

# eNEWSLETTER

**February 2023 No. 491**

25-27 Walker Street, North Sydney NSW 2060

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Australia Post Publication No: 241613/00090



## From the desk of the President – John Perkins FRAS

I wish all our Members, Students and Friends a Happy New Year and we look forward to an enjoyable and successful 2023 at the RAS.

I'm sure most of you would have completed your entries for the Drawing Exhibition. I was delighted to accept a very generous offer from our Vice Patron Judy Pennefather to donate a prize of \$800 for this exhibition. Judy wishes to encourage drawing within the Society and together with Art School Director Greg Hansell will judge these drawings. I sincerely thank Judy on behalf of the Society.

The nomination list for 2023 Council is on the Preston Gallery door for those members who may wish to join Council. We have been working with a lesser number of Council Members for most of last year, and this has worked extremely well. However, our Constitution does stipulate more Councillors, and this allows for any absenteeism.

It is important for anyone who may consider joining Council, that they should be aware of the need to register with ASIC, and to obtain a Director Identification Number. This process can take time to obtain. Furthermore, attendance is required at 11 Council Meetings which are held on a Friday, plus attendance for the selection process for exhibitions. These are held on a Monday, when applicable. A further requirement is that a prospective member needs to be nominated by a Fellow.

Happy Painting and Drawing.

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## VALE – Bruce McLeod Sharp FRAS – 1931-2023

A gathering to share memories, tell stories and reflect on Bruce's long and full life.

Tuesday 28 February at 10.30 am at the Oatley Uniting Church Hall, corner of Frederick and Letitia Street, Oatley. All welcome.

Light refreshments will be served afterwards.

For those who are unable to attend, the event will be live-streamed. Please email us at [brucemsharp1931@gmail.com](mailto:brucemsharp1931@gmail.com) to receive the link (available closer to the event)

*Celebrate a Life Well Lived*



*Bruce McLeod Sharp*

24.3.1931 - 11.1.2023

Bruce joined the Society in 1986, elevated to Associate in 1998 and Fellow in 2014. He was an active member of the Society and generous with his time and donations to our fundraiser. He was an engaging and witty member, and this often was shown in his paintings.

We extend our sympathy to his family, and he will be remembered very fondly indeed.

## Photos from Dee Jackson's Workshop



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## Members' News:

**Kay McFarlane Smith** FRAS has received the following 3 prizes at the Bonnie Hills Art Prize. 1<sup>st</sup> Prize, Mixed Media, Highly Commended, Small Painting and Commended, Oil and Acrylic.



**RAS EXHIBITORS ENTRY FORM**  
**ANNUAL AUTUMN EXHIBITION**  
**(THORA UNGAR MEMORIAL AWARD)**

**OPEN EXHIBITION TO ALL SUBJECTS AND MEDIUMS**

**SEND IN DAY: MONDAY 6 MARCH 10AM -3PM**

**NAME:** \_\_\_\_\_

**EMAIL:** \_\_\_\_\_

**CONTACT  
NUMBER:** \_\_\_\_\_

**STATUS:**    **FELLOW**    ☐    **ASSOCIATE**    ☐    **EXHIBITING**    ☐

**GST REGISTERED**            **YES/NO**

**TERMS AND CONDITIONS**

**One entry per member.**

**All works must be for sale.**

**\$20 entry fee for all paintings.**    Cash on the day only or Direct Deposit: BSB: 062-217.

**Acc: 0000 0203**

**All works must be signed.**

**Old and damaged frames not accepted.**

**Works to be delivered between 10am and 3pm on the stated send in day or the Saturday and Sunday just prior.**

TITLE	MEDIUM USED	AUS \$

**I AGREE WITH THE TERMS AND CONDITIONS SET OUT ON THIS FORM:**

**SIGNATURE:** \_\_\_\_\_ **DATE:** \_\_\_\_\_

**ENTRY FEE FOR ALL PAINTINGS \$20**

- Artists are advised that the paintings to be hung are selected by the Council of the Royal Art Society based on quality of work and space limitations and that their decisions will be final and no correspondence will be entered into.
- The Royal Art Society cannot accept responsibility for paintings, sculptures left on the premises.
- The commission rate for members is 30%.
- Unsold paintings must be collected at the conclusion of the exhibition. \*Country members excluded.

**I give permission for the Royal Art Society to reproduce an image of my work for the purpose of advertising the exhibition. YES/NO.**



***1 Day Workshop with Denise Lithgow***

***“3D Felt Vessel with an emphasis on a landscape design”***

**Saturday 1 April 2023**

**\$175 (equipment and wool included)**

**9.30am – 3.30pm**

**Tea & Coffee available- BYO lunch (half hour)**

Denise Lithgow is a contemporary artist creating 3D Felt Vessels and 2D embroidered paintings.

Artist statement – ‘I reflect on various aspects of the Australian landscape, its nature and strong sense of colour and light. The influence of my annual pilgrimage to teach and be inspired by the mountain desert, waterholes, gorges and unique flora and Arkaroola Wilderness Sanctuary is reflected in my work’.

