

VICTORIAN ARTISTS SOCIETY MAGAZINE



VAS

EST 1870

VICTORIAN ARTISTS SOCIETY

January to June

2022

VAS

EST 1870

VICTORIAN ARTISTS SOCIETY

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Proofreading

Anne Scott-Pendlebury

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Articles from members will be appreciated. Contributions will be published on a strictly honorary basis and no payment will be made.

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

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Cover Image: 'Childhood', acrylic by Samira Khadivizand, Winner VAS George Hicks Foundation Contemporary Exhibition 2022

WELCOME NEW MEMBERS

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PRESIDENT'S MESSAGE

Richard Impey FVAS

It is so good to see VAS turning again into a vibrant hive of activity. Finally, we have been able to showcase many of the exhibitions that were put on hold during our recent unmentionable dark times. The Sculpture Society of Victoria's exhibition was one of those that we were finally able to go ahead with and was an absolute not to be missed exhibition. Term and holiday classes are back into full swing and our artist demonstrations are being exceedingly well supported. Membership and daily attendance are both on the rise. It's so good to see our faithful and motivated members returning.

We have two new councillors on our VAS council, Mark Bagally and Laurel Sloan. Their dedication and passion since their appointment have been very welcomed. Raymond Barro is currently an honorary councillor. He has been regularly attending our meetings and is enthusiastically involved with our Permanent collection committee. He is eagerly awaiting a full position on Council. Our team of stalwarts: councillors, staff, and volunteers continue to serve above and beyond the call of duty.

As a new president there is so much to learn about the workings and history of the Victorian Artists Society. I have been overwhelmed with the unbridled support and kindness that has been offered to me from everyone including past Presidents, ex committee members, teachers, and grassroots members. VAS is so much more than an historic gallery it is a living breathing entity with soul.

As a committee, and in conjunction with management we have many new ideas on improving the running and advancement of VAS. As the year progresses you will hear more about these things through our regular Noticeboard, flyers, and other magazine editions.

I hope you enjoy reading this Magazine and if you have any ideas or skills that you might be able to provide for any future publications, please contact the magazine team that is comprised of Bruce Baldey (Councillor), Mark Russell (Office) or myself.



IS THERE A DIFFERENCE BETWEEN MARINE ART AND MARITIME ART?

In December of this year The Vics. will be mounting a Maritime Exhibition which will see the inclusion of the Australian Society of Marine Artists. There is time ahead to paint a Marine Piece or Maritime scene specifically for the exhibition. The terms Marine and Maritime are often bandied about in conversation and in art are used to describe the genre. Is there anything that specifically determines a difference between Marine or Maritime painting? The answer is clouded and open to individual interpretation, the two words are used quite loosely in and across many fields creating contradictions in their usage and appropriateness. For this article I posted on some of my Facebook groups (ASMA, Tall Ship Tragedies and Ships of the Line 160 to 1860) asking for some thoughts on how we understand the two terms in regard to painting. The responses highlighted that the terms Marine and Maritime are understood differently, this is not overly surprising as by definition and common usage the two words have become interchangeable and not always applied consistently. One quite dogmatic response from a shipwright was categorical in saying that Marine was everything under the waterline of ship and Maritime anything above the waterline, I quite liked it for its simplicity and could be happy to adopt it as a definition of the differences, except that it is also contradicted by the definition of a Marine Artist pertaining to earlier centuries where the likes of Van de Velde, Somerscales, and Turner were referred to as Marine not Maritime Artists.

The terms are in common usage, we have all seen them used descriptively as, Maritime History, Marine Biologist, Maritime States, Marine Art Society, Maritime Museum, Marine Insurance, Maritime Activities, Marine Park, Maritime Law, and Marine and Maritime Art.



I checked dictionaries and googled for enlightenment and clarification, I found these definitions and extracts thinking that the subtle differences in the terms would become more apparent.

The Oxford Dictionary had these definitions to consider.

Marine: Of, from, beside, for use on the sea; of shipping. (mercantile marine, marines, mariners, marine stores)

An alternative term for a navy, uncommon in English but common in other languages.

Of or pertaining to the sea (e.g., marine biology, marine insurance, marine salvage).

And a painting representing a subject related to the sea.

Maritime: Situated, dwelling, found, near the sea and connected with seafaring.

Of or related to the sea (e.g., maritime activities, maritime law, maritime strategy).

Bordering on the sea (e.g., maritime provinces, maritime states).

Living in or near the sea (e.g., maritime animals).

Of or relating to a mariner or sailor.

And a painting representing a subject related to the sea.

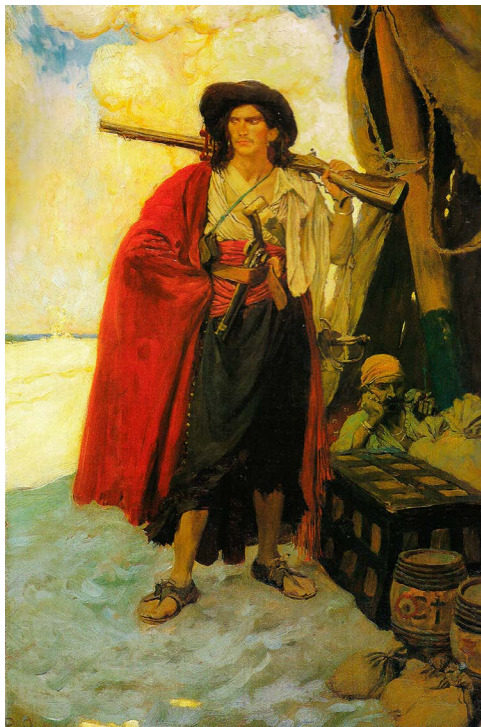
*From an article from the World Maritime University 2014
Maritime and Marine: Synonyms, Solitudes or Schizophrenia?
LP Hildebrand & JU Schröder-Hinrichs*

Dictionary definitions are of little help in this regard. In fact, they contribute to the confusion and interchangeable use of these two terms. 'Maritime' is variably defined broadly as 'of or relating to the sea', yet in other definitions, it is more specifically related to shipping, navigation, law and naval affairs. Yet 'marine' too, is defined as 'of or relating to the sea' with ties to navigation and commerce. We refer to marine animals and produce marine or navigational charts and conduct training and higher education in both marine and maritime affairs.

A non-scientific survey of our colleagues and associates would lead us to believe that 'marine' is used to describe the physical ocean realm and its living resources and that 'maritime' is used to describe ships, shipping and shipbuilding and their associated activities. Other interpretations say that 'marine' refers to the military and 'maritime' refers to civilian shipping. Still, other views hold that 'maritime' is anything or anybody connected or related to the sea, and that 'marine' is belonging to or in the sea. It seems to depend on which side of a ship's hull one finds oneself. After all, it is but one marine environment that supports a thriving maritime industry.

