



# artbeat

The quarterly newsletter of the Launceston Art Society

SEPTEMBER 2013



Rachel Howell having Fun at the  
De Gillett Portraits in Ink and  
Acrylic workshop

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## Some Reflections on becoming a Life Member of LAS

What a pleasant surprise being invited to a luncheon with Committee members of the Launceston Art Society to bestow a well deserved Life Membership on past president Rae Saxton only to discover there were 2 bunches of flowers and 2 large white envelopes in Carlene's basket and that I was also included in the honour!!

I was quite taken in by Eva Mehegan's phone call checking up on details of my involvement with the Society in years well past, and a story about an honour roll, so I didn't suspect a rat. I was so pleased to hear that at last Rae was being recognised for the massive amount of work she did while we were at Ritchie's Mill. I was happy to be there with her and Life Member Beth Faulkner

They were the days! Rae, Beth and I worked tirelessly for the common good of advancement in the world of Art, along with others, including late friends Barbara Welch and Sheila Londesborough to uphold the strong traditions of the L.A.S, and provide an exhibition space where all comers could show their masterpieces, either as members of the Art Society or by hiring the space and mounting their own exhibitions. We scrubbed floors, cleaned windows, removed cobwebs, learnt to hang, organised exhibitions, manned the desk, washed glasses, cut club sandwiches, baked the odd fruit cake, and did what many of you are doing now, helping to keep the Art Society alive and ticking.

The Mill was a Community Arts venture, owned by the City Counsel, and other groups shared the space with us. The Potters were downstairs, upstairs Gambit, a Children's Drama Group of which my daughter was a member, thumped about, (much to the annoyance of some older members,) a silversmith or two, a printmaker and tucked away, under the stairs, a potter lurked, who would eventually take over the Gallery in a commercial capacity.

We all loved Ripples, the café at the bottom of the stairs, now a hairdressers, where Rod Ascui plied us with plump pancakes, maple syrup, bananas and cream which we ferried upstairs as sustenance during the rigours of mounting an exhibition.

The Mill was in a good position for the Tourist Trade. I remember the recently retired couples doing the Big Trip, wandering in. It was in the days before the Grey Nomads. Mum was really interested and would like to look at the pictures, but Dad wasn't having any, just in case she fancied one. "Come on", he'd say, striding towards the door, and she'd scurry after him, smiling a little sheepishly.

It was, in fact, the locals who were our best customers and supporters. It was at Ritchie's that I first realized I was really short when, opening a capacity crowd exhibition for Rae and Maureen Harris-Smith I was dwarfed by tall suited men and couldn't see past them to others in the room. Years later I was taught by a politician to stand on a stool. "You need to be on a stage", said he when opening an exhibition at my space. It was another politician previously active in the media, who gave me some tips into the tricks of the trade, as I struggled in my role as Publicity Officer to attract the punters to our exhibitions. "What you need," he told me "is a naked lady artist standing on her head painting with her toes. Otherwise, you've got no hope!" I didn't volunteer for that one, but I did traipse around the Arts reporters, ringing, taking in paintings for photographs and cajoling. I learnt to write the copy for them, and even then, one could never be sure.



"No worries" one particular girl would cheerfully say, after listening to my pleas, and Wednesday's art page would go by without a mention of the forthcoming show, or the photographer that you'd be promised would fail to eventuate at the opening. Or there'd be a paragraph hidden away in Monday's paper.

It was part of the condition of the lease that we would be open 7 days a week. Previously, we'd had the wonderful Betty Taylor always selflessly available as our secretary and minder of the two exhibitions run by L.A.S. members per year. She was a marvellous woman with a genuine love of the arts but did not paint herself. Betty retired and Beth Faulkner became Secretary at the time we became full –time operators of the Mill Gallery and regular volunteers were needed to man the desk, not always easy to obtain!

Well do I remember one gentlemen member arriving with his pieces for a show, who thumped the desk with his large clenched fist when asked, politely, when it would be convenient for him to do his sitting duty? "I haven't got time to do that", he thundered indignantly, "I've got a business to run!"

Rae told me last Tuesday at the lunch, she was often there burning the midnight oil. Ah, yes, they were the days and what a great time we had, what terrific people we met and good friendships made and a whole huge and expanding world of interests in the arts open for the taking.

But, eventually, the potter-under-the-stairs got her way, and we had to relinquish the Gallery to be operated as a "professional" space. At the last, best attended ever, extraordinary general meeting held in the Gallery, after we had notified the members of the looming crisis, and there were cries of shock and horror and rumbles of dissent, and how dreadful it was that we should lose the lease, one particular member rose to her feet to express, in the name of her husband a revered artist and ex-committee member of the L.A.S., her outrage. "But," said I, turning around to face her *"who will do the work?"* Silence. No one came forth with any suggestions, answers or solutions, least of all, the lady in question!

So there we are, a few reminiscences and many thanks to the Art Society for the good times past and present, and every good wish for the future which, indeed, looks rosy.

**Rosemary Mastnak.**

## Members Memos



**Louise Skabo**  
Membership Officer

**The Committee and fellow members of Launceston Art Society Inc. extend a warm welcome to new members:**

Ms. Judi Tapp, Ms. Catherine Shearing,  
Mrs. Pam Dawson, Miss Naomi Barrenger  
Mrs. Elizabeth Russell-Arnot, Miss Sharee Kelly,  
Mr. Lee Adamson, Mr. Benjamin Winwood and Mr Detlef Murach  
Pam, Ben and recent member Debbie Tiffin have already exhibited with us at Holy Trinity and we look forward to seeing other new members in the near future.

