YEARS **28 MAY - 15 JUNE**

A display of VAS historical artworks and memorabilia
opens: 7pm Friday 29 May



COMING TO VAS

INTERNATIONAL CHILDREN'S ART EXHIBITION: THE LITTLE



ARTIST
15 – 21 JAN
2020

**FRATER,
HAMMOND &
McCUBBIN
GALLERIES**

'Lotus' by
Yingying Chen

RHYTHM, PATTERN, COLOUR

KRISTIN PARKINSON

5 – 18 FEB 2020

FRATER GALLERY



'Spring', by Kristin Parkinson

RAFFAELLA

TORRESAN

5 – 18 FEB 2020

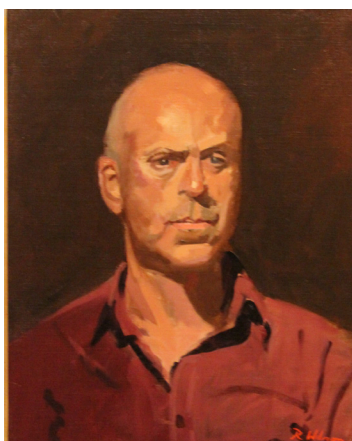
CATO GALLERY



RAY WILSON

1 – 29 FEB

**EILEEN MACKLEY
MEMBERS ROOM**



FROM THIS MOMENT:

**ANGELA ABBOTT,
MAGGIE COWLING,
MARGARET COWLING,
JENNIFER FYFE**

**19 FEB –
3 MARCH
2020**



'Quinces and Stripes', by Margaret Cowling

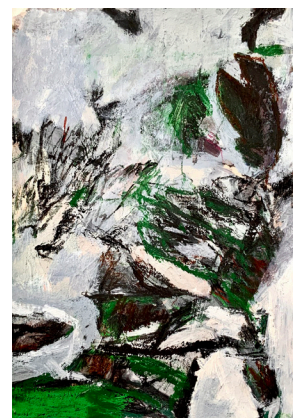
**FRATER,
MCCUBBIN AND
HAMMOND
GALLERIES
OPENING
FUNCTION
SATURDAY 22 FEB
2020
FROM 1:30PM –
3:30PM**

NATURE ABSTRACTED

ROBYN PRIDHAM

1 – 31 MARCH

**EILEEN MACKLEY
MEMBERS ROOM**



PROTEAN VISTAS

PAULINE MATHRICK

18 – 31 MARCH

CATO GALLERY



'Clay Pathway' by Pauline Mathrick

ELEVEN

JUDITH LEMAN

25 – 31 MARCH

FRATER GALLERY

A tribute to
Australian
Horses in World
War One

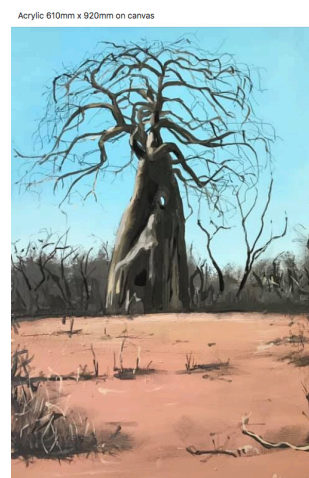


'Empty Saddles at Gunfire 2', Bronze by Judith Leman

CHRIS PELCHEN

25 – 31 MARCH

HAMMOND GALLERY





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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**In addition to those
acknowledged above
we would like to thank
the many more who
have chosen to donate
anonymously**

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ADVERTISE WITH US

We invite individuals, organisations and businesses to advertise with us. These can include life models, art materials suppliers, galleries, art organisations and exhibitions and art for sale. The magazine is published in both print and digital form and goes out to over 500 readers who are artists and art lovers.

The deadline for articles and advertising material is the 15th of each month prior to publication.

Four issues are produced each year.

The rates are as follows:

1/6 page Member \$25,
Non-Member \$40
(H 90mm x W 95mm)

1/4 page M \$35, NM \$50
(135mm x 95mm)

1/3 page M \$45, NM \$60
(90mm x 195mm)

1/2 page M \$60, NM \$75
(135mm x 196mm/275mm x 95mm)

Full page M \$110, NM \$125
(275mm x 195mm)

For more information please contact Mark Russell at:

office@victorianartistsociety.com.au

January–March

Published in April

April–June

Published in July

July–September

Published in October

October–December

Published in December

WRITE FOR US

All members are encouraged to send ideas for articles to us for publication in an upcoming edition of the Quarterly Journal. We are looking for articles on a variety of subjects:

- Art demonstrations
- History and biography
- Investigations of technique and materials
- Reviews of art exhibitions and galleries
- Poetry

If you would like to submit your idea for an article, email Mark Russell at:

office@victorianartistsociety.com.au

Article ideas should be received by the first of the month prior to publication, and finished articles received by the 15th of that month. Articles selected for publication will undergo an editing process prior to finalisation. Articles not chosen may be published in future editions of the magazine.