These shallow searches didn't really help me in defining the terms at all.

Thinking that more Art related references and investigations may help I looked at The Thames and Hudson Dictionary of Art Terms and found this definition of Marine Painting: A painting representing the sea and shipping, often a naval battle or historical event. It became an independent genre in 17th century Holland with the leading Dutch practitioners Willem Van de Velde, Elder and younger. Synonyms: seapiece, and seascape.



There was no reference to Maritime Painting as a specific genre or Art Term though.

On my bookshelf this excellent volume *The Art of Nautical Illustration* by Michael E Leek

Leek implies that Marine Art is about ships and their relationship to the sea and in his book concentrates on subjects depicting Ships and Naval Events on the sea but shows Maritime Art as more shore-based imagery where the sea is of less focal interest.

Painting Societies with a shippy bent invariably call themselves Marine Art Societies and then go on to describe their interests in Marine and Maritime subjects thus avoiding any real definition of what term they prefer or how to differentiate between them.

Here is my definition and how I would use the two terms, knowing full well that I am probably wrong but it's starting to feel right.

A Marine subject is of the sea, a ship on the sea or something biological in the sea, but the element of the sea is the main staging or constant whereas a Maritime subject is a scene by the sea representing a narrative association with it, and yes it could be a ship or biological element, but the sea is of less importance to the subject other than by association.

However, there just isn't an obvious line in the sand so to speak.

Julian Bruere VAS FVAS



Copying a Master

by Mark Bagally

If you're a painter serious about your art, I can thoroughly recommend, as an exercise, selecting and copying a painting by a master. Several of my art tutors over the years have recommended this exercise but it's only now I've actually had a go at it. It was indeed an interesting project, with some worthwhile learnings.

I chose 'Slumbering Sea, Mentone', a work by Tom Roberts, painted in 1887. Tom Roberts was born in England and migrated to Australia at 13 years of age, he was one of Australia's pre-eminent impressionist painters. A member of the Heidelberg School and a principal participant in Australia's first art movement, he was renowned for promoting the Australian landscape by way of impressionist painting with particular emphasis on painting en plein air. Importantly, Tom Roberts was also instrumental in the formation of the Victorian Artists Society.

The original painting is an oil on canvas measuring 51.3 x 76.5 cm, painted en plein air which I feel is quite remarkable given the amount of detail, although he may have added some finishing touches in studio. I chose this painting because of the subtle use of colour, calmness of the scene and the ease in which the eye travels through the composition. For my exercise I reduced the size overall by 25% and used a piece of loose canvas measuring 37.6 x 56.1 cm.

One of the initial challenges for me was deciding on a reference image to use. I noted distinct colour differences between images as viewed on a computer screen and subsequent prints from those computer images and images of the painting in textbooks. In the end it was difficult to properly identify the reference image true to the original, without a visit to the National Gallery of Victoria.

Choosing the palette

I chose a limited palette for the exercise, based on my interpretation of the image. I noted the artist's apparent emphasis on warm earth colours throughout the painting resulting in a 'summer' feel. My palette colours for this exercise, were as follows;

- Cobalt Blue
- French Ultramarine (albeit very little)
- Yellow Ochre
- Cadmium Yellow (small amount for the greens in the grassed area to the left)
- Burnt Sienna (small amount)
- Alizarin Crimson
- Burnt Umber
- Titanium White

From this palette, the main colours I actually used were Cobalt; Yellow Ochre; Alizarin Crimson; Burnt Umber and Titanium White. In hindsight I could've easily dispensed with the other colours.

Toning the canvas

The overall 'key' of the painting is quite light, which was another aspect that attracted me to the image. I used a mix of some old leftover paint on my palette to make a grey/green to which I added white and used this to tone the canvas to the correct value. Doing this, assisted me greatly in determining the correct values and inter-relationships with the elements within the painting and being able to maintain that higher key.



The Sketch

For this phase of the exercise, I opted for a freehand sketch using thinned Burnt Umber. The main composition is predominantly triangular shapes which are interlocked and well thought out and makes the composition flow and pleasing to the eye.



Blocking in

Blocking in the composition was dominated using the five main colours on my palette. A mix of cobalt and white for the sky and sea, greyed off and whitened for the clouds and reflected parts of the sea. Mixes of burnt umber; yellow ochre and white for the distant cliff line and stronger mixes of the same colours with added tints of burnt sienna and alizarin crimson for the middle distant cliffs and reflections. Same earth colours make up the foreground. The main focal point being the boat and figures have been roughed in along with the distant sailboat and lady seated in the foreground, in order to determine correct scale and proportion.



Adding the detail

Starting with the main focal point being the boat and figures, I get an understanding of what's occurring in the scene. The boat contains three figures. Two appear to be in an embrace towards the rear of the boat and the third looks to be seated or crouched towards the front. A woman and child are external along with an excited dog to the left of the woman. Because the overall key of the painting is light, the highlights on the boat and clothing worn by the central figures contains a mixture of pure titanium white with a minuscule dot of yellow ochre.

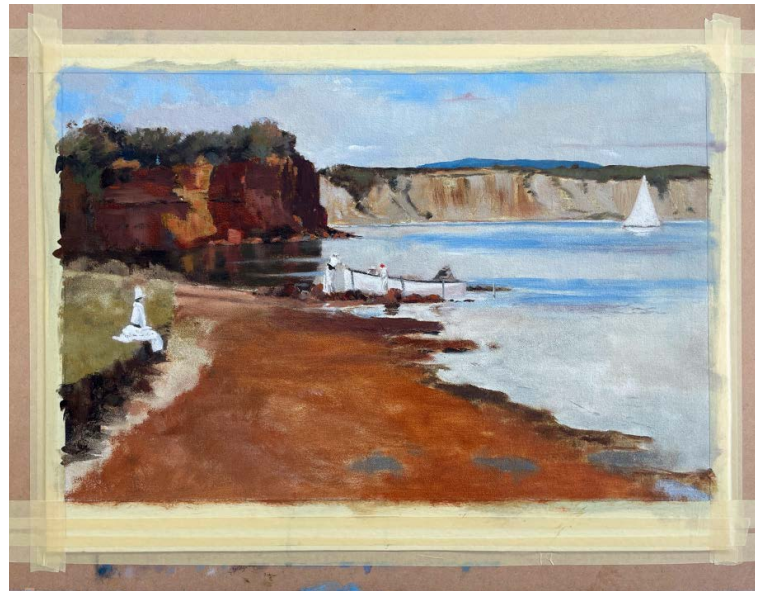


Next, I worked on the sky and distant cliffs and far distant mountain range. Interestingly, the distant elements in the original painting, except for the far distant mountain range are quite sharply focussed and not what I would ordinarily consider to be correct in relation to aerial perspective. But it does work in this painting, a testament to Tom Roberts' skill. I used mixes of yellow ochre, burnt umber and white for the sandstone cliffs with mixes of cobalt blue, yellow ochre and white for the foliage running across the top of the ridge line of the cliffs. In the far distant mountains, I used a mix of cobalt blue and white with a speck of alizarin to grey it off slightly.

