



Cressida Campbell *After Lunch* 2002

From the Chair, ADFAS Geelong

Dear Members,

Welcome to the **ADFAS Geelong** Spring 2024 Newsletter.

ADFAS Geelong is going from strength to strength with our member and guest numbers steadily increasing this year. This is so important, not only to manage increased costs, but to connect us all with like-minded community members with a shared interest in the arts.

It is wonderful to see past members re-joining this year, new members having recently discovered ADFAS and, of course, our loyal members and their guests continuing to enjoy our monthly lecture experiences.

Without a doubt our diverse and inspiring lecture series is outstanding and the support from our members for the Young Arts and Conservation at the Geelong Gallery is so admirable.

We have been so grateful for the generosity of Anne Maslin, Suzie and Jack Speirs, Rhona Tomlinson and Geraldine and Tony Gurry for very kindly hosting our five UK lecturers to date this year — Clare Blatherwick, Roger Mendham, Viv Lawes, Andrew Hopkins and Alan Read respectively. I shall be hosting Andrew Spira in October.

Please let me know if you would be interested in hosting a lecturer too at some stage — a great experience for all.

As you are aware, our changes this year have been many; we thank you for your generosity of spirit and adaptability in dealing with these mostly unavoidable alterations. It never ceases to amaze me that we have an organisation that runs like clockwork ... on most occasions!

Cairns is now joining our Flinders circuit in 2025 and this circuit itinerary will take our lecturers directly from Cairns to Geelong. A big day of travel, nearly 3000 km and probably a big change in temperature!

Committee matters:

I have enjoyed every minute working for **ADFAS Geelong** with such a dedicated committee and 'friends of the committee'. There's something so tremendous in working with others all with a common goal — ours, to facilitate arts education and enrichment, connection to others, sharing our interest in the arts, philanthropy and conservation endeavours. We have a lot of fun!

Please consider joining our Committee or 'Friends of the Committee' — your contribution can be big or small. We would value your expertise and experience, just plain old manpower, common sense and goodwill: you would be well supported.

ADFAS/ArtsNational Membership

ADFAS/ArtsNational Australia-wide is having a robust and energetic drive for new members. The 36 societies around Australia are all in promotion mode.



Our Supporters

Community Bank
Leopold

We thank the Bendigo Bank Community Bank, Leopold for their grant again this year for the printing costs for our coloured, biannual newsletters and glossy lecture programs. We hope to continue our association with them again next year.

Bendigo Bank

We thank the City of Greater Geelong for their generosity in giving us a 50% reduction in hall hire.



From the Chair, ADFAS Geelong

Recently Sally Birrell, Vice-Chair, ADFAS Geelong member Heather Macleod and I joined with mostly interstate executive members and other representatives from the Victorian societies recently to promote the organisation with a most successful stand at the four day Melbourne Fair, similar to the well-known Sydney Fair. Lectures were given over the four days by all our former lecturers, Geoffrey Edwards (President of ADFAS/Arts National), Claudia Chan Shaw and Leigh Capel. Much interest was shown by attendees.



ARTSNATIONAL

ADFAS Geelong has 223 members at present. We need 250 members in 2025 to cover our costs and this size, close to optimal, is small enough for us to get to know each other and large enough to enable us to provide all our offerings. Let's not keep ADFAS Geelong the region's 'best kept secret' – do invite your friends and acquaintances to share in the enjoyment and enrichment provided by our lectures and refreshments following.

What's to come for the remainder of 2024:

1. **Lectures:** We have lectures from UK lecturer Andrew Spira on October 23rd (18th century France and Russian Art), followed by our AGM on November 20th with a lecture from Nick Gordon speaking about the art of Jeffrey Smart.
2. **Conservation:** *"Conservation is a significantly underfunded area of the Arts ... ADFAS can make a meaningful difference to this vital work"*. Patricia Robertson, Founding Chair and Patron of the Arts.

ADFAS Geelong is working towards making a meaningful difference locally, supporting Geelong Gallery's conservation of their decorative and fine arts.

- **Conservation greeting cards:** Our conservation cards are selling steadily. Don't forget to stock up on your supplies at our lectures and from the Geelong Gallery shop. All proceeds going to conservation projects at the Geelong Gallery.
- **Heritage Projects:** Lectures, as we know, are the major focus of ADFAS, but one of the other two pillars of ADFAS, now also known as Arts National, is the undertaking of Cultural and Heritage Projects.

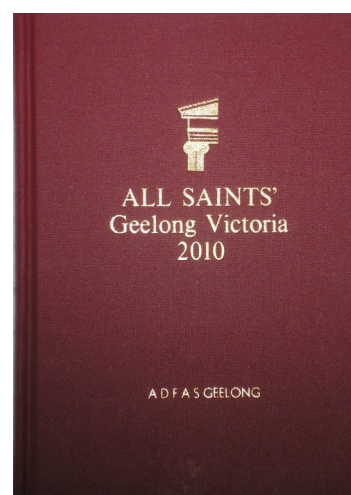


ADFAS Geelong has been supporting Geelong heritage for many years and in the past 15 years or so a number of ADFAS Geelong members fastidiously published a number of beautiful and comprehensive recordings of the entire contents of various churches and chapels in the Geelong region: Christ Church Geelong (2006), All Saints Geelong (2010), St George the Martyr Queenscliff (2011), The Chapel at Sacred Heart College, Newtown (2013), and St Paul's Anglican Church (2017).