**Please bring:**

**1 x old towell which soaks up any water**

**2 pieces 50x50cm SMALL bubble wrap to roll the felt**

**1 x apron**

**1 plastic bag to take the wet felt piece home**

***Please phone Christine on 9955 5752 or email [lavender@royalart.com](mailto:lavender@royalart.com) and book your place. Payment can be made with credit card over the phone or direct deposit: Commonwealth Bank. BSB 062 217. Account No 0000 0203.***

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Off street parking at rear of building for students taking workshop.



**NEW CLASS FOR 2023**

**FUNDAMENTAL TO ADVANCED STUDY OF THE FIGURE LIFE DRAWING**

**WITH DANIEL PATA**

**MONDAY 30 JANUARY = 9 WEEKS  
6pm-9pm**

**\$400 including model fee**

An introduction to fundamentals of Gestural, Analytical and explorative figure drawing ideas. The course will deal with the life Model that encompasses, Figure Dynamics, form and space, ways of seeing, composition and structure. We will work with a narrow range of mediums...pencil, charcoal and ink. With white A2 paper. This will be relevant from beginners to advanced study.

First week come with charcoal and pencils (3-5b) and A2 white cartridge paper.

Daniel Pata studied with Tom Thompson and at the Julian Ashton Art School and later at the College of Fine Arts Sydney where he graduated with a post-graduate Diploma. He has taught at the College of Fine Arts, Sydney, University of NSW and National Art School.



**RAS Studios**  
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## From the Archives – Secretary Christine Feher

### Taken from Sydney Morning Herald 23/11/1930), History in Painting, Royal Art Society Jubilee Celebrations

“To celebrate the Jubilee of the Royal Art Society, the authorities of that organisation have hit upon the happy project of arranging an exhibition of pictures illustrating the development of art in this country in the half-century of the Society’s existence. For this purpose, the collections of the National Art Gallery and of many private owners have been extensively drawn upon with the result that there is assembled at Farmer’s Blaxland Galleries an exceedingly interesting exhibition – interesting in its historical character no less than in the great measure of achievement it represents.

What memories are conjured up are this spirited array of paintings-memories of days when men who have since become famous were building their reputations and adding piece by piece to the fine traditions of their profession.

History begins here with the group of five pictures by the Collingridge brothers at whose instigation the society was founded in 1880-three large oils by Arthur Collingridge, and two small watercolours by George Collingridge, one of which, a placid view of Berowra, takes us back practically to the beginning of this survey of Australian art, for it was painted in 1882, two years after the society was established. Then, selecting the high points in the story, the visitor comes to three distinguished pictures from the National Gallery, Charles Conder’s painting in 1888 “Departure of the Orient, Circular Quay;”, with its artistic management of the crowd in the mist and rain; Frank Mahon’s virile “Rounding Up a Straggler”, purchased at the society’s 1889 exhibition; and J. Ford Paterson’s; panel, singularly effective in its bush atmosphere, ‘Nearing the Camping Ground.” Bought in Melbourne in 1890. Then to Arthur Streeton’s small panel, “East Circular Quay.” An 1893 painting with three ocean liners at the P & O and Orient wharves and this artist’s imposing canvas, “Fires On” a picture of great qualities, which the trustees of the National Gallery purchased in 1893.

Within the visitor’s historical survey comes also Tom Robert’s sterling picture of a company of shearers hard at work in the days before the machine had been generally adopted. “The Golden Fleece,” which passed into the possession of the National Gallery in 1894. “The Storm” of Walter Withers, who won the first Wynne Prize with this fine oil painting in 1897, and sold it in that year to the National Gallery; Arthur Streeton’s charming harbour scene, “Cremorne Pastoral,” bought for the National Gallery from the society’s 1895 exhibition; Julian Ashton’s portrait of Sir Henry Parkes, a Gallery purchase of 1890, and Sir John Longstaff’s portrait of Henry Lawson, painted in 1900 and bought for the Gallery.

In this way, one is able to realise the striking achievements of those days, and so we come to those of the present day and recognise that the standard is worthily maintained by contemporary artists. The landscape of Sydney Long, among them that delicate little “Stanwell Park,” of 1908: William Lister Lister’s “Road by the Sea” and “Cliff by the Sea”: Antonio Dattilo Rubbo’s head studies including that picturesque group of derelicts, “Poverty Makes Strange Bedfellows”; Charles Bryant’s animated harbour scene of the Great “Public Schools’ Regatta of 1928: Hans Heysen’s “Hauling Timber,” the Wynne Prize picture of 1911; Arthur Burgess’s “Spit-head Review,” Alfred Coffey’s “Three Sisters,” James R Jackson’s Harbour panorama “Autumn Afternoon,” and John Salvana’s “Valley Farm,” as examples of notable painting among many which adorn these walls.