The mid-ground cliffs and reflections were stronger mixes of the block-in colour with lighter mixes of burnt umber, alizarin and white for highlights and yellow ochre and white for the main highlight towards the centre of the cliff.

Moving into the foreground, I darkened the beach from its original block-in colour by using burnt umber, burnt sienna, white and touches of alizarin. The pebbles and rocks were basically light and dark mixes of these same colours with yellow ochre also in the mix.

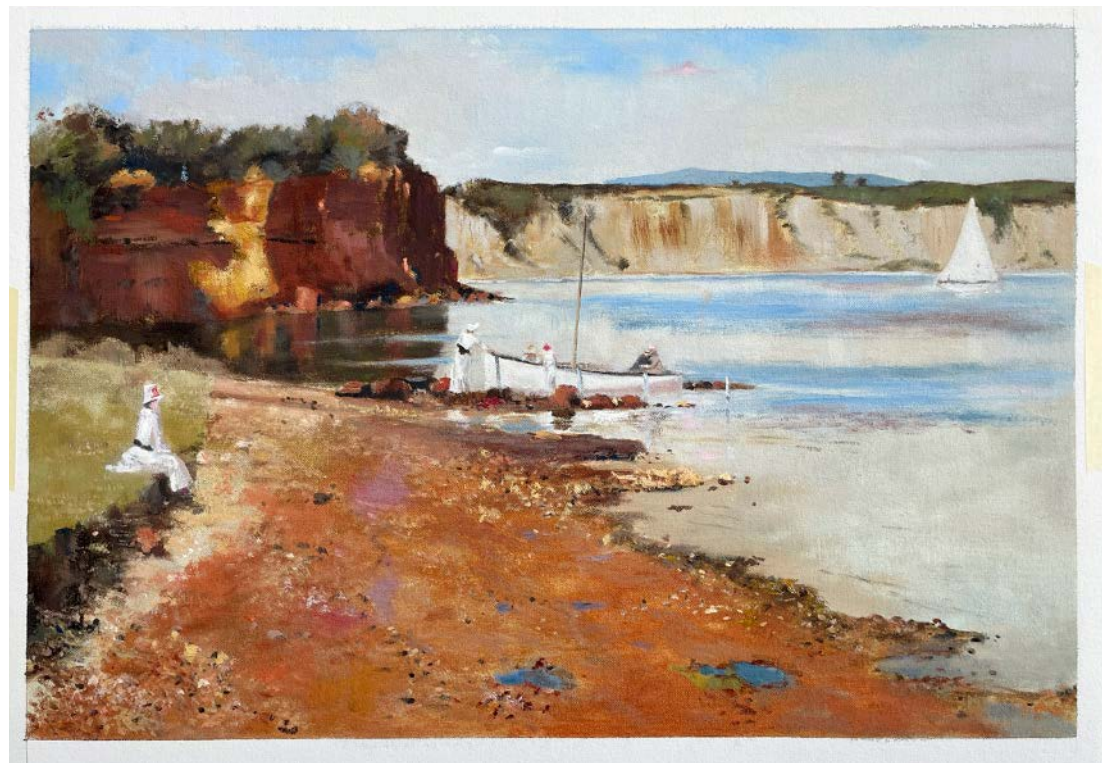
In the sky I used thicker mixes of Cobalt Blue with white along with some greys from paint mixes on the palette for the cloud. These same colours were also used in the sea. Small tints of alizarin and white were added to various parts of the clouds and also added to the cloud-reflected areas of the sea.



My Finished Painting

Learnings

It helps to pick a painting that you can visit and see in the flesh. Take plenty of photographs (where this is allowed) and make plenty of notes. On this occasion I visited the National Gallery of Victoria and viewed the painting, after I had completed the exercise. The differences in colour, tone and value between the original and the various reference photos I had were substantial.



The brushwork in the original painting was quite thick and impasto in places which was not easily seen in the photos. The subtle nuances in colour, particularly in the sky and sea which brought the painting to life, again were not easily seen in photos.

Another learning for me, was what can be achieved with a limited palette and how using a limited palette creates real harmony across the painting.

Mark Bagally



GIORGIO MORANDI

Clive Sinclair VAS FVAS

Giorgio Morandi was one of the most gifted painters of the twentieth century. A recluse for much of his life, shunning Fame and Fortune till late in his career. He rarely travelled outside his native country of Italy where he lived with his two maiden sisters all his life only venturing once to paint in Switzerland.

Giorgio Morandi was born on July 20 1890 in Bologna, eldest of five children of Andrea and Maria Mac Caferra Morandi. He entered the Accademia Di Bella Arti Bologna where he studied for 6 years until 1913. Drafted into the military service around 1915 but was discharged after falling gravely ill, he then became involved with print making after viewing an exhibition of Cezanne's who he admired all his life.

In 1920 Morandi paints wonderful free flowing landscapes from his studio window opposite his home via Fondazza. He becomes more of a recluse in his studio painting various objects; bottles, kerosine containers and all sorts of boxes and jars. He paints these over and over in different positions and with different lighting. They are the most sublime, subtle paintings and compositions of light and shade. I often see a connection to Australian artist Clarice Beckett paintings, especially in the landscape. They both had a wonderful sense of breaking down their paintings to the simple essence of the subject.

Morandi had global success after his first show in New York at the Delius Gallery in 1955. Up until then he mostly only exhibited in Italy, Switzerland and Germany. He is regarded as one of the most accomplished still life painters of the Twentieth Century. In February 1964 he painted his last painting and died at home on the 18 June after a long illness.





2022 MELBOURNE INTERNATIONAL FLOWER & GARDEN SHOW

Meg Davoren Honey OAM VAS FVAS, Council member

After 2 years of COVID 19 lock down, 2022 is shaping up to be the year to shine.

Victorian Artists Society entered 34 paintings into the International Flower show this year, and 11 were sold. Congratulations to all the artists who contributed to a most successful week, and a big thank you to all the volunteers especially the team who installed the works and to the team who dismantled on the last night.

We can not do these events without the support of the artists and the volunteers.

The paintings were displayed well and crowds of people slowly drifted through every day.