Window at St George the Martyr, Queenscliff

They all have contained wonderful examples of stained-glass windows. ADFAS Geelong, in support of conservation at the Geelong Gallery, is keen to continue interest in our regional heritage and in particular the beautiful and significant stained-glass windows of the region in school chapels, churches and private homes.

- **Lights Everlasting: Stained Glass in Geelong and Beyond, October 3rd 2024**
- **Bus tour of significant Stained-Glass windows in the Geelong region, October 19th, 2024**



All Saint's Geelong Record of Church Furnishings 2010

From the Chair, ADFAS Geelong



~ADFAS Geelong supports Conservation~
~ADFAS Geelong supports Preservation of our local Heritage~

Following our sell-out luncheon at the Barwon Heads Golf Club last year, it's time again to support **ADFAS Geelong** in our endeavours to contribute towards the much-underfunded conservation projects at the **Geelong Gallery** by attending

Lights Everlasting: Stained Glass in Geelong and Beyond.



Director & CEO of **Geelong Gallery**, **Jason Smith**, and Senior Curator, **Lisa Sullivan**, will join me in welcoming guests to the Gallery followed by a presentation by acclaimed author, art historian and stained glass expert, **Dr. Bronwyn Hughes, OAM**, who will immerse guests in the history, art and beauty of stained-glass windows, including the myriad of examples in the Geelong region.

Following **Bronwyn's** presentation, enjoy distinctive wines and canapés, and a private viewing of the **MAKE Award—Biennial Prize for Innovation in Australian Craft and Design** (An Australian Design Centre national touring exhibition).

Join us for a fascinating and unforgettable evening you won't want to miss! Numbers limited.

Date & Time: 6pm Thursday 3rd October, 2024

Place: Geelong Gallery, Little Malop Street, Geelong.

Trybooking: <https://www.trybooking.com/CTNTV> or email geelong@adfas.org.au for tickets.

By attending the evening, you will have exclusive access to bid on a framed, generously-donated signed Robert Ingpen print of *'The Idle Bear'*, the delightful image of which appears on our Conservation cards.



All proceeds from the evening will go towards conservation at the Gallery of:
a still life painting by Australian Agnes Goodsir; British hand-painted porcelain plate and jardinière; and Italian/French marble sculpture.



From the Chair, ADFAS Geelong

Conservation events:

i) *Lights Everlasting: Stained Glass in Geelong and Beyond, October 3rd 2024.*

Dr Bronwyn Hughes, OAM, art historian and author, specialist in stained glass and consultant to heritage architects and organisations. will immerse guests in the history, art and beauty of stained-glass windows, including the myriad of examples in the Geelong region.

Following her presentation, you can enjoy a private viewing of the **MAKE Award—Biennial Prize for Innovation and Design**, a national touring exhibition and have an exclusive opportunity to bid on a framed generously donated signed Robert Ingpen print of *'The Idle Bear'*, the delightful image of which appears on our conservation cards.

(See promotional flier opposite.)

ii) *Bus Tour of significant Stained-Glass windows in the Geelong region, October 19th, 2024*

Complementing the October 3rd lecture at the Geelong Gallery, Bronwyn will guide us around the Geelong area to visit highly significant stained-glass windows at churches, schools and private homes

We will visit Geelong Grammar Corio campus Chapel of All Saints'; Sacred Heart College Chapel; Christ Church, Little Myers Street; St Paul's Catholic Church, Ashby and two private homes. Lunch will be at the Royal Geelong Yacht Club. Further details coming soon.

Dr Bronwyn Hughes



3. **Young Arts:** Fabulous books or the wine? Always a dilemma for the winners of the monthly raffles

In November the raised total will be presented to the Smith Family for their Young Arts programs. Your continued generosity is much appreciated.

4. **Thanks to the wonderful ADFAS Geelong committee and community.**

I thank our committee for their dedication to ADFAS Geelong with their many and varied contributions, and on their behalf, I would like to convey our deepest appreciation for your continued support of **ADFAS Geelong**. We will continue to enjoy providing the intellectually and socially stimulating ADFAS experiences - arts education, young arts supports, conservation endeavours and heritage projects.