Of the three paintings by Arthur Collingridge exhibited with the two watercolours of George Collingridge, one possess unique historical value. It depicts the departure of the Soudan Contingent in 1885 and is notable for the presence of some well-known figures of that day in the crowd on the pier. A Farm Cove scene painted in 1890, is dated by the long skirts of the women. The third of these paintings, which are not in a good light, depicts the discovery of the Hawkesbury River. Among the striking pictures of 1898 is Phillip Fox’s attractive child study “Adelaide” from the National Gallery, then there is another fine picture of his, also from the Gallery, the full-length study inscribed “The Woman in Black”.

Other notable oils include John Bank's romantic "Serenity of the Afternoon:" Lawson Balfour's delightful little "Summer Morning:" A.J. Daplyn's study of an interior "In the Kitchen:" J. S. Watkin's "The Painter:" a portrait; W. A. Bowring's "Sublime Point:" with its blaze of light set against purple mists, and the attractive little Conder study, "The Beach at Mentone" painted in 1888.

There is an attractive watercolour section, among which are some beautiful landscape studies by J. J. Hilder, as well as pictures of great interest by C. E. S. Tindall, M.J McNally, B. E. Minns, Fred Leist, T. Friedensen Harry Garlick, H. S. Power, and Miss Pearl Sheldon, among others. "The Patient Angler: is an effective example of the work of W. B Spong, for so many years in Australia as a scenic artist. An interesting collection of etchings and black and white subjects likewise claims attention.

Among the oils is a group by Raymond Lindsay, an allegory of poetry, showing animation and, for the most part, good draughtsmanship. Several other young artists have sent good work, so that one of the features of this historical survey is that the new school is so promising.

Generally, the exhibition is a valuable testimony to the zeal with which the standards of paintings have been preserved in the career of the Royal Art Society. Tastes and fashions have changed in 50 years, but the principles of art remain and adherence to these does not produce revolutionary changes, even though the vision of the artist may be broadened with the passing of the years. A keener sense of light, maybe, a deeper insight may come to his studies; but the basic principles are not materially different to-day, as this when in 1880, at the foundation of the society, a new generation of Australian painters was become articulate.



The Society wishes to thank The Art Scene for all their support.



### Stay Connected ... ..

Have you "liked" the Royal Art Society of NSW on Facebook? If you want to keep up to date with news and events at the Royal, simply "like" our page and invite your friends to "like" it too. Supporting us in this simple way helps to get the message out that we are continuing our tradition of great art and exhibitions, exciting classes and life-time friendships.

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## 2022/2023 Program of Events

<p><b><u>February</u></b></p> <p>Friday 3      <b>Opening</b> Drawing Exhibition 6-8pm</p> <p>Friday 10      RAS Council Meeting at 4pm</p>	<p><b><u>March</u></b></p> <p>Sunday 5      <b>Finish</b> Drawing Exhibition</p> <p>Monday 6      <b>Send in</b> Annual Autumn (Thora Ungar Memorial Award) 10-3pm</p> <p>Friday 10      <b>Opening</b> Annual Autumn and Thora Ungar Award.</p> <p>Friday 17      Council meeting 4pm</p> <p>Tuesday 21      Fellows morning tea 11am and meeting 11.30am</p> <p>Tuesday 28      Annual General Meeting 6.30pm</p>
<p><b><u>April</u></b></p> <p>Sunday 2      End 1<sup>st</sup> Term</p> <p><b>Friday 7      Good Friday RAS Closed</b></p> <p><b>Saturday 8      Sunday 9 and Monday 10 Easter Closed.</b></p> <p>Friday 14      RAS Council Meeting 4pm</p> <p>Sunday 16      <b>Finish</b> Annual Autumn Exhibition.</p> <p>Monday 17      <b>Send in</b> Still Life with featured artist Michael Kempson 10am-3pm</p> <p>Monday 17      Term 2 starts</p> <p>Friday 21      <b>Opening</b> Still Life 6pm-8pm</p> <p><b>Tuesday 25      Anzac Day RAS Closed</b></p>	<p><b><u>May</u></b></p> <p>Friday 19      RAS Council Meeting 4pm</p> <p>Sunday 21      <b>Finish</b> Still Life Exhibition</p> <p>Monday 22      <b>Send-in</b> 'Flights of Fantasy' Exhibition 10am-3pm</p> <p>Friday 26      <b>Opening</b> 'Flights of Fantasy' Exhibition (6pm-8pm)</p>
<p><b><u>June</u></b></p> <p><b>Monday 12      King's Birthday Gallery Closed</b></p> <p>Sunday 25      End 2<sup>nd</sup> Term</p> <p>Sunday 25      <b>Finish</b> 'Flights of Fantasy' Exhibition. 3pm</p> <p>Monday 26      <b>Last send-in</b> for Ballot paintings</p> <p>Friday 30      RAS Council Meeting 4pm</p>	

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**Deadline for the next Newsletter is 26 February 2023**