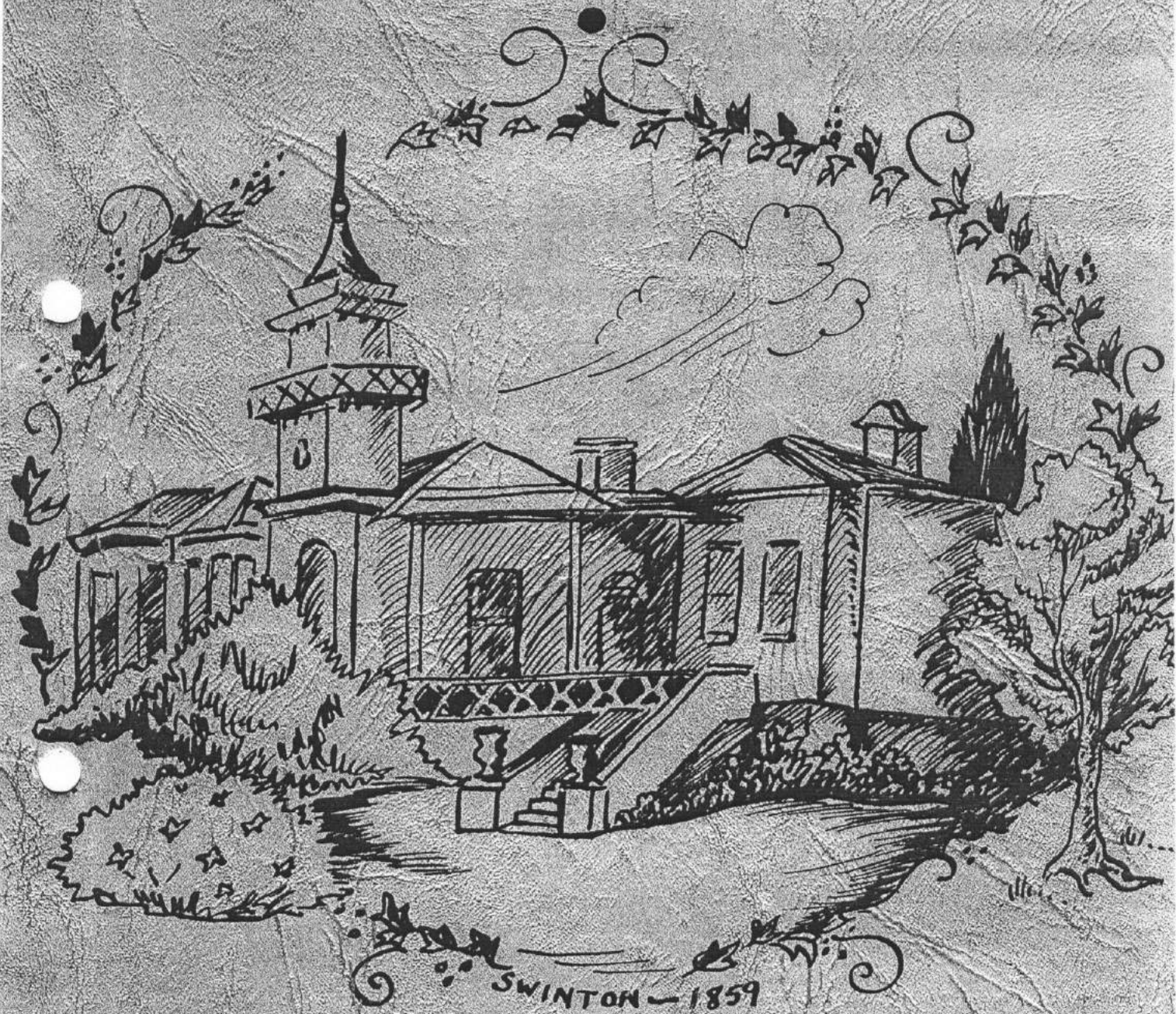


THE ARTISTS OF KEW



BY ELIZABETH MACKIE

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The first land sales in Kew took place in 1843. After that time people were too concerned trying to make a living for growing families, carving out suburban blocks of considerable size where a vegetable garden, a milking cow and a fowlhouse were part of a family home, and subduing the bushland along the Yarra by taking an axe to the wattles and gum trees on the hills of Kew along the main road routes. So young men with paint brushes were not a familiar part of that early busy pioneering scene. In richer houses oil paintings were imported from Europe. Fortunately, large areas along the Yarra river were left unspoilt by the axe, and areas of forest still provide a bushland haven only a few miles from the city, and the space-age freeway shoots its jet of cars only yards away from the billabong at Willsmere where heron, ibis, wild duck and water hens stalk between the lily leaves and pink galah and sulphur crested cockatoos perch on the aged gum trees.

The Yarra Valley has attracted many artists, and one of the most famous was Louis Buvelot. His associations with Kew are tenuous ones. His friend Charles Bennett, also an artist, lived in Redmond Street, Kew, and they went on many painting expeditions together. The other link with Kew is that Buvelot was buried in Boroondara Cemetery in High Street, and the memorial over his grave was erected by public subscription. Arthur Streeton, in 1888, one of the art students present at the funeral in Kew, took up his pen to write that the grey cloudy skies and drizzle of rain gave the scene a depressing air, but "when we got back to town in the evening the clouds had broken and the western sky was diffused with gold", inspiring the young painter to suggest it was symbolic of the passing of a great painter whose sunset skies diffused a warm glow over his Australian canvasses.