So floral painters lets get started now for next year. It is such a wonderful way to show your work to such a wide and varied audience.

Happy painting members.



Top: 'From the Arrangement' by Jo Reitze; Above: Detail from 'Poppies Triptych 01', digital work by Richard Impey



VAS REFERENCE LIBRARY

Next time you visit the Society's building in East Melbourne, and before you head on up the stairs to visit the current exhibitions, take a detour to the left at the front of the building to the Mackley Members Room.

Not only does this small cosy space play host to members' exhibitions, it is also the home of the Society's reference library. As libraries go, the collection is quite small, but contains a wide variety of books on, for and by artists, both local and international. There are large illustrated works on the old masters, as well as beautifully illustrated works on various schools of painting, drawing and other fine arts, with a section dedicated to our own Australian artists, many of whom were former members of VAS.

The collection has been put together over many of the 152 years of the Society's existence, either from specially earmarked funds or through bequests and donations. The books cannot be borrowed or removed, but are available for browsing and reference to all of our members and visitors.

So next time you are in East Melbourne, allow yourself a little bit of extra time to browse our library. Like any other library, you never know what hidden gems of knowledge you may discover as you take a virtual tour through the great artworks of our world.

Rosemary Noble
June 2022

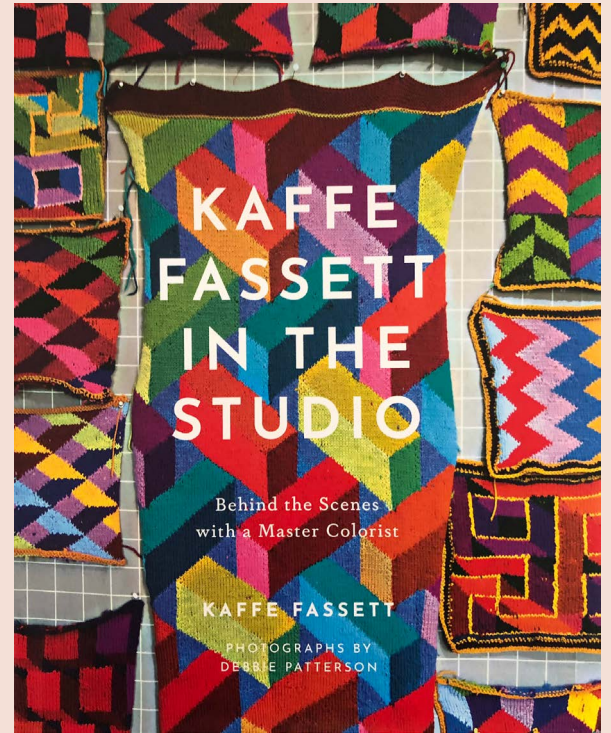


— BOOK REVIEWS BY RICHARD IMPEY FVAS —

Kaffe Fassett in the Studio Behind the Scenes with a Master Colourist

A couple of weeks ago I was browsing a bookstore in Carlton, and I spied this beauty on the shelves. Patterns and textiles are dear to my heart so I couldn't resist and purchased it. The book is full of riotous colourful images from within his house along with his artwork most of which will challenge one's artistic sense but still provide many opportunities for inspiration.

According to the information on the dustcover, Kaffe is a world-renowned artist, textile designer and author. His work has been exhibited at museums worldwide, including the Victoria and Albert Museum in London. This book is available from the Bayside Library. Your own local library might have it, otherwise you could obtain an inter library loan.

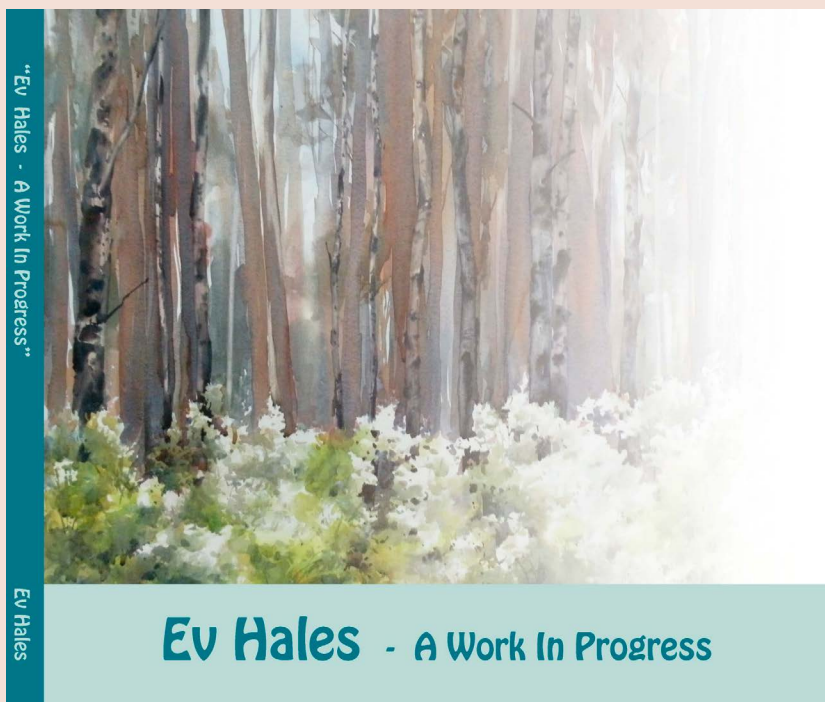


A Work in Progress

Ev Hales, President of the Watercolour Society of Victoria

I would like to draw your attention to this wonderful book that we have in the VAS library. For your benefit, I have summarised a review by Rob La Nauze that was given to me by Ev.

‘Her book is not just another artwork: it is by far the most enjoyable, informative and insightful book on painting I have come across. This is a book for artists not a “how to do” book for beginners, even though they may nonetheless enjoy it.’



‘This is a book to savour, to delve into and to be de-lighted—indeed inspired—by her holistic approach to her art, her passion for the Australian bush and her concern for the ecology. Spiced with occasional poems and liberally illustrated, Ev effortlessly weaves her narrative between the technology of her craft, her creative processes and her philosophy.’

‘Although watercolour is the dominant medium used in the book, it also covers monotypes, works on-glaze, oil and pen and wash.’

‘... in the book are subtleties that make great art, for instance, the importance of the choice of title for each work—I found my enjoyment of her paintings enhanced by her pithy titles.’

TONALISM & MAX MELDRUM

Tonalism or Tonal Impressionism is closely associated with the Victorian Artists Society and has enjoyed an ongoing popularity with Teachers, students and Members ever since the Australian Tonalism Art Movement was founded by Duncan 'Max' Meldrum in the early twentieth century. Two current exhibitions in Victoria, one of which is at the VAS, feature tonalism—'Light + Shade: Max Meldrum and his Followers' at the Ballarat Art Gallery (until October 15) and the Wayne Leslie Collection 'An Affair of the Art' at the VAS until July 4, which can also be viewed on our website.