### **Memo 1 To all Members re- Eskleigh Roster**

Launceston Art Society Inc. has signed a new lease with the Eskleigh Foundation for 4 years. The only difference is that we have moved Office and Store Room. Our new store room is to the LEFT of the up-stairs Toilet. The NEW OFFICE where you record sales of paintings and cards is now conveniently located downstairs ( SIGN on door). The KEY to the storeroom & new office is in the same place in the kitchenette cupboard upstairs. At present the microwave is in the Store Room but we are working on a more convenient set up.

### **Memo 2 Entry to Eskleigh for Weekend Roster duty:**

The best way is to go around the outside of the curved dining area ( Right of main entrance) and directly ahead you will see a WHITE DOOR entry to the Eskleigh Home passage. Ask a staff member to open the sliding door as soon as they are free and in meantime turn on lights , open office, bring in your gear via the old north front door and make a cuppa tea in the upstairs kitchenette.

### **Memo 3 Art with the Eskleigh Residents**

Thank you to Elizabeth Smith and her husband who have volunteered to do some art sessions during August.  
Residents of Eskleigh Home LOVE our visits on Mondays 1:45 to 2:45pm so let me know if you can help a few hours ONLY a year.  
Remember, we have a RECIPROCAL agreement with Eskleigh Foundation and art with the residents is an LAS obligation - albeit a very agreeable one.  
There is need for a few more volunteers please.

*Enjoy painting - Louise Skabo* Membership Officer

## Presidents Palette

Are you, like me , very fond of telling anyone who will listen that the Launceston Art Society has a home at Eskleigh? Earlier this month the committee had a very pleasant lunchtime meeting , organised very capably by Eva, and awarded Life Membership to Rosemary Mastnak and Rae Saxton ( Rae was here to visit for the significant birthday of another of our Life Members ). Their memories of their time on the LAS committee which they shared with us were when the LAS last had a home at Ritchie's Mill. Like me you probably only know of the LAS when we were homeless. I first joined the LAS committee in the early 1990s when we at one point had a membership below fifty, only one exhibition a year-and you would not believe where some of them were held-and often planned workshops were destined to be cancelled , so I am very pleased to say we have a home at last.

Do we treat Eskleigh as we would our real home and make the best use of it? We invite our friends to come when we want to show off our latest exhibition but do we call a friend or two to come for coffee when we are gallery sitting? Maybe we should! Do you go into every room, admire the view from every window, adjust a crooked picture or two, wipe over a table that needs it, rearrange the cards and matted works on the stands and generally potter around as you would at home( or is this just a girl thing )? Or do you sit in the downstairs office on the edge of your chair flicking through a magazine with one eye on the clock ready to fly out the door as soon as your time is up? We can't all invite two hundred visitors like Carolyn did but I do hope you enjoy the company of the visitors you do have.

Eskleigh has a big advantage over my home in Riverside. The nice ladies in burgundy shirts wield the vacuum cleaner, dust and polish the brass and there is no trundling the garbage bins the length of the drive at ten o'clock at night because you had just remembered what day it is. I won't have to learn to attach the bins to the tow bar or drive with an arm out the window. We do know where the vacuum cleaner is kept but probably only use it if we have been very messy at an exhibition opening!

As with acquiring any home there are compromises. Perhaps our finances do not permit us to live in our favoured suburb or space may be an issue. As our home is a little out of town, we have space and fresh-sometimes very fresh-air, our neighbours, the residents, may be close but are very easy to get along with, we can admire and perhaps plan to paint the sheep as we drive past without having to do anything about them, step from the car at the front door and admire the large grounds without ever having to pull a weed and best of all, when we want to make a real mess at a workshop we can go to Gill's at Evandale.

As fond as we are of our home it is nice to have time away and we have just had an extended stay at Holy Trinity Church. As with any holiday there were preparations to be made, things to be taken and unpacked and then packed up and carted again by the usual small reliable band of helpers so thank you for your efforts again. The people where we stayed were very pleasant and welcoming and we are hopeful of being invited to stay again next year even though the weather was not ideal.

Whilst we have had the pleasure of welcoming two new Life Members we have also had to say goodbye to our long time Life Member Barbara Welch. Barbara will be remembered for her en plein air watercolours, her gentle ways and her fun sense of humour. The LAS, through the efforts of Beth Faulkner, has become the owner of works by Barbara and Sheila Londesborough and we thank their families for donating them to us. Beth has also contributed to our collection and these new works will be on display at Eskleigh soon.



**Carlene Bullock**  
President





With Carolyn Riley

## Pieter Zaadstra Drawing Workshop

Pieter Zaadstra will be  
***Demonstrating and Teaching Drawing***  
***at a LAS weekend workshop***

***When October 19th & 20th 2013.***

Pieter is one of the many artists who demonstrated at the recent LAS "Artists in Action" event. He works from his studio at Gravelly Beach on the Tamar River.

At this October workshop, Pieter will demonstrate and tutor drawing techniques, using a range of mediums. These will include charcoal and graphite on Yupo paper.

Students will explore tonal values in grey and the weight of those values within the grey spectrum. Students will also investigate low-key colours which create warmth and tonal softness.

For more information about the approach to drawing that Pieter will be taking in this workshop, go to

<http://www.artistflyfisher.com.au/artworkshoppromo/index.html>.

This is a fascinating and helpful site, well worth viewing. Pieter's website <http://www.zaadstra.com.au/artgallery/index.html> is also very informative. It provides his background and includes an extensive gallery of drawings, paintings and publications.



## Workshop Details

***There will Be 12 places available***

***Venue "Evandale Gallery"***  
***Gill and Peter Waddle's Studio***  
***35 Collins Street Evandale***

***Date Saturday 19th & Sunday 20th October 2013***

***Time 9.