Buvelot arrived in Melbourne in 1865 at the age of 51 years. He was born in Switzerland and trained in the European classic tradition and was influenced by 19th century Romanticism in his sensitive depictions of nature. Until his arrival Australian art was a naive rendering by colonial and ex-convict artists to represent the Australian scene with European eyes. Buvelot strove to capture the nuances of Australian light through a heightened colour palette, and introduced warmer earthy tones into his scenes, even the ubiquitous gum tree came alive under his brush taking a delicacy of form removed from the massy effects of oak and elm foliage. Two of his most famous Yarra scenes are "Summer Evening at Templestowe" 1866 and "Winter Morning Near Heidelberg" 1869, both in the Victorian National Gallery.

Louis Buvelot was probably the greatest artist of the Colonial school who took the first steps towards freeing the Australian genre from the European viewpoint and traditional training to introduce the earliest differences of a new Australian tradition. He was a quiet and modest man of great charm and devoted to his wife, who he first met when she admired one of his paintings at an exhibition. "So my little picture has been making love to you for me" he said to her with a smile. The words carved on his tombstone in the cemetery at Kew express the mutual love he and Madame Buvelot had for each other:

"Those whom we love and whom we have lost are no longer where they were; but they are always and everywhere we are."

The other two Colonial painters who resided at Kew were Charles Bennett (1863-1930) Buvelot's friend, who exhibited with the Victorian Artists Society, represented in 1894 in their Annual Exhibition, and another artist, Robert Camm, also represented in those exhibitions in 1895 with an oil painting of Appollo Bay. Charles Bennett resided in Redmond Street, and Robert Camm lived at 32 Albert Street, Kew. Camm was born in England in 1853 and studied his art at the Melbourne National Gallery School under Scheltëma.

James Robertson, who resided in Kew late in life, was born in 1829. His father was appointed Commissioner of Crown Lands in the colony of New South Wales, and when he took up this position James, at the age of 13, wrote this letter home to the family from Musselbrook, N.S.W. on Easter Monday 1842:

"New South Wales! Umph, horrible! What opinion will I give you, the scenery is an interminable wood of wretched stumps of gum trees; rivers, Oh! Oh! Who would call them rivers. Stagnant pools in summer, and inundate the country when any good shower of rain falls, which happens very seldomly. In Scotland they would be called burns, many, many other difficulties worse than I have described, and the natives that I have seen are a gibbering set of idiotical savages! But the worst thing that reigns there is vice, and every sort of crime and it is hopeless of the country ever being reformed, not a country but a wretched hole. I would advise anyone not to put their foot on the plank of a ship bound for New South Wales, particularly those who practice the arts and sciences.

My dear John, I hope that you are perfectly well and in the glowing vivacity of youth, nothing whatever wrong in your affairs.

I remain, your truly affectionate brother,

J. Robertson. "

As he grew older James Robertson must have revised his early harsh impressions of Australia. He became a tea planter in India and also a Police Magistrate in Victoria. He was a self taught artist and a friend of Buvelot. His charming water-colours include scenes of the Yarra at Kew, cottages in rural Heidelberg, and scenes of Castlemaine, where he was warden of the Goldfields.

The first meeting of the newly formed Victorian Artists Society was held at his home in Blessington Street, St. Kilda, and he served the Society for many years. His friends included George Bell and Gordon MacCrae. He died in 1907 and is buried at Boroondara Cemetery, Kew.

Another interesting artist of Kew was Sigismonde Zacutti, a shy and retiring man who studied painting in European art schools and taught at the court of Queen Margaret of Italy. He was Curator of Queen Margaret's museum and a court portrait painter. His portraits include the portrait in the Methodist Ladies' College chapel of Dr. W. H. Fitchett, the first Principal and President of the College after it was built on open paddocks on the Glenferrie Road hill in 1882.

The fresh "blue and gold" period of The Heidelberg School was started with the youthful, enthusiastic and unmistakably brilliant talents of

three young men who camped at Heidelberg (Eaglemont) and took studio painting out into the open air to capture the fleeting impressions of sunlight and shade reminiscent of the early French impressionists, but with a strong Australian distinction of their own. Frederick McCubbin, Tom Roberts and Louis Abrahams, later joined by Condor and Arthur Streeton, carried Australian art into an exuberant new era. The hardships and courage of pioneering life were painted in Victorian genre pictures in exquisitely depicted bushland settings by McCubbin, Abrahams posed for the picture "Down on his Luck" evoking the loneliness of the bush, the mateship ethic. Roberts glorified the working man and Australia "riding on the sheep's back" in his epic painting "Shearing the Rams", and Streeton painted the magnificence and poetry of the Australian landscape in "The Purple Noon's Transparent Light" and "Still Glides the Stream and Shall Forever Glide."