The deadline for ideas for the fourth edition of 2019 will be the 1st of December 2019.

Articles should be between 600 and 700 words in length for a single page and include an image or artwork attached as a JPEG file.

Please note that the editor and council reserve the right to decline any idea or article. Unfortunately we cannot pay contributors for their articles.



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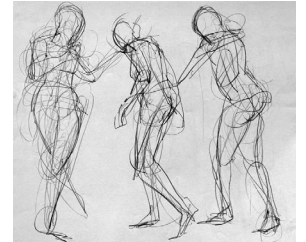
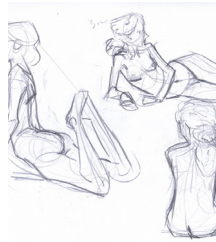
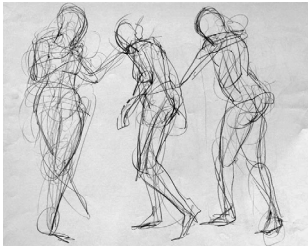
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LIFE CLASSES

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)

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



www.artspectrum.com.au

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

6 - 23 MAR

**VAS GEORGE HICKS FOUNDATION
CONTEMPORARY EXHIBITION**
DIGITAL WORKS INCLUDED
PRIZE: \$5000

VAS SCULPTURE AWARD

OPENS: 7PM TUESDAY 10 MARCH

Including official opening: 150th anniversary
celebrations opened by the Governor of Victoria

SEND IN DAYS: 4 & 5 MARCH 11am-3pm

COLLECTION DAY: 24 MARCH 10am-3pm

Members may submit up to 1 painting and 3 works
of sculpture. **Entry Fee: \$10** per artwork

16 - 27 APRIL

VAS MARITIME EXHIBITION
THOMAS SOMERSCALES TROPHY

OPENS: 7PM FRIDAY 17 APRIL

SEND IN DAY: 15 APRIL 11am-3pm

COLLECTION DAY: 28 APRIL 11am-3pm

Members may submit up to 1 painting and 3 works
of sculpture. **Entry Fee: \$10** per artwork

8 - 25 MAY

VAS AUTUMN SELECT EXHIBITION
PRESIDENT'S PRIZE \$2000
VAS SCULPTURE PRIZE
UNDINE LANDSCAPE PRIZE \$2000

Minimum size 600mm x 900mm or larger
In oil or acrylic. Maximum sale price \$2000

Sponsored by Colin Jones (acquisitive)

OPENS: 7PM TUESDAY 12 MAY

SEND IN DAYS: 6 & 7 MAY 11am-3pm

COLLECTION DAY: 26 MAY 11am-3pm

Members may submit up to 1 painting and 3 works
of sculpture. **Entry Fee: \$10** per artwork

28 MAY
- 15 JUNE

VAS RETROSPECTIVE EXHIBITION
CELEBRATING 150 YEARS

A DISPLAY OF VAS HISTORICAL ARTWORKS AND MEMORABILIA

OPENS: 7PM FRIDAY 29 MAY

Our Sponsors

Colin Jones - Gordon Moffatt AM - Noel Waite AO
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**THE VICTORIAN
ARTISTS SOCIETY**

EST 1870

Contact us

The Victorian Artists Society
430 Albert Street, East Melbourne 3002

ABN: 75 004 046 824

Ph: 03 9662 1484

E: admin@victorianartistsociety.com.au

W: victorianartistsociety.com.au



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



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

Use the hashtag
[#victorianartistsociety](https://www.instagram.com/victorianartistsociety) when posting
about an artwork in an exhibition, and
the hashtag
[#vasartschool](https://www.instagram.com/vasartschool) [#victorianartistsociety](https://www.instagram.com/victorianartistsociety)
when posting something created in
class.

- 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





THE VICTORIAN ARTISTS SOCIETY
EST 1870

2020 MEMBERSHIP RENEWAL NOTICE

City Members	\$170 GST Inc
Country Members	\$145 GST Inc
Young Artist (16 to 25 years)	\$40 GST Inc
PLEASE SUPPORT US BY DONATING TODAY	\$
a tax deductible donation with all proceeds going towards: The Redevelopment of the Courtyard	
TOTAL	\$ _____

Members are reminded that the VAS Office will close on Friday 20th December 2019 and will re-open on Monday 13th January 2020
Early payment of your subscription would be greatly appreciated and will both assist our finances and help alleviate the backlog of work upon return.

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

Over the phone by credit card

Cheques made payable to - The Victorian Artists Society

Sent to - 430 Albert Street, East Melbourne VIC 3002

Please notify us of any change of address by email (admin@victorianartistsociety.com.au)
or phone (03 9662 1484)

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