Claire Hewitt,
Chair, September 20th, 2024

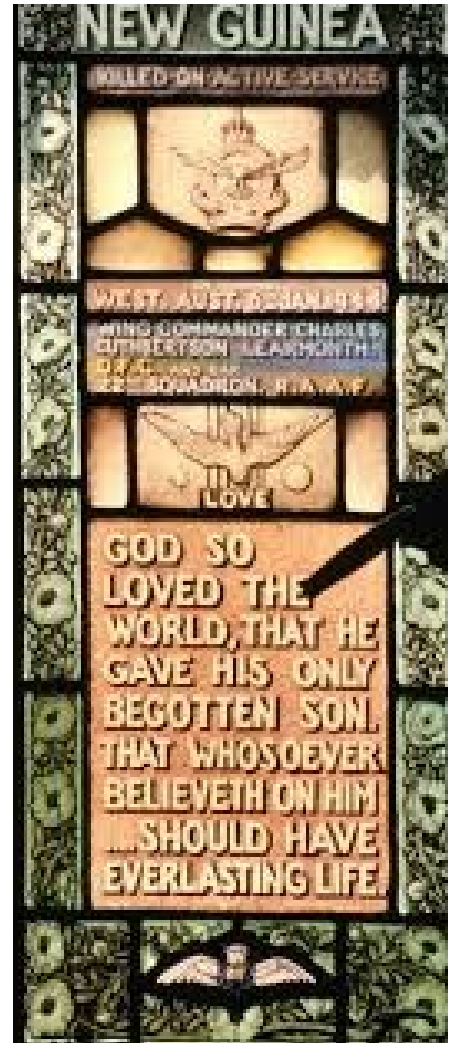
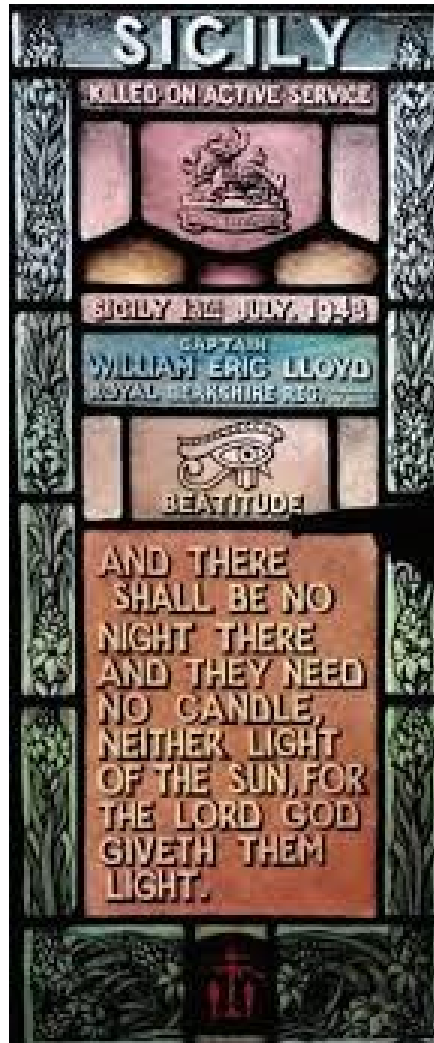
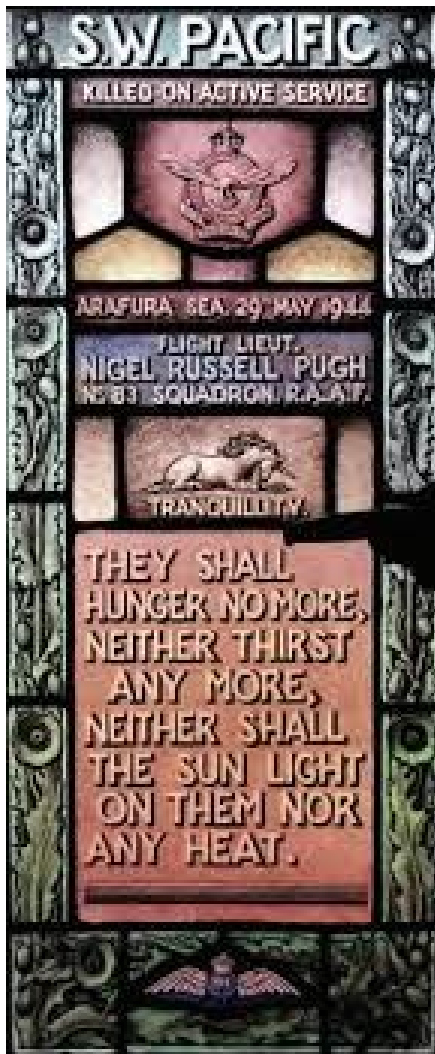
~Connecting us to the arts and each other~

**Proudly
Fundraising**

in support of

**The Smith
Family**

Wonderful Stained Glass



Christian Waller

(2 August 1894 - 25 May 1954)



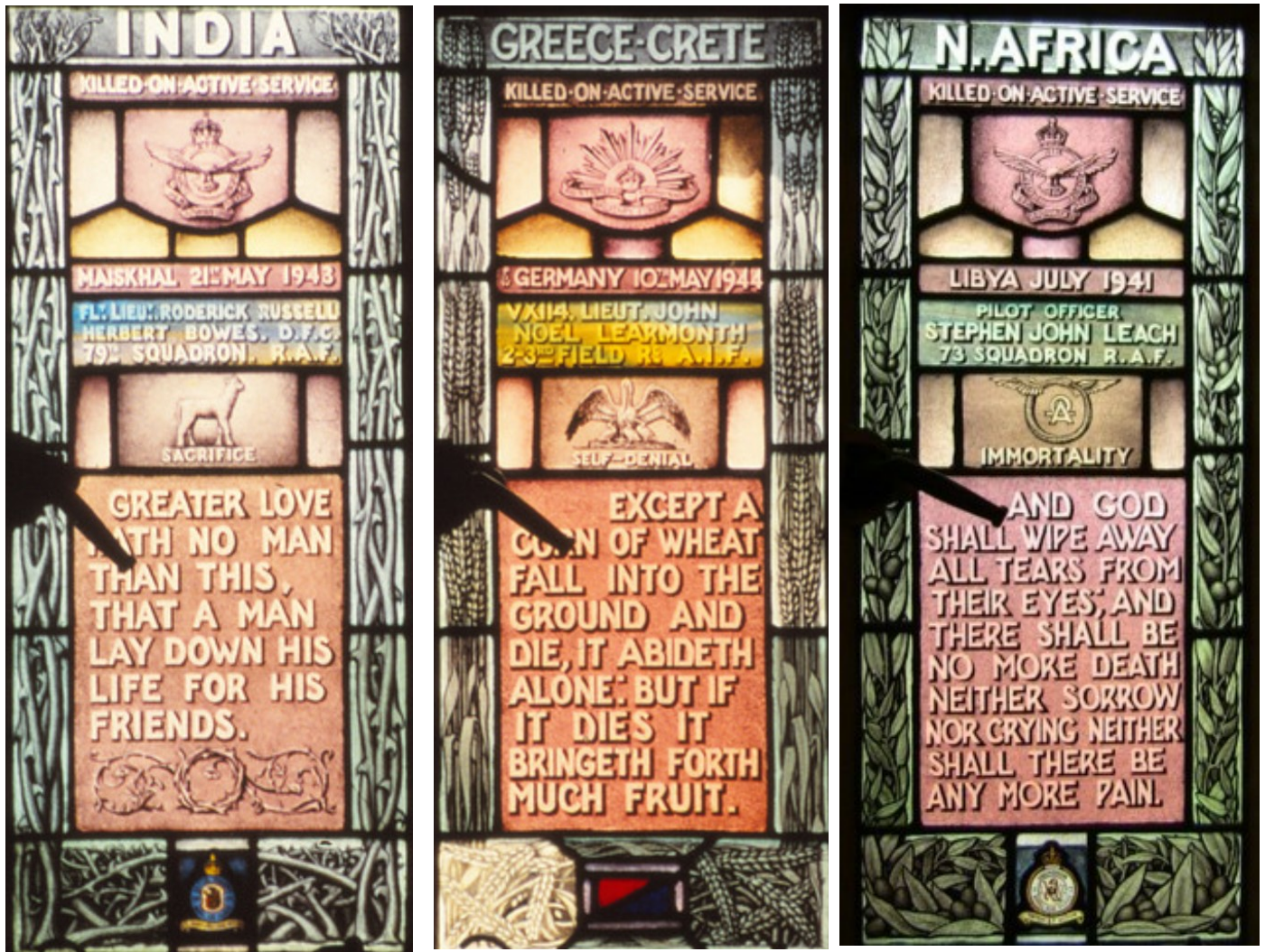
Christian Marjory Emily Carlyle Waller (nee Yandell) was an Australian printmaker, illustrator, muralist and stained-glass artis.

Christian studied painting at the Castlemaine School of Mines under Carl Steiner and then at the Bendigo School of Mines with Hugh Fegan. In 1909, her painting *A Petition* (a Greek scene featuring her sister Florence on facing page), was accepted for exhibition at the Bendigo Art Gallery and was shown at the local Masonic hall, the gallery committee noting that "Miss Christian Yandell, who is only 14 years of age, is considered by competent critics to be a rising artist."

At 15 she moved to Melbourne, where she studied at the National Gallery School, winning several student prizes and exhibiting with the Victorian Artists Society (1913–22). She illustrated numerous publications. In 1915 she married fellow-student Napier Waller.

Christian Waller Study by Napier Waller

Wonderful Stained Glass



Left, above: Part of a series of Christian Waller memorial windows in the Geelong Grammar School All Saints' Chapel

Waller was Australia's only professional woman stained-glass artist until the craft revival of the 1970s and was much sought-after as an illustrator and stained-glass artist; after the Second World War, she had a five-year waiting list and more commissions than she could execute. Her glass adorns over 20 churches in Victoria and New South Wales.

While at art school, Waller became interested in Theosophy. This was an important influence on her for the rest of her life, although she never abandoned the Christian faith altogether, creating a personal synthesis of these beliefs.

Waller was a leading professional stained-glass maker. She was extensively patronised by the architect Louis Williams. From 1927 to 1953 she produced more than one hundred and twenty individual stained-glass panels.

Waller suffered from heart disease but continued to work, fulfilling an endless stream of commissions. She had to give up work in the early 1950s and died aged 59.

Her choice of medium, later illness, reclusive tendencies in later life, and tragically early death in 1954 contributed to her extraordinary achievement being neglected until recently.



A Petition by C Yandell, aged 16

Nantgarw



Nantgarw Three Graces cabinet plate (1818-1820) sold in 2004 achieving 26 000 GBP (approx. \$46000), a world record price for a Welsh porcelain plate.

As one of the artworks from the conservation of decorative and fine arts partnership with Geelong Gallery is from Nantgarw, and I grew up just a few kilometers from there, I thought I'd share my knowledge of this incredible porcelain.

In its time Nantgarw was considered to be one of the finest porcelains produced in the UK, rivaling Sèvres. The force of nature that founded the Nantgarw factory was William Billingsley (1758-1828), who was responsible for creating the unique recipe that resulted in the fine translucent porcelain that was unique to Nantgarw.

Billingsley was apprenticed at the Derby factory from 1774 and left in 1795. He was renowned for painting flowers, particularly the rose, and developed a painting technique known as wiping out. He decorated the Prentice plate which was the standard for which all apprentices aimed. At the time it was produced this plate was nothing like the fine porcelain that the Nantgarw factory would later achieve. During his time at Derby, he worked with fellow decorator Zachariah Boreman and Edward Withers experimenting with porcelain using his own kiln.



Above: The Prentice Plate Derby Porcelain by William Billingsley c1790 Reproduced by [Licence](#) (Creative Commons)

Left: Blue plaque that marks the establishment of the Nantgarw factory by William Billingsley

Nantgarw



Rear and front of two plates. Notice the translucence obvious in the photo on the left.

By 1795 Billingsley succeeded in producing the Sèvres like porcelain for which he had been trying. Billingsley worked at several other factories including Worcester, before eventually arriving in 1813 and establishing Nantgarw. Although the Cambrian Pottery existed in Swansea since 1764, Wales had no tradition of porcelain production. The Nantgarw porcelain production was costly with the product prone to collapse at firing and around 90% losses. Therefore, though fine quality, Nantgarw was expensive to produce.

Tea and dinner services were produced along with vases, ink stands and candlesticks which were decorated in house, as well as by London dealers, who bought the porcelain in the “white” to be decorated by London artists. The beautiful, highly translucent porcelain was sought after by the aristocracy of the time. However, the unacceptably high kiln losses thwarted the successful promotion of Nantgarw porcelain, as the supply just could not keep up with the demand. With such a high kiln loss, my heart sings when I come across pieces that have survived until modern times.

To try to reduce wastage efforts were made to produce a more stable production. Early attempts resulted in a duck egg coloured porcelain with strong translucency, which was hugely popular. However, there was still high wastage, so Trident porcelain was produced. This had a more robust body but a cloudy colour that was not as attractive. Trident sold well locally but was largely rejected by dealers.

Billingsley was unhappy with the changes to his formula and returned to Nantgarw porcelain. Unfortunately, the excessive wastage had not been addressed and he soon ran out of money. In 1819/20 he left Nantgarw and gained employment at Coalport. Sadly, Billingsley died in 1828 virtually unknown.

Two hundred years later Billingsley’s recipe lives on, with very limited pieces now being produced. In 2019 a major exhibition celebrating the 200th anniversary of William Billingsley’s porcelain production was held at Nantgarw.

I was overjoyed to be able to get there. It was like an Aladdin’s cave, an amazing experience to see so many pieces that had been brought together again to their birthplace.

Karen Jackson



Above: Cabinet cup and saucer c. 1817-1820 hand painted and gilded porcelain Geelong Gallery Dorothy McAllister Bequest Fund 1991

Anatomy Lessons :Geelong Wool Museum

The National Wool Museum is showcasing an intriguing and distinctive exhibition created by Australian artist Michele Beevors.



Anatomy Lessons (7 June to 27 October 2024) is an exhibition that shows meticulously crafted, life-sized skeletons. Each sculpture is an accurate portrayal of a real animal and is carefully measured, drawn, and moulded from steel, wire, and foam. The frame is then intricately knitted over to create these thought-provoking pieces.

I visited the exhibition **Anatomy Lessons** at the Geelong Wool Museum and am still haunted by some of the exhibits. The artist, Michele Beevors has spent 17 years examining the bones of long dead animals, and has a deep anxiety about species loss and extinction.

In the exhibition we see models of contemporary animals , with the wire structures covered completely by knitted wool. Countless stitches cover each wire skeleton, creating an image which is both realistic and skeletal. Facing extinction within the century, these animals are shown as fragile and perhaps inadequately protected.

As I think about the exhibition, I wonder if its message may be that we are “doing too little, too late”.

Labels give context to each display, and detail the artist’s concerns in each case.



Top Left: Carpet snake 2014; Left: Cuddly 2015 (koala)
Above: The Wreck of Hope 2014 (Long nosed common dolphin)

William Dargie Portrait of Nancy Golightly in Queenscliff

William Dargie CBE (1912-2003) painted a portrait of Nancy Golightly when he demonstrated portrait painting in oils at the Geelong Art Gallery in June 1949.

Dargie won eight Archibald Prizes for his portrait paintings and his arrival in Geelong was significant.

Prior to the demonstration Dargie announced that he would need a model. On the way in he had noticed Nancy Golightly at work at her desk. "I would like the girl there," said Dargie pointing to the young Nancy. "Oh, no." Nancy was shy. She went home and told her father. "You said no! Go back tomorrow and say yes." John Golightly was an excellent amateur painter himself.

Nancy duly sat for the famous artist wearing a plain jacket with a collar as directed. The family hoped to buy the painting and were delighted to find it left behind for them after the demonstration was over. Nancy never liked the portrait as it lacked her famous smile.

Nancy Allbutt was awarded Citizen of the Year in 2014 for her service to many local organizations including the Red Cross, the Lighthouse Theatre, the Maritime Museum, the Swan Bay Boat Club, and the Anglican Church. The painting was donated to the Queenscliffe Historical Museum in August 2016 at the Museum Fiftieth Birthday celebrations in loving memory of Nancy by her daughter, Leanne Allbutt, on behalf of the Golightly and Allbutt families.

The painting A1688 is always on display in the Queenscliffe Historical Museum, Hesse Street, Queenscliff.

Opening Hours: every day 11 to 3

Rosemary Brown



Point Leo Estate Sculpture Gardens

A Sublime Day Out

If you are looking for a wonderful outing, why don't you hop on a ferry and travel from Queenscliff to the other side of the bay to Sorrento and head towards Merricks on the Western side of the Mornington Peninsula.

Have a quick coffee break at Heronswood and walk around the famous garden, then drive on to Pt Leo Estate in time for lunch.

Park alongside the vineyard on the 330 acre property, and walk towards the stunning '**Grand Arch**' sculpture by Inge King.

Follow through into the dramatic courtyard at the centre of which is a 75 year old Queensland bottle tree and into the beautiful restaurant, nestled into the hillside.

Point Leo Estate Sculpture Gardens

When you book, request a window table so that as you enjoy a delicious 2 or three course set menu, you can gaze out onto the truly wonderful, largest privately owned sculpture collection in Australia,

From the restaurant can be seen Yayoi Kusama's '**Pumpkin**', featuring her globally famous signature motifs of pumpkins and a seemingly endless array of dots, one of KAWS monumental cartoon like characters and Barry Flannagen's bronze hare in a performing attitude amongst many others.

After lunch, collect a token with which to enter the sculpture park, (free if you are dining).

Allow enough time to wander through the sculptures which you have seen from the restaurant and then through to the further section of unforgettable sculptures such as '**Laura**', a softly modeled colossal head by Jaume Plensa, exquisitely landscaped into the garden, as well as Australia's own Robert Klippel's, '**Klippel's Garden**'.

There are approximately 60 sculptures in all.

If you do go, I hope that you have a wonderful day, but next time I personally, would not order the wine pairing.

Marg Montgomery



Drummer Barry Flannagan

Pumpkin 2019 Yayoi Kusama



At the lectures



The Committee at work



About Cressida Campbell



Self Portrait 1988



Cressida Campbell early in her art career. Credit: Lorrie Graham

About Cressida Campbell

Cressida Campbell is an exceptional Australian colourist who has worked between painting and printmaking for over forty years.



Combining keen observation with rigorous design, Cressida Campbell uses an innovative process to create woodblock paintings and unique woodcut prints that take direct inspiration from the everyday.

Moving between still-life arrangements, domestic interiors, gardens and coastal panoramas, her stylised compositions intertwine life and art. These formal meditations on ordinary beauty are testament to Campbell's astonishing attention to detail and technical virtuosity.

'My main inspiration comes from what is directly around me... I remember combinations of colours I see in houses, pictures, gardens, buildings or sculptures here and round the world.'

Campbell lives at Bronte Beach in a weatherboard cottage. In the stillness of rooms familiar from her pictures, Minski and Gingko, her Russian cats, dart among antique ceramics and white upholstery.

At six years old, encouraged by her artistic mother, she won a worldwide children's competition with a collage painting of animals and children on a zebra crossing. At eleven she won a poster competition for National Parks and Wildlife, awarded a trip around Australia's natural wonders.



Japanese Hydrangeas 2005

Cressida Campbell

Campbell's singular technique – part painting, part print – was suggested in the 1970s by a teacher at East Sydney Technical College (now the National Art School), where she rejected the fashion for “free” painting with big brushes. Little has changed in her process. She uses Winsor & Newton *Cotman* watercolours for their rich chalky pigments – “student quality because I buy so much and paint so thickly”.

Campbell has been painting quietly, beautifully, reflectively for the best part of the last 30 years. There are intimate interiors – elegant old chairs pushed back against bookshelves, glimpses of a garden that could be nowhere but Sydney, bush views and slices of the harbour's deep incisions glimpsed through tangled eucalyptus branches.

Apart from a few portraits and self-portraits, there are no people in Campbell's pictures, but everywhere are traces of human presence – open books, half-eaten meals, an unmade bed. Her perfectionism combines with a liking for asymmetry and partly seen objects.

Campbell's eye is deeply informed by her love of classical composition and Japanese Ukiyo-e paintings, the so-called ‘floating world’ (1615-1868).



Michael Hobbs' View 1985



Black Room with Yellow Chrysanthemums 2021



Journey Around My Room 2019

Cressida Campbell

Her practice is unique: she begins with a single wood-block which she carves then paints thickly with water-colour. It's then pressed onto paper to produce a single print. The results are thickly incised, creamy and textured. They explore shape and pattern, portraying everything from animals and bushland to tools and hammers. 'I like the texture and the colour of the watercolour prints,' the artist has said. 'I don't do it all at once like an expressionist painter. All I know is if I just draw and paint onto a bit of paper it would not be nearly as good as the process that it goes through when it's cut.'

Her reflective eye takes in flowers and stems, fishbone leftovers or kitchen peelings in an ice-cream tub, imbuing the works with layers of meaning about the ordinary things of life.

Whether it's shifting hemlines or a city skyline, a flower in bloom or a declaration of love scrawled on a beach-side wall, Campbell captures the transitory moments of life, imbuing her work with a timeless quality and enduring appeal.



The Verandah 1987



The Ebro, Gore Bay 1987



Vegetable garden 1987

Margaret Preston and Cressida Campbell in the Floating World



Cressida Campbell *Shelf Still Life*



Soun Chicusa *Flowers of Japan 1900*

The Japanese art form of Ukiyo-e (the floating world) from Japan's Edo period (1615-1868) evolved over many centuries, and certain artists, including Hokusai, Hiroshige, Kunisada and Utamaro, became household names. In this time of economic growth and cultural flourishing, the woodblock print evolved as an egalitarian art form depicting the varied and fleeting aspects of everyday life.

It is a precise and exacting art: printing the layers requires applying ink to each block and then carefully laying down the paper every time, perfectly aligned.

The colourful, bold designs of the ukiyo-e artists and their use of experimental and innovative stylistic devices – such as image-cropping, asymmetry, receding perspective, use of silhouette and reflections in water, along with atmospheric effects – can be seen in the works of Australian artists Cressida Campbell and Margaret Preston

It was while on visits to Europe in the early 1900s, that the pioneering modernist Australian painter and printmaker Margaret Preston was first exposed to the charms of ukiyo-e. She then studied ukiyo-e at the Musée Guimet, Paris National Museum of Asian Arts, while on another stint in Europe from 1912–1919.



Margaret Preston *Nasturtiums*
(detail) circa 1916

Margaret Preston and Cressida Campbell in the Floating World

On returning to Sydney in 1920, Preston started applying ukiyo-e techniques to scenes of home, including Circular Quay and Mosman Bay.

In 1934, Preston studied in Tokyo with a descendent of Hiroshige and finally ended up adapting the woodcut method to suit herself, using a key block for the black outline of her pictures, and hand painting them with watercolour.



Above: Cressida Campbell *Nasturtiums* 1993

Below: Cressida Campbell *Nasturtiums* 2002



Cressida Campbell was just 16 when she first saw Preston's work in a Sydney exhibition.

"[Ukiyo-e works] always have a very bold composition and that's always appealed to me," Campbell says. "But [I was also drawn to] the fine delicate lines of the leaves, patterns of a bamboo fence or delicate flowers."

In 1985, when there were still few Western tourists in the country, a flame-haired 25-year-old Campbell travelled to Japan to study at the Yoshida Hanga Academy, causing a sensation among the locals.

You can see Ukiyo-e prints hang on walls in the backgrounds of some of Campbell's works, including **Shelf still life** (2012). Campbell points out "the floating world is a mysterious world", and she believes many of her works also have a sense of mystery to them, especially those that depict beautiful rooms and domestic scenes, minus the people who live there.

Tanagami, Konan : *Nasturtium* 1918



Views of Geelong

Founded in 1896 the Geelong Gallery contains several early images of Geelong, including Eugène von Guérard's *View of Geelong* (1856) and the earlier c1848 watercolour by Wilbraham Liardet. Each of these artists present their "view" of Geelong.

Eugene von Guérard was born in Austria 1811; as a young man he studied painting in Italy. He is an artist well known for his romantic and subtle Australian landscape drawings and paintings. In 1852, von Guérard arrived in Australia and headed for the Ballarat goldfields in the hope of making his fortune. During his time in Ballarat, he made many sketches of the mining areas but failed to make his fortune. However, he fell in love with the Australian countryside and his future wife Louise Arnz of Dusseldorf, who he married in 1855.

While he lived in Australia, von Guérard travelled widely in rural and remote Victoria and took part in scientific expeditions to Cape Otway and the Australian Alps. He created many sketches as he travelled, that enabled his creation of impressive oil paintings for exhibition and sale. His works are meticulously detailed. He captured the landscape, topology, flora and fauna. His painting "Tower Hill" was used by botanists, to regenerate and restore the area since it was possible to identify many of the original plants in this artwork.



Eugene von Guérard, ***View of Geelong* 1856**, oil on canvas Geelong Gallery. Purchased through the Geelong Art Gallery Foundation with the generous support of the Victorian Government, the Australian Government, the City of Greater Geelong and numerous community and other donors, 2006 Photographer: Terence Bogue

The **View of Geelong** was created in 1856, when von Guérard had established himself as an accomplished painter of wilderness landscapes. View of Geelong depicts a time in Australian history, following the early years of the Victorian gold rush. It's a celebration of the burgeoning beginnings of the township of Geelong in von Guérard's meticulous detail. The painting was taken to England when its then owner Frederick Dalgety, of the pastoralist firm Dalgety, Cruickshank & Company returned there.

Views of Geelong

It remained in the family's possession until 1996, when it was offered for sale through Christie's Australia, by Dalgety's descendants. Unfortunately, at this time, the Geelong Gallery was outbid in its attempt to acquire the work. Eugène von Guérard's **View of Geelong** was bought for just under two million dollars by Sir Andrew Lloyd-Webber, who then lent the painting to the Geelong Gallery to be displayed. In mid 2005, Lloyd-Webber offered the Geelong Gallery, via Christie's, the opportunity to purchase the painting: this time resulting in the successful purchase thanks to the Geelong Art Gallery Foundation with the support of the Victorian Government, the Australian Government, the City of Greater Geelong and numerous community and other donors. It continues to be an iconic work that is much admired by visitors to the Gallery.

Of course, the Fredrick McCubbin work **The Bush Burial** (1890), was one of ten works acquired in the Geelong Gallery's first year of collecting, which was also made possible through the support of community donations.

An interesting connection to the Gallery is that in 1870 von Guérard was appointed at the National School of Art in Melbourne as the first master of painting. During this time his students included Frederick McCubbin, Tom Roberts and Rupert Bunny.



Wilbraham FE Liardet, *View of Geelong* c. 1848, watercolour, Geelong Gallery. Gift of the City of Greater Geelong, 2010
Photographer: Terence Bogue

Another view of Geelong and probably less well known is that of Wilbraham Frederick Evelyn Liardet (17 July 1799 – 21 March 1878).

Of Swiss heritage, Liardet was born in Chelsea, London, where von Guérard died. He came to Australia in 1839, with his wife and nine children.

Arriving in the early township of Melbourne he decided to settle there. Liardet was responsible for the early European development of Port Melbourne, and to mark this a monument was erected on Beach Street in Port Melbourne in 1988. He also established a passenger coach service to Melbourne and in 1840 became a hotelier at the Pier hotel. Liardet was not a good businessman and by 1845 he was insolvent.

He was a competent water-colour artist, perhaps most well-known for his watercolours of Melbourne where he portrayed early examples of everyday life. The State Library collection has recently acquired Liardet's *View of the North shore, Port Melbourne*, 1862. Like the view of Geelong, this is another historic watercolour, not only depicting mid-century boats crowding the bay, but also more detailed buildings on the beach.

Views of Geelong

In 1843 he produced a painting of Melbourne from the South Bank of the Yarra which he sent to London for engraving. It was sold for a guinea (21 shillings, around \$125 today) a copy. It is a romanticised panoramic view of Melbourne, showing a thriving town. He later painted a similar romanticised view of Geelong, with the idea of having it engraved too, but the project went no further.



Wilbraham FE Liardet, **View of the north shore, Port Melbourne**, 1862 from the State Library of Victoria.

In February 1864, he published a lithograph of a **View of the North Shore of the Port of Melbourne**. Soon afterwards Liardet and his wife left Australia to join their sons in New Zealand. Liardet continued to sketch and paint.

Having returned from England in 1874 aged 74, Liardet was once more in Melbourne and started work on a history of Melbourne, illustrated with his water-colour sketches. He researched past events in newspapers and documents and spent time talking to old settlers. However, after producing many drafts, he was eventually forced to abandon the project due to old age and ill health. He produced forty sketches of scenes in early Melbourne but died before he had completed the work. Here are two artists with two different perspectives of Geelong in two different styles. The technical brilliance of von Guérard's work that has been used to regenerate areas and the romanticised but historical recording of Liardet. Both represent important records of the Geelong area.

Karen Jackson



Liardet monument in Beach Street, Port Melbourne. Street, Port Melbourne. Image from Monument Australia photographer Dick Marquardt.

Contemporary Art Prize

The 2024 Geelong Contemporary Art Prize continues a long tradition of acquisitive award exhibitions presented by the Gallery, through which the permanent collection has grown substantially. The first painting prize — the *Geelong Centenary Art Competition* — was held in 1938, and in the more than 80 years since, the Gallery has awarded acquisitive prizes variously for paintings, watercolours and prints, generously sponsored by individuals, philanthropic and corporate supporters committed to contemporary art.

Paintings acquired from previous prizes are among the most significant works in the Gallery's collection, including works by Peter Booth (1972), Lesley Dumbrell (1979), Richard Larter (1980), John Nixon (1996), Janenne Eaton (1998), Ann Thomson (2002), Kate Beynon (2016) and Andrew Browne (2018).

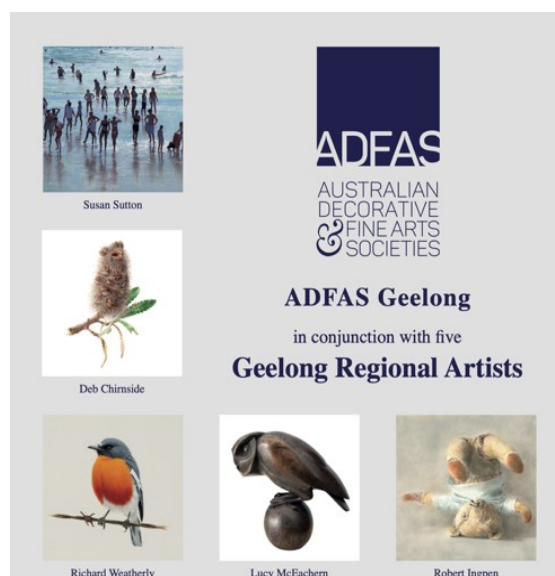


Melbourne-based artist Travis MacDonald has been announced as the recipient of the 2024 Geelong Contemporary Art Prize for his work *The top of the pond*.

The 2024 Geelong Contemporary Art Prize is generously supported by the Dimmick Foundation.



MAKE Award—Biennial Prize for Innovation in Australian Craft and Design, installation view, featuring *Diverse Dominion Deities* (set of 4) by Vipoo Srivilasa, Geelong Gallery, 2024, Photographer: Andrew Curtis



ADFAS Geelong notecards have been designed by Robert Ingpen, Richard Weatherly, Susan Sutton, Lucy McEachern and Deb Chirnside and can be bought at lectures or from the Geelong Gallery.



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ADFAS Geelong expresses much gratitude to the Community Bank Leopold for their very kind and generous support.

The Geelong branch of ADFAS (Australian Decorative and Fine Arts Societies) is a leading arts education charity, run by volunteers and one of the 35 ADFAS societies in metropolitan and regional areas across Australia. ADFAS Geelong runs an annual lecture series presented by local and international experts in the areas of the decorative and fine arts, raises funds for the Smith Family Young Arts programs and for the important conservation of the decorative and fine arts at the Geelong Gallery.

ADFAS Geelong is most grateful to the Community Bank, Leopold for their very kind and generous grant to cover printing costs for the year.

Glossy coloured lecture programs, membership cards and a biannual 20-page coloured newsletter are all printed with the generous funds provided by the Community Bank Leopold.



Susan Sutton The Littoral Edge (detail)



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