One of the Heidelberg painters who joined the artists at Chartersville on lower Heidelberg Road was Walter Withers, who later came to live at "Granville Cottage" Walpole Street, Kew in 1886. He was born in 1854 in England and studied in the South Kensington School, London, and Julian's Academy, Paris. He first visited Australia in 1882. His paintings show the influence of John Constable and David Cox. In the Victorian National Gallery is one of his most beautiful paintings - "A Bright Winter's Morn" (1894), painted in clear high-keyed colour, the houses and trees lightly brushed in as the early frost melts under a winter sun. His paintings have a great deal of charm, the soft hued colours of dawn and sunset give a magic aura to his scenes. There is a great sense of colour harmony and balance. His approach to impressionism was a realistic one and did not employ the broken colour lines of such artists as Monet or our expatriate painter, John Russell. Withers worked on the land for 18 months and developed a strong feeling for the bush. His friends who encouraged him to study in Paris were Tudor St. George Tucker and E. Phillips Fox, both teachers at the National Gallery School. Withers illustrated "Chronicles of Early Melbourne," by Edmund Finn and also worked for a Melbourne draughtsman, William Inglis & Co. Later he moved to Creswick where he conducted open-air art classes and two of his most famous pupils were Norman and Percy Lindsay. He moved again to Eltham, and in 1912-1914, the year of his death, he was^a Trustee of the Melbourne National Gallery.

Sir John Longstaff, born in 1862-1941, studied his art under Folingsby at the Melbourne National Gallery School in the tradition of the classic Munich and London style, and went to Paris in 1888. He was befriended by the wealthy expatriate painter, John Russell, who studied at Corman's with him in Paris, and he was introduced to Toulouse Lautrec and Louis Anquetin, but he remained loyal to the tradition of the established French Salon and the London Royal Academy. He was noted for his portraits, which include members of the British Royal Family and Australian war leaders in the 1st World War. One of his classic Victorian paintings "The Sirens" was exhibited at the Paris Salon in 1892 and acquired by the Victorian National Gallery in 1894. It has all the ingredients of 19th century Romanticism - the heightened emotion, the mystery, the swirling mists, the beautiful young man desperately reaching for the elusive spiritual values of the sirens, and the grotesque forms, skulls and bones of a Dantesque inferno waiting in the shadows of the background. Like Baroque art, Romanticism appealed to the emotions, but it had undercurrents of emerging interest in psychology and the forces of the mind, as well as the Victorian necessity to "point a moral and adorn a tale." It was an impulse the Victorians could not resist.

Sir John Longstaff, however, was primarily a portrait painter and not really connected with the Heidelberg School. His most memorable and historic canvasses were the massive painting "Burke and Wills and King" which

measures 111 feet by 169½ feet, and "Gippsland, Sunday Night, February 20th 1898", an emotional picture of red glowing fires, denuded forests and figures on horseback, both in the Victorian National Gallery. He is thought to have resided in an exclusive boarding house in Kew, possibly where his sister lived on the corner of Barry Street and a'Beckett Street.

Tom Roberts did not live in Kew more than briefly, and he is thought to have stayed near the corner of Willsmere Road and Earl Street not far from the Yarra billabong where he undoubtedly went sketching. His grandson, also called Tom Roberts, who owns an Art Gallery in Kew, cannot ever remember him having lived in the district, but recalls that his second marriage took place in Kew at St. Hilary's Church of England in 1928 when he married Jean Boyes of Lochmaben near Longford, Tasmania.

He was born in Dorchester, England, in 1856, and travelled to Australia with his widowed mother in 1869. His famous "Coming South" in the Melbourne National Gallery evokes that voyage: "He was without question the most influential and perhaps the finest painter Australia has ever produced" (Antipodean Vision, published by Cheshire.) He tackled Impressionism with Realism as his basis; he was noted for his tenacity of purpose and earned the nickname of "Bulldog Roberts." He founded a national school of landscape painting. He studied art first at the National Gallery School and later at the Royal Academy School, London. He was influenced by early Impressionism, notably by the works of Bastien Le Page and the French Barbizon School, also from the paintings of Edouard Manet and James Tissot.

His famous paintings include "Shearing The Rams," "Bailed Up" and "Breakaway," set in bleached, sun-dried landscapes, "Bourke Street, Melbourne" (1885-6), "The bustle of traffic and hastening figures in boom-time Melbourne caught in an enveloping atmosphere of heat and light," and his most famous portrait "Madame Pfund," a study of dignity, honesty, humanity and beauty.

He never made concessions to public taste or used studio tricks or improvements; he created a new set of values. His paintings were heroic, tender, historic and natural, and held deeply felt nationalism. Of their simple life at the Eglemont estate of Charles Davies, cooking chops and billy tea over a crackling fire, painting the willows and the blue Dandenong hills, sleeping on bush beds of saplings, Condor wrote nostalgically of those early youthful days: "Give me one summer again with yourself and Streeton - the same long evenings - songs - dirty plates - and the last pink skies. But these things don't happen, do they, and what is gone is over."

We cannot really claim Roberts as one of our Kew artists, his stay was so brief and tenuous, but his name would be greatly missed if he were left out of the list.

Arthur Loureiro was an aristocratic Portugese painter imbued with the French Impressionist techniques. He lived and entertained lavishly at 8 Stawell Street, Kew, and his studio was in Denmark Street. He is very highly thought of in his native land of Portugal and his paintings are hanging in the Portugese Embassy in Canberra, in the Melbourne National Gallery, Bendigo Gallery and in New Zealand. In the 1890's Mr. Staples of Molesworth Street, Kew, bought many of his paintings but they were dispersed when he went bankrupt in the land boom.