There are many historic VAS artists featured in both exhibitions, including: Meldrum, Leason, Frater, Dargie, Hurry, Farmer, Bourne and Sinclair.

Meldrum courted controversy by rejecting the Heidelberg School's focus on colour and light and broke away from the VAS in 1918 and with his followers established the Twenty Melbourne Painters Society. Meldrum maintained that his theories on optical analysis and the preeminence of tone were based on science. The following article by a VAS Member examines those theories.

Bruce Baldey, VAS Councillor

JD Park

As an individual of less than average height I will start with an observation on the vertically challenged. People talk about the 'little man syndrome', where a sense of inferiority leads to a higher level of aggressive and domineering behaviour—sometimes known as the Napoleon complex. At or about five feet tall Voltaire, Picasso and Genghis Khan were several examples. Milton Freedman at exactly five feet was a perfect example. He was the proselytizing apostle of the free market who brooked no debate. Max Meldrum I would suggest also fell into this category. A very small man, he was a combative zealot for his theories of tonal painting. It is common knowledge that his argumentative behaviour led Lionel Lindsay to call him 'the mad Mullah'. This leads me to touch briefly on both Meldrum's tonal painting ideas and the accompanying 'science'.

Meldrum left several legacies. The first was a strategy for oil painting which was based on a careful observation of tonal differences. He encouraged students to commence with the most basic tonal masses, carefully observed through half closed eyes or sunglasses. He specified precisely the position for observations and the image was gradually progressed by refining tones and shapes. The success of his strategy was undeniable. It spawned a school of successful Australian tonalists such as Colin Colahan and Percy Leason. Others such as Clarice Becket, Jock Frater and Arnold Shore were heavily influenced by him. In addition, the tonal method has remained a valuable tool for students and teachers until the present time.

At the risk of some controversy, I would observe that the Meldrum tonal school perhaps reached greater heights in studio still life and portrait painting than in the Australian bush. The artificial light of the studio can create tonal contrasts which are strong and more readily resolved than the more subtle tonality of the landscape. This may be appreciated by looking at some of Meldrum's and Colahan's Eltham bush studies which are unconvincingly dark. Many of Meldrum's French landscapes were also recorded in a brownish soup.



Duncan 'Max' Meldrum, *The Cottage, Brittany, c1908*

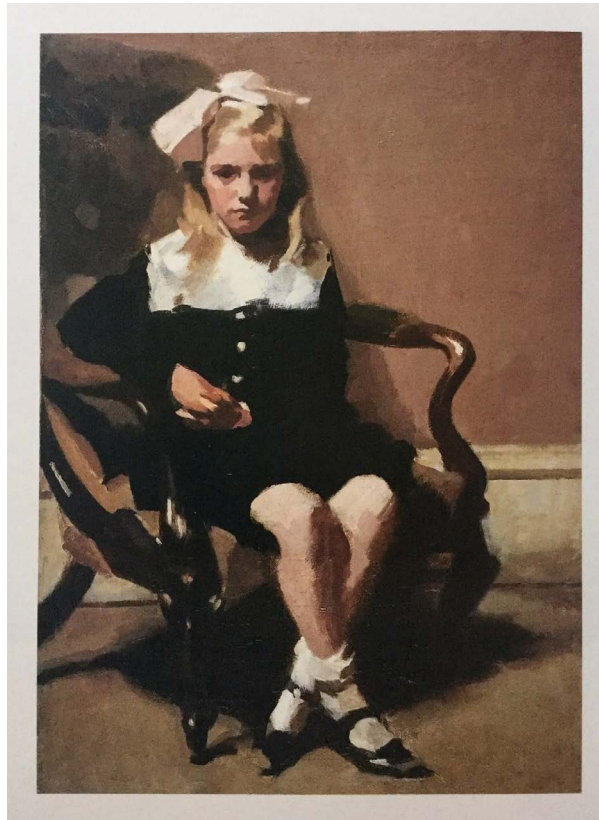
Meldrum's second legacy was his book titled 'The Science of Appearances'. Here I will suggest Meldrum suffered the fate of many zealots. He was not a scientist and many of his observations on visual perception were very wide of the mark. This was not entirely due to the primitive state of science at the time. Individuals such as Goethe, Chevreul at the Gobelins, Itten at the Bauhaus and the Gestalt psychologist Rudolf Arnheim had all made major nineteenth century contributions to the science of colour and visual perception. Meldrum's problem was that while his painting dictums were effective his theory was not scientific.

Meldrum had several ideas. He diminished the significance of lines and edges. In addition, he proposed the centrality of tone and believed that appropriate tonality could establish depth. He did not negate the use of colour, but when asked about when to apply it he simply said 'when appropriate'. Meldrum also had the idea that the innocent eye, free from direction, could and should instruct the brain like writing on a blank sheet of paper.

The last half century has seen a significant advance in the knowledge of visual perception. In 1981 Hubel and Wiesel received the Nobel Prize for demonstrating the responses of individual neurones at the gateway to the visual cortex. These neurones responded specifically to lines or edges which for each neuron had a specific orientation. Of course, from a survival perspective this makes complete sense.

We have a brain repository of reference shapes where outline is fundamental. Black and yellow stripes could be a tiger or Richmond beanie—all depending on the edges. Edges are fundamental.

The retina contains photoreceptors which turn electromagnetic radiation into electrical nerve impulses. The predominant receptors are the colour sensitive cones which are numerous and centrally placed in the retina. More peripheral and less numerous are the rods which respond in low light. Rods are in fact very slow responders and take about 20 minutes to fully adjust to light conditions (Shimamura, 2013). It is not surprising that experiments with monkeys show the most rapid light response is to colour followed by movement (Zeki, 1999). Colour has a clear priority.



As far as visual perception is concerned, we know that within milliseconds of an image falling on the retina, a variety of executive cerebral functions are engaged which include the motor cortex, a search for matching symbols and shapes and even the judgement of our response, be it positive, negative or indifference. Our library of shapes then instructs our interpretation and responses. It has even been suggested by Jung that these symbols are not simply the accumulation of our experience but are inherited as part of a universal unconscious. Whatever their source, the retina is not writing on a blank page. In fact, the Surrealists went as far as to suggest that by automatism, the

process could be reversed and the unconscious revealed.

Meldrum placed a premium on creating depth—particularly in landscape painting. Here he was on more solid ground as it is common knowledge that water and other droplets in the atmosphere absorb and diffract wave energy. The more distant an object, the greater the effect, so values increase with distance. However, there are several other variables which contribute to aerial perspective including colour, resolution, size and the effects of tangential light. The fact that distant objects reflect light of decreasing wave length makes them blue which is fundamental to much landscape painting.

So, in summary, Meldrum contributed significantly to the art of painting but probably little to the science of perception. I am relieved that I don't have to run the gauntlet of his personal approbation as my comments might have made him hopping mad. Perhaps others will see it differently!

References

Meldrum, M, 1950 'The Science of Appearances', The Shepherd Press

Shimamura, AP 2013, 'Experiencing Art', Oxford University Press

Zeki, S 1999, 'Inner Vision', Oxford University Press

FRAMING

Richard Impey FVAS

A picture frame is a protective and decorative edging for an artwork. It makes displaying the work safer and easier and both sets the picture apart from its surroundings and can make the artwork more aesthetically pleasing. Frames can keep the viewer's focus on the framed object(s). They can also be used to direct attention back into the scene. Frames can also add depth to an image. Having all your art—especially fragile

pieces or works on paper framed properly will enhance and protect each piece, but it can be expensive.

When the VASSelect committee is viewing an exhibition such as our recent Autumn exhibition, we found some artists framing choices and the qualities of their frames were seriously detracting from their actual artwork. As of the next Select exhibition the committee will be more strident in the deselecting of artworks that have framing or a presentation that is deemed not of the desired standard. If you have concerns or need clarification about your frames or presentation, please contact us via the office.

The frame should not dominate but should complement the artwork in some cases they become almost unnoticeable. Sometimes spacing between the glass and picture allows room for the work to 'breathe' especially in the case of pastels, drawings, watercolours, and some prints. This is where the use of mat boards can be very useful. Some frames are so dominant that they detract not only from the picture that they frame but from the paintings on either side of them and they are extremely hard to curate or hang somewhere in the gallery.

I know that many artists like to try to reduce the cost of producing artwork to increase their profit margin or stretch out the amount of money they must pay for materials, but it comes at a price. Second-hand frames from dry rubbish and op shops are often very poor choices for presenting your artwork. Often, they are outdated in style and damaged with chips and dints. Their poor quality can seriously detract from and cheapen your work. Also, the quality of some store purchased cheaper frames seems to be deteriorating. They are now often made with very low-quality wood; some have a coloured plastic veneer on the surface instead of paint. Their mat boards are very low-quality acidic cardboard and should be avoided. These cheap frames damage easily, and you are limited in being able to reuse them for other artworks and other exhibitions. When choosing a frame consider the potential buyers of your work and how they might view it.



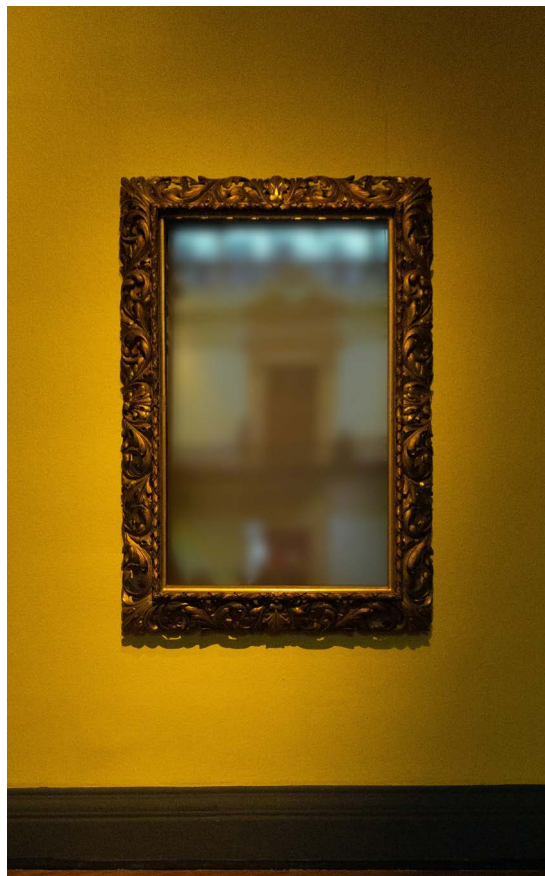
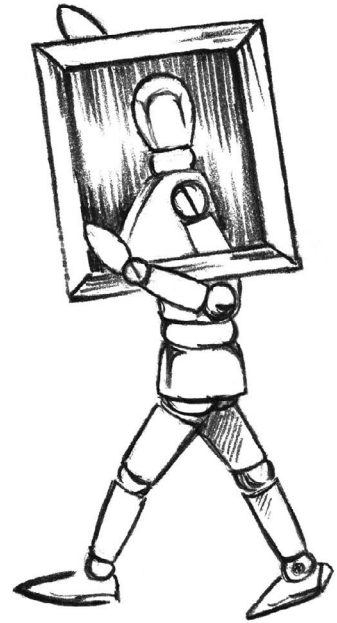
If I'm working on a stretched canvas, I paint the edges with a colour from within the painting so that the edge and the picture becomes one. Sometimes I 'wrap' the image around the edge. I rarely frame a canvas painting. That way I can cut down on the cost to produce and present the artwork for sale. If I sell, the purchaser has a choice to frame the work or not. Some artists mask their stretched canvas edges prior to painting to keep them clean.

With my works on paper, I don't have a choice. To protect and be able to hang them I must frame them. Some pieces I get individually framed by a framer especially the larger artworks. With the smaller ones A4-A3 I buy a set of frames from the framer. By buying in 'bulk' I can get them a bit cheaper. I cut my own mat board and mount my prints and watercolours using archival materials. Non archival materials can bleed, discolour, and damage your artwork. To cut the bevelled window in the mat board I use a Logan Mat cutter on a Jazart cutting mat. A sharp pencil, accurate measurement and a bit of practice helps to cut them correctly. I cut the foam board to size to fit the back of the frame, then I use Push points glazier pins to keep everything in place. Finally, craft tape is used to seal the gap between the frame and the backing board to help keep out moisture.

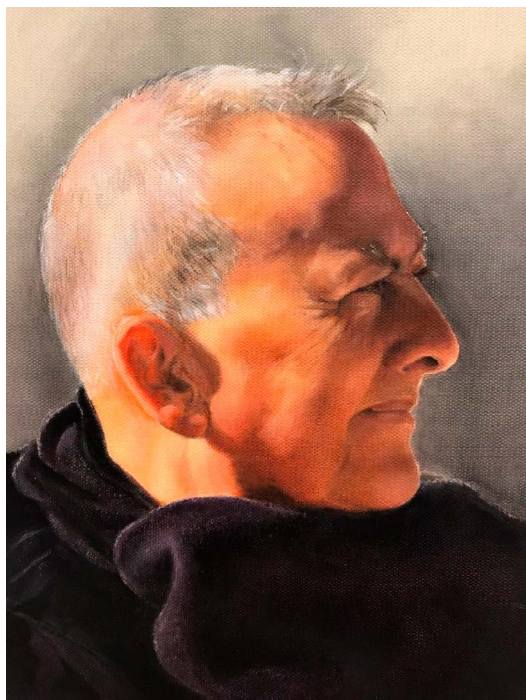
With my digital art I print onto archival paper and leave a white boarder around the image. That way I don't need to use a mat board. I design the artwork to ensure that the print fits exactly into the frame, so it is relatively easy to frame or change the prints.

When framing your own artwork be very careful that you don't have dust, hair or other foreign material trapped between your artwork and the glass. The other thing to watch if you are reusing frames is that the mat board and its window is not damaged or dirty and it sits flat against the glass.

To hang your artwork, use D Hooks and picture wire. Ensure that the wire is neatly wound back against itself. Soft, self-adhesive felt pads can be attached at the back and bottom of your frames to protect the walls upon which they are hung.



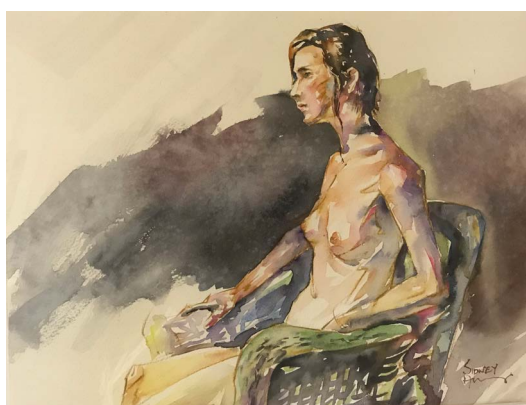
UPCOMING EXHIBITIONS



VAS PORTRAIT EXHIBITION
12 TO 22 AUGUST
NADA HUNTER PRIZE \$1000

VIEW ONLINE 17 AUG

'Bilboa' by Paul Learmonth, Portraiture Winner 2019



VAS LIFE GROUP EXHIBITION
17 TO 22 AUGUST
CATO GALLERY

VIEW ONLINE 17 AUG

'Sitting Lady' by Sidney Huang, 2018



VAS EN PLEIN AIR EXHIBITION
25 AUGUST TO 5 SEPTEMBER
CATO GALLERY

VIEW ONLINE 25 AUG

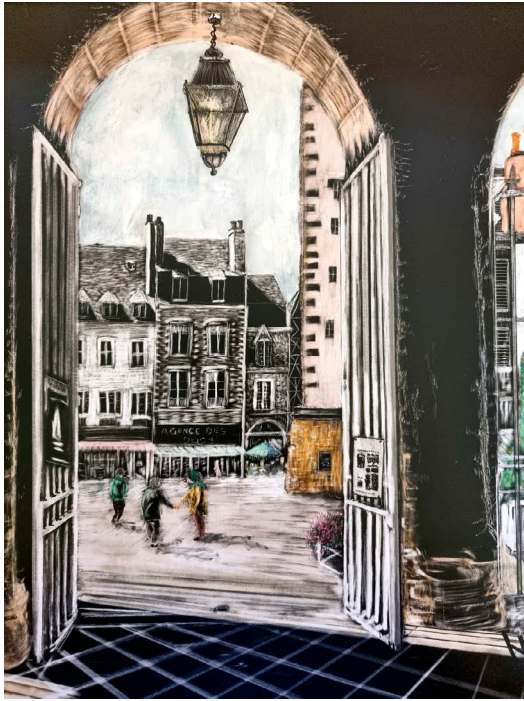
'A Winter's Afternoon, Barfold', by Gregory R Smith 2019



VAS SPRING SELECT EXHIBITION
9 TO 26 SEPTEMBER
GORDON MOFFATT AM SPRING PRIZES
1ST: \$400 2ND: \$250 3RD: \$100
VAS COUNCIL SCULPTURE PRIZES
1ST: \$150 2ND: \$100

VIEW ONLINE 14 SEPT

'Dance of the Bricole', oil by Jennifer Fyfe, Winner 2019



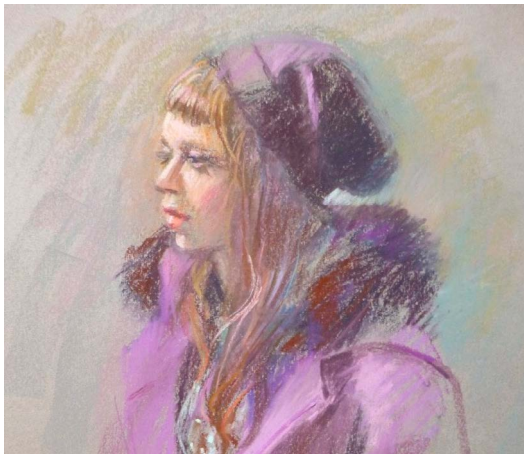
JAN LOWE—FACES & PLACES
21 JULY TO 8 AUGUST
CATO GALLERY

'Old Friends', Scratchboard by Jan Lowe



**AASPI—SHOT IN THE HEART
OF AUSTRALIA 2022**
28 JULY TO 8 AUGUST
**FRATER, HAMMOND &
MCCUBBIN GALLERIES**

Photograph by Sally Coggle



**BARBARA MCMANUS—IT'S A SMALL
WORLD**
2 TO 30 AUGUST
MACKLEY MEMBERS ROOM

Pastel by Barbara McManus



**GREGORY R SMITH—WITHIN A NEW
LIGHT**
25 AUGUST TO 5 SEPTEMBER
**FRATER, HAMMOND & MCCUBBIN
GALLERIES**
7 TO 12 SEPTEMBER
CATO GALLERY

Bottled', oil by Gregory R Smith



GENEROUS SUPPORTERS OF OUR RESTORATION

Your valued donation will go towards the funds required to complete the three external areas requiring attention thus finalising the total restoration of our Heritage listed building. These areas requiring attention have not been accessible until now due to the major development of our neighbour the Eye and Ear Hospital.

i. A long-awaited Disabled Access through a shared pathway with the E&E Hospital on the western side of our building. It will be wheelchair compliant with the entrance into the building through our courtyard. This pathway and entry will also be an alternative access and egress from the building.

ii. Restoration of bluestone and brick work on the three sides of our courtyard. It will require tuckpointing, re-grouting and waterproofing. Scaffolding and limited landscaping will also be involved.

iii. Restoration of the exterior of the bluestone and brick, back north wall, facing the development of the E&E Hospital. It will also require tuckpointing, re-grouting and water proofing. Scaffolding will also be required.

Thank you to all our donors for being part of restoring one of Melbourne's iconic art heritage buildings.

Patron \$25,000 +

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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:
office@vasgallery.org.au

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

If you would like to submit your idea for an article, email office@vasgallery.org.au

Articles selected for publication will undergo an editing process prior to finalisation. Articles not chosen may be published in future editions of the magazine.

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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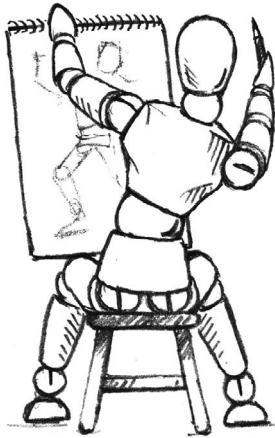
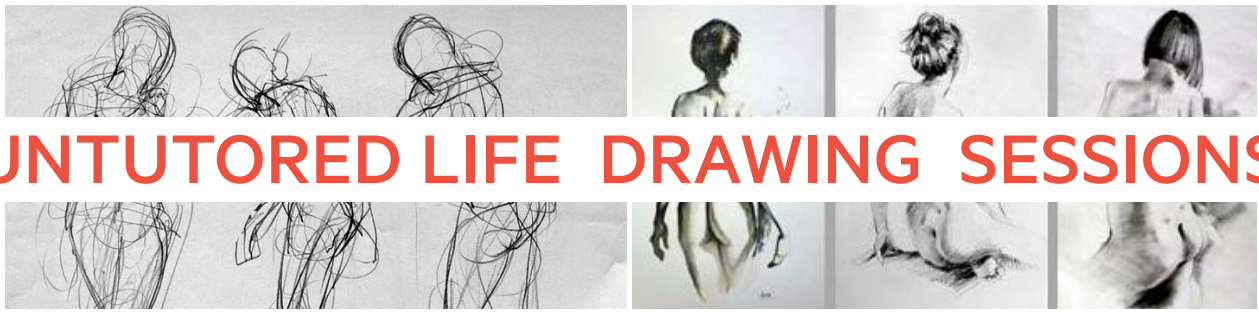


ST HUBERTS



CLEMENGER GROUP

UNTUTORED LIFE DRAWING SESSIONS



These sessions are untutored and suitable for artists who can work confidently on their own. All experience levels are welcome, for those who want to draw or paint the human form in a relaxed and quiet setting. Artists must be 16+. Artists need to bring their own materials. We supply easels and tables. Non-members are welcome to attend. Cash or eftpos is to be paid to the class monitor on the day. Discounted rates apply when pre-paying for five sessions.

WEDNESDAY SESSIONS

The same model is used 2 weeks in a row. Life group sessions feature a single long pose that is different each week. In the portrait sessions the same pose is used across 2 weeks, with models wearing the same outfit for both.

PORTRAIT SESSION

5:30PM–7:30PM
\$15 (members)
\$20 (non-members)

LIFE GROUP

8PM–10PM
\$15 (members)
\$20 (non-members)

BOTH SESSIONS

5:30PM–10PM
\$20 (members)
\$30 (non-members)

SATURDAY SESSION

Weekly sessions alternate between Long, Medium and Short poses as well as sessions with a single longer pose for painters who want more time to work on a piece. See the schedule of poses online.

LIFE GROUP

1PM–4PM
\$20 (members)
\$25 (non-members)

5 SESSIONS

(Members only)
Wednesday sessions: \$50
Saturday Sessions: \$75



Victorian Artists Society, 430 Albert Street East Melbourne 3002
03 9662 1484 admin@vasgallery.org.au vasgallery.org.au

2022

THE YEAR AHEAD

AND DATES TO REMEMBER

SEE FULL EXHIBITION DETAILS IN THE 2022 PROGRAMME CALENDAR

12-22 AUG

VAS PORTRAIT EXHIBITION NADA HUNTER PRIZE \$1000

**OPENING
EVENT: 7PM
TUESDAY 16
AUG**

Bequest from the late Nada Hunter.
ENTRIES: 10 AUGUST 11am-3pm & 11 AUGUST 11am-2pm

VIEW ONLINE 17 AUG

COLLECTION DAY: 23 AUGUST 11am-3pm
Members may submit up to 3 artworks and sculptures. Digital works included.

Entry Fee: \$10 per artwork

21 AUG

VAS PORTRAIT PAINTERS IN ACTION OPEN DAY-FREE

EVENT HELD ON: SUNDAY 21 AUGUST 11AM-4PM

17-22 AUG

VAS LIFE GROUP EXHIBITION CATO GALLERY

For VAS life & portrait group participants only
ENTRIES: 16 AUGUST 11am-2pm

VIEW ONLINE 17 AUG

COLLECTION DAY: 23 AUGUST 11am-3pm
Members may submit up to 2 artworks and sculptures. Digital works included.

Entry Fee: \$10 per artwork

25 AUG-5 SEPT

VAS EN PLEIN AIR EXHIBITION CATO GALLERY

Works must be painted on location outdoors.
Work will be rejected if not.

ENTRIES: 24 AUGUST 11am-2pm

VIEW ONLINE 25 AUG

COLLECTION DAY: 6 SEPTEMBER 11am-3pm
Members may submit up to 2 artworks and sculptures.

Digital works included.

Entry Fee: \$10 per artwork

9-26 SEPT

VAS SPRING SELECT EXHIBITION GORDON MOFFATT AM SPRING PRIZES

1ST: \$400 2ND: \$250 3RD: \$100

**OPENING
EVENT: 7PM
TUESDAY 13
SEP**

VAS COUNCIL SCULPTURE PRIZES

1ST: \$150 2ND: \$100

ENTRIES: 7 SEPT 11am-3pm & 8 SEPT 11am-2pm

VIEW ONLINE 14 SEPT

COLLECTION DAY: 27 SEPTEMBER 11.00am-3.00pm
Members may submit 1 artwork and 3 sculptures.
NO Digital works.

Entry Fee: \$10 per artwork



Contact us

The Victorian Artists Society
430 Albert Street, East Melbourne 3002

ABN: 75 004 046 824

Ph: 03 9662 1484

E: admin@vasgallery.org.au

W: vasgallery.org.au

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'Victorian Artists Society'

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[@victorianartistsociety](https://www.instagram.com/victorianartistsociety)
Use the hashtag #victorianartistsociety
when posting about an artwork you have
created.

- TRANSPORT OPTIONS -

5 minute walk from
Parliament Station

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

Map design by David Kaneen