Arthur Jose de Souza Loureiro was born in 1854 and arrived in Melbourne in 1884. He was an original member of the Australian Artists' Association and taught painting in Melbourne to students. His paintings are noted for their breadth and freshness of colour and tone. When he studied at the Royal Academy, Lisbon, he won the Prix de Rome, and for three years he exhibited at The Paris Salon. His years in Kew were socially brilliant but not without personal sadness. He left his Australian wife and children in Stawell Street, and returned to Portugal and France after 1904. His son was educated at Xavier College, and enlisted in the 1st World War. He was killed in action and his name is inscribed on the Xavier Roll of Honour. Loureiro's last address in Portugal was the Palacio de Chriystal, Purto, 1904.

The next great school of oil painting to make a strong impact on the Australian scene was undoubtedly the work of Max Meldrum. His two addresses in Kew were Wellington Street and Belmont Avenue. He was born in Edinburgh, Scotland, in 1875 and arrived in Melbourne in 1889. He studied at the Melbourne National Gallery School under Bernard Hall, then lived in Paris for thirteen years copying the masterpieces in the Louvre. He married a French wife in Paris and returned to Australia before the 1st World War.

His painting was in direct contrast, if not conflict, with the bright palette and broken colour strokes of the French Impressionists. His work reflected the influence of the Barbizon painters and was a studio oriented art with definite rules and tonal values of light and shade. He had a charismatic personality and a power of rhetoric often found in Scotsmen nursed in the traditions of post-Reformation Presbyterian preachers, and he expounded his views forcefully in words and print. His most famous "Portrait of the Artist's Mother" (1913) has the glowing, light-bathed flesh tones of a Rembrandt, emerging from a dark background. The painting has a limited palette of low-key warm browns, and the face is full of humanity and painted with affection and austerity. "Picherton's Farm" (1910), also in the Melbourne National Gallery, has the same tonal depths combined with subtle scientific depiction and realism.

Meldrum's book "The Invariable Truths of Depictive Art" (1917) preached his doctrine firmly. Despite his formidable reputation as an adversary of "modernism" and "Impressionism", he was a loveable man who delighted in the company of children and often played childish games with them. When curious children gathered round him on his outdoor sketching forays, he gave them paper and charcoal and set them to drawing the scenery before their eyes in a new way. His daughter was the model for his freer later style in "Chinoiserie" hanging in the Victorian National Gallery which combined brighter colours and quicker impressions with basic depth and tone.

His painting classes produced a generation of tonal painters and portrait painters, including Percy Leason, Alexander and Beatrice Colquhoun, Elizabeth Colquhoun, Archibald and Amalie Colquhoun, Colin Coulihan, Alma Figuerola, Alice Bale, Harley Griffiths, June Hobart and Alan Martin, all of whom follow the realist style and who have at one time or another lived in Kew.

Percy Leason was a most devoted pupil and follower of Meldrum. He was born in Kaniva, Victoria, and died in New York in 1959. He became one of the highest paid cartoonist in Victoria (his work was represented in The Bulletin, Punch and Table Talk) and he illustrated books about early

explorers and the poems of Henry Lawson. He painted many portraits and did studies of aborigines at Lake Tyers Settlement in Gippsland. His work is hung at the Melbourne and Sydney State Galleries. He left Australia eventually for America, where he taught Meldrum's ideals to students at the Staten Island Institute of Arts and Crafts.

Alexander Colquhoun, painter and art critic for "The Age" 1930-1940 never lived in Kew, but after his death in 1941 his artist wife, Beatrice, and his talented children Elizabeth and Archibald, came to live in Pakington Street, Kew. Later, Elizabeth lived in Raven Street, Kew, near the river, and Archibald's beautiful and historic home "Swinton" in Swinton Avenue with its Chinese influenced tower, and fountains and gardens falling away to the slopes of the Yarra river below became the cultural centre for his artistic activities and exhibitions with his artist wife, Amalie. Elizabeth, born in 1899, studied with McCubbin and Max Meldrum and is represented in the National Gallery annexe at Frankston.

Amalie Sarah Colquhoun studied art under Max Meldrum and was a pupil of her husband before they married. She travelled and studied in Italy, France, Britain and Greece with her husband and exhibited in London. Her husband, Archibald Douglas Colquhoun, conducted an Art School and she assisted him with teaching, and she also designed stained glass windows for some Ballarat churches. She has paintings in Australian State Galleries and at Ballarat Art Gallery. Her seascapes of Lorne, where they owned a beach house, capture the light and brilliance of sparkling seas.

Archibald Colquhoun was born in 1894. He studied art with his father, and at the Melbourne National Gallery School under C. Douglas Richardson and Max Meldrum. He travelled and studied in France, Spain and England. He travelled overseas in 1925 and exhibited at The Paris Salon and in London. In 1927 he started his art school in Melbourne, and later travelled with his wife in Europe in 1935. His work is represented in the State Galleries in Melbourne and Sydney and he has painted many distinguished portraits and studies of children, their innocence and light.

His historic mansion home "Swinton" is one of the outstanding old mansions of Kew. The house has Georgian and Chinese pagoda-like influences and the gardens sweep down to the river from a large ornamental fountain on the hill.

Colin Coulihan also owned an old house in Kew in the vicinity of "Swinton", and now resides in France.

An outstanding home of great historic interest in Kew is the property "d'Estaville," a bluestone mansion in Sir William Street, built in 1857, surrounded by stables and outhouses and extensive grounds, which was once the home of Sir William Stawell, an Irish protestant who became Chief Justice of Victoria in 1857, when the house was built. The house was eventually bought by the Figuerola family, and Alma Figuerola studied under Max Meldrum and exhibited her oils of landscapes, flower studies, portraits and sunny interiors with great success. She became secretary to The Twenty Melbourne Painters 1940-1960.

Alice Bale painted in a similar style. Her old home in Walpole Street, Kew, was left on her death for a scholarship endowed by her generosity which enables a promising artist to be chosen by a Board of Trustees of her estate, including Sir William Dargie, the artist, to provide a home free of

charge for a young man or woman to pursue their art studies without financial hardship for several years. Recipients of the Bale Scholarship include Robert Hannaford, Peter Wegener, John Perry and David Moore.

Alice Bale was born in Richmond, Victoria, in 1876 and died at Kew in 1955. She was a leading member of the Melbourne Society of Women Painters and Sculptors. She studied at the Melbourne National Gallery School under May Vale and Max Meldrum, and exhibited at the Paris Salon in 1939 and the Royal Academy, London, in 1933. She is represented in Australian State and provincial galleries by exquisite flower pieces and landscapes.

Harley Griffiths once lived in Raven Street, Kew, where his father, also an artist at one time, resided. He was born in Sydney in 1908, studied art with A. D. Colquhoun and the art of picture restoring at Courtauld's in London. He became conservator of pictures at the Victorian National Gallery, and is a member of Twenty Melbourne Painters, where his paintings reflect the careful still-life observations of the Little Dutch Master's genre. He is represented in the National Gallery in Melbourne. A recent book "The Literary Parasites" which he wrote to expound his views on art writers and critics from the artists' point of view will no doubt cause a stir in the literary and artistic circles in Australia.

June Hobart (born 1923) who lives in Milfay Avenue, Kew, is the present secretary of The Twenty Melbourne Painters. She has many portraits to her credit and exhibits regularly with the Society. She studied with A. D. Colquhoun and her work reflects his influence.

Alan Martin, also a realist painter, conducted art classes in his studio in High Street at Kew Junction in an upstairs room above the shops. He was born in 1923 and studied with Max Meldrum in 1938 and 1946. He painted traditional landscapes reflecting the true colour of the Victorian bushland.

The next section of artists may not have supported themselves by their art, but may have been part-time painters and students who were of sufficiently high standard to exhibit at The Victorian Artists Society Exhibitions. From the following list both Miss Hake and Miss de Mole rented studios in the city business area. The names include:-

Edith Alsop, Studley Park Road, Kew. 1903.
Miss A. Walker, Princess Street, Kew. 1908.
Miss Walter, Studley Park, 1878.
Miss L. Williamson, "Rangeview" Kew. 1888.
Miss A. Bolam, "Coniston", Kew. 1894.
Miss S. Cochrane, 25 Scott Street, East Kew. 1918.
Miss de Mole, Kew. 1878.
Leila C. Bell, "Colimna" Walpole Street, Kew. 1906.
Miss L. Dunn, Pakington Street, Kew. 1903-1905.
Miss Fullwood, Cotham Road, Kew. 1902.
Miss Dora Hake) "Stawell" Princess Street, Kew. 1900.
Miss Elsie Hake) 1896.
Mrs. J. Lewis, Cotham Road, Kew. 1896.
Lillian Morrison, "Walhalla" Wellington Street, Kew. 1890.
Isobel Thorn, Rochester Street, Studley Park, Kew. 1909.
Edith Ussher, Malmsbury Street, Kew. 1912.
Mr. W. Pinderson, High Street, Kew. 1916-1919.
Mr. J. Reverdy, Kew. 1892. (A writer who exhibited a bas-relief sculpture).
Arthur Wills, Barry Street, Kew. 1888.
Marie Pinschoff, "Studley Hall" Kew, 1904. (Now Burke Hall).

(The date following each address is the date when the address was recorded for the catalogue of the artists' names for the Victorian Artists Society Exhibition).

The artists painting in Kew at the turn of the century include Albert Enes, recorded as living in East Kew with a family named McKnight from 1912-1915. He was active from 1900 and painted a sensational picture of Pan which was hung at the Victorian Artists Society, but he never realised his early promise. William Frater, the artist and president of the V.A.S. recalled that he went to live in Cornwall, England, and that he exhibited some portraits in the Archibald Prize Exhibition in 1945.

William Nicholls Anderson (b1876) lived in Cobden Street, Tennyson Street, Parkhill Road and High Street South in the years between 1901-1915. His canvasses are reminiscent of Walter Withers' pastoral landscapes; one of his paintings depicts the dairy farms and paddocks of Adeney Avenue, Kew.

Carl Nelson painted at Denmark Street, Kew, 1893. He was a council member of the V.A.S. 1875-1881, and painted many landscapes in oils of Victoria and Tasmania.

Ambrose Patterson, who became Professor of Painting at the State University of Washington (1919-1947) lived at High Street, East Kew, in 1906. His portrait "A British Officer" was exhibited at The Royal Academy London in 1906, and he also exhibited with the V.A.S. He painted impressionist paintings of Parisian street life in the style of Pissarro.

Jane Sutherland of Stawell Street and Ruth Sutherland of Studley Park Road, Kew, were members of a large family devoted to science, literature and the arts. Jane Sutherland was born in Scotland in 1855, arriving in Australia in 1864. Her romantic paintings were influenced by Walter Withers, Davies and other members of the Heidelberg School. She studied at the Melbourne National Gallery and is represented in the State collection.

Ruth Sutherland was born in Adelaide in 1884. She was an art writer as well as an artist, and a neice of Jane Sutherland. She studied at the Melbourne National Gallery School with Bernard Hall, and later contributed articles to "Art in Australia" and was art critic for the Melbourne "Age" newspaper.

A further group of artists was active during the 1st World War. Carl Hempel, who lived in Kew, was a promising young artist who tragically lost his life in the 1st World War during a bombing raid in England.

Bertha Merfield, who lived at "Lulea" Elgin Street, Kew, in 1917 was a painter and a pioneer of mural painting in Melbourne. She studied at The Melbourne School of Art under E. Phillips Fox and Tudor St. George Tucker in 1889. The first meeting of the Arts & Crafts Society of Victoria was held in her studio. She also died tragically in a train accident.

Napier Waller lived at Cobden Street, Kew, in 1918. He was born in 1894 at Penshurst and died in Melbourne in 1972. He studied painting at the Melbourne National Gallery School, and had the misfortune to lose his right arm in the 1st World War. Undeterred, he taught himself to paint with his left hand during his convalescence, and he has left Melbourne with a heritage of distinguished art work. His magnificent decorative allegories include the murals around the Melbourne Town Hall and the Myer Mural Hall, both influenced by the classic Greek style. The mosaic external decoration on Newspaper House in Collins Street is also his work. He is represented in Australian State Galleries, and was commissioned to do mosaics and stained glass windows for the National War Memorial in Canberra.

Later artists include George Colville, who lived before his death in Second Avenue, Kew. He was born in Aberdeen on Scotland's east coast in 1887, arriving in Australia in 1892. He studied at the National Gallery School and painted mainly impressionist landscapes in spring-like colours reminiscent of the Heidelberg school. He is represented at the Australian National War Memorial Museum, Canberra, and Ballarat, Castlemaine and Mildura art galleries.

John Loxton, late of Kellett Grove, Kew, combined a mastery of oil painting with great fluency and versatility in water colours. Born in 1903, he studied at the Melbourne National Gallery School and Swinburne Technical College and was greatly influenced by Harold Herbert's style. He became art critic for "The Age" 1947-1948, then travelled in Europe until 1950, exhibiting at Qantas Gallery in London. He is represented in Australian State and provincial galleries.

Alistair Cameron Gray painted mainly water colours in a similar style to Loxton. Born in New Zealand in 1898, he died in Melbourne in 1972, where he resided in Sackville Street, Kew. He was a pupil of Harold Herbert and was noted for his limpid colouring and fluid drawing style. He is represented in the Victorian National Gallery and the A.N.U. Collection, Canberra.

Eric Thake was an unusual artist, a shy and retiring man, who lived at one time in Harp Road, East Kew. Born in Melbourne in 1904, he was a graphic artist and painter who studied at the National Gallery School and the George Bell School. He was one of the first artists in Australia to work in the Surrealist manner, adapting surrealist ideas for illustrations and advertising. He printed lithographs and his oil paintings of flowers have a linear Art Nouveau quality. He was official war artist with the Royal Air Force in the 2nd World War. He published book plates of his designs, and used aboriginal themes in his lithographs. He is represented in Australian State and provincial galleries.

Julius Wentcher lived in Milfay Avenue, Kew. He was born in Germany in 1888 and died in Melbourne in 1962. He was a painter who worked on illustrative Expressionist paintings from 1940-1962. His wife Tina was a well-known sculptor.

George Bell was born in Kew, and so associates it with a link in another great art movement in this century. When he returned to Australia after the 1st World War he was caught between two societies - the Australian Philistine attitude to art and the European experimentation of the post-Impressionist. He had studied under McCubbin and Hall at the Melbourne National Gallery School in 1895-1903, then in the Parisian studios of Julian, Colarossi, Castelletta and La Grande Chaumiere from 1904-1906. He visited Italy and later settled in Chelsea, London, exhibiting at the Royal Academy and in Munich, Dusseldorf and Paris. He followed the Impressionist techniques conservatively, never emulating Monet's refractions of light and broken colour, but using the high-keyed palette to flood his canvasses with light. There were no deep shadows or moulding, he depended on linear contours for his form and was able to convey shape with a line. The portrait of his daughter Toinette in the Melbourne National Gallery is a fine example of his technique. He influenced the course of art between the two World Wars and was in direct opposition to Max Meldrum's tonal school. He admired Cezanne, and led the way to the movement of modern

art in Australia. Modern art led him into the company of William Frater, influenced by Cubism, and Arnold Shore. In his studio in Toorak in 1920 he took private pupils and he encouraged young experimental painters. In 1932 he opened a new art school with Arnold Shore. The Contemporary Group of Melbourne held its first exhibition in 1932 and included works by George Bell, William Frater, Arnold Shore, Eric Thake, Isobel Tweddle and Evelyn Syme.

"Forward the Rebels" wrote Blamire Young in the Melbourne "Herald", approving the new movement, but Arthur Streeton, the traditionalist, once a rebel himself, was slightly sarcastic: "Much of this painting is done to attract attention.... this exhibition expresses no new direction."

George Bell's new and stimulating movement, which raised great opposition from Max Meldrum, was eventually superseded by the wave of avant garde painters - Albert Tucker, Sydney Nolan, Arthur Boyd, John Percival, the left-wing Noel Counihan, and the artist who expresses in angular clarity the tension and anxiety of an urban population, John Brack, once a native of Kew in his boyhood when his father lived in Ridgeway Avenue.

A portrait painter who lived at one time in Princess Street, Kew, is the well-known artist Paul Fitzgerald, a traditional realist artist who will be remembered for his portraits of Her Majesty the Queen, H.R.H. Prince Philip, Sir Robert Menzies and Dr. Mannix, the late Catholic Archbishop of Melbourne.

Paul Fitzgerald was born in Melbourne in 1922, son of Frank Fitzgerald, journalist and art critic for the Melbourne "Argus." In 1940 he studied at the National Gallery School in Melbourne, and completed a year's study in Europe. He inaugurated The Australian Guild of Realist Artists in 1974.

Nornie Gude, wife of the artist Lawrence Scott Pendelbury, once lived in Kew in Stawall Street. Born in Ballarat in 1915, she studied at the Melbourne National Gallery School and was awarded their Travelling Scholarship in 1941. Her paintings are mainly water-colours and delightful child studies, and she is represented in the State Galleries in Melbourne and Perth, and Castlemaine, Ballarat, Bendigo and Geelong. Her sister Gilda Gude, is noted for figure drawing in oils and water-colours.

Donald Cameron lives in Kellett Grove, Kew, in the home and studio-gallery once owned by John Loxton. He was born in Melbourne in 1927, is a painter and teacher, formerly at Scotch College and now in his own studio where he has an art school. He studied at the Slade School in London and paints in the modern realist style.

Jean Jeffery lives in Ridgeway Avenue, Kew, in an old home once lived in by Dame Zara Bate, wife of the late Harold Holt, once Prime Minister of Australia, during her girlhood. She has recently held her nineteenth exhibition of oil paintings. She is represented in the Warnambool Art Gallery and has sold paintings in thirty different countries around the world. Her paintings are traditional and realistic and she specialises in Australian landscape and portraits. She studied at the National Gallery School and has been influenced by Paul Fitzgerald and Louis Kahan.

Isobel Davies, of a Beckett Street, Kew, lives in an old home built in the late 1880's in the Georgian Colonial style, but she has

a modern studio in the garden where she painted in oils and later developed a modern geometric style combining art assemblages in multi-media plastics, metal and paper. Her constructions in perspex and aluminium are represented in public galleries and have been bought by business companies as well as private buyers. Her studies include a course at Swinburne Technical College and the National Gallery School in Melbourne.

Dr. Cliff Judge of Wills Street, Kew, is a psychiatrist at Kew Cottages who has an insight into the intricacies and beauty of the world of nature captured in paint. He has exhibited many times at the Victorian Artists Society exhibitions, and recently held a one man exhibition at Druva Gallery in Camberwell. He was born in Geelong in 1928.

His teachers include Herchfield Mack (who was teacher at Geelong Grammar), Karlis Mednis and Shirley Bourne at the V.A.S. and Heatherton School of Art in Kensington Gardens, London. His work reflects his interest in Monet and the broken colour line, Bonnard, Vuillard, and the early Mondrains, with their clarity and simplicity of line and space.

Stewart Warmington of Barkers Road, Kew, is an architect, born in Melbourne in 1922, who studied architecture at R.M.I.T., taking art lessons from Anne Montgomery. He is a realist, working in water colour and pen and ink washes on natural and historical subject. His influences were John Piper, Sir Hugh Casson, the architect for the Festival of Britain, and Kenneth Jack, the Australian artist.

Joy Stewart is noted for her historical pictures in watercolour and pen and wash of terrace houses decorated with Victorian "lace." She was born in 1925 and once lived in Barkers Road, Kew, and later in Bramley Court. She studied art at Swinburne Technical College and the Victorian Artists' Society.

Louis Kahan is a distinguished Kew artist who lives in Second Avenue, North Kew. He was born in Vienna in 1905 and arrived in Australia in 1947 after the war. He is a portrait painter, draughtsman and illustrator and a stage designer. He studied etching at La Grande Chaumiere in Paris and stained glass and mural painting in London. During the 2nd World War he served in the French Foreign Legion. He won the Archibald Prize in 1962 for his portrait of our foremost Australian writer, Patrick White. He has an Expressionist style of painting and his drawings are based on Renaissance masters (Michaelangelo, Leonardo da Vinci). He is represented in all Australian galleries.

Dorothy Baker, who lived in Pakington Street, Kew, is a painter and teacher who was a student at the National Gallery School in Melbourne and who is represented in the State Collection. She was born in Shepparton in 1914 and for many years exhibited at the V.A.S. exhibitions.

Husband and wife artists Stan and Kaye Ballard of Mont Victor Road, Kew, are portrait painters and Kaye is a watercolorist of note.

Frank Emery of Marshall Avenue, Kew, is also a traditional painter.

William Kearney, born in Cheshire, England, in 1899 and now living in Eglinton Street, Kew, studied art with John Hassell and Joseph Simpson, members of the Royal Academy. When he arrived in Melbourne in 1928

"fine art was in the doldrums so to speak" and he turned to book illustration and later held an exhibition with two other artists at The Book Club Gallery. He is represented in New Zealand, England, Ireland, Africa and private collections in Australia. He is a member of the Australian Guild of Realist Artists, whose president is Paul Fitzgerald.

Finally, John Frith the cartoonist lived at Foley Street, Kew, and later in Westbrook Street, East Kew. He was born in England in 1906 and became a political cartoonist for The Bulletin, the Sydney Morning Herald and the Melbourne Herald and Sun newspapers.

Kew can be proud of its heritage of artists. The leafy quiet streets, the old stone and brick houses have sheltered generations of artists from colonial times to the present day. Now the old streets hum with traffic, the leisure of an earlier age is gone forever, but the artists continue to create their own inner world of illusion. There are some promising young sculptors in Kew at present, and there have been some distinguished sculptors in the past, but that is another story which can be told later.

THE ARTISTS OF KEW - Errata and Additions.

- p. 4 Tom Roberts, of Kew Gallery, is the great nephew of artist Tom Roberts.
- p. 7 Miss Lillian Williamson was the first wife of Tom Roberts. Her home "Rangeview" in Mary Street was one of Kew's notable mansion houses. Caleb Roberts also lived there as a guest of the Williamson family.
- p. 7 Miss Dora Hake became after her marriage Dora Serle. She was born in 1875, spending her childhood in Kew, where she and her sister attended classes at Jane Sutherland's "Fairelight" girls' school. She studied at The National Gallery with Frederick McCubbin and Bernard Hall, and later Phillips-Fox. She admired Manet and Monet's preoccupation with light, and the soft tints of Walter Withers, so her work reflected all these influences. Her oil paintings of flowers and scenery were both vivid, delicate and joyous and flooded with light. She is represented in the National Gallery in Melbourne and Sydney and provincial galleries in Ballarat, Geelong, Castlemaine and Mildura.
- p. 9 Eric Thake lived in Heather Grove.
- p.10 Paul Fitzgerald was born in Denmark Street, Kew, and lived all his unmarried life in houses in Princess Street, Miller Grove, corner of Carson and Studley Park Road, Banool Avenue and finally, Sackville Street. He spent 8-9 years of study in Europe and America, and a year in the East. He was invited to paint a second portrait of the Queen, Elizabeth, to commemorate her Silver Jubilee. Other portraits include Prince Charles, Cardinal Knox, Pope John the 23rd, the first king of Malaya, Conrad Hilton, Vivien Leigh, the Bishop of Hawaii, Lew Hoad and members of the English aristocracy. He greatly admires the English portrait and court painters of the past.
- p.11 Stan Ballard paints in oils and water colour, and is a portrait painter and graphic artist of historical buildings and houses. He studied at The National Gallery School under Sir William Dargie. He exhibits with The Victorian Artists Society and The Australian Guild of Realist Painters and has had sixteen exhibitions of his work. He won the National Gallery Art School Prize 1950, V.A.S. portrait prize 1978 and V.A.S. Gustav Pirstitz Award 1979, Special Award, Camberwell Rotary Art Show 1970. He is represented in Sale Regional Gallery and private collections in Australia, Britain and America.
- p.11 His wife Kathlyn Margaret Ballard, born 1929, was daughter of Judge James Moore. She studied at Swinburne Technical College 1946-1949 and became Director of a Melbourne advertising agency. She has held twenty-eight exhibitions of her work and is represented in Art Bank, Rockhampton City Collection, Sale Regional Art Gallery and other private collections in Australia, U.S.A. Canada, Sweden, Britain, Austria, Japan, Syria, Hong Kong and Germany. She has won several awards including Camberwell Rotary Exhibition Special Prize. She is a teacher of water colour painting and has judged art exhibitions throughout Victoria. With her husband, she is a foundation member of the Old Water Colour Society's Club, the V.A.S. and The Australian Guild of Realist Artists.

ADDITIONS:

Gwen Walker of Redmond Street, Kew, is a traditional painter in oil and water colour. She studied at R.M.I.T. and water colour and figure drawing with John Rowell, oil painting with Donald Cameron and Shirley Bourne. She has held three main exhibitions and exhibits at the V.A.S. She is represented in private collections in Australia, U.S.A., Japan and New Zealand.

Dr. Marguerete Mahood of Kew was born in the year of Federation, and descended from a French-Swiss vigneron's family. She attended The National Gallery School for Painting and studied Applied Art at The Working Man's College.

Her imaginative ceramic sculptures of medieval women, gryphons, lizards, Spanish dancers and nature sprites became well known to the public at The Seddon Galleries. She also illustrated "Wild Life" magazine and a book on animals for children. Her decorative colour prints of animals express human emotion in animal form. She received a Ph.D. at the age of 70 for her thesis entitled "Australian Political Caricature 1788-1901." She is a member of the Society of Women Painters and Sculptors and is represented in The Victorian National Gallery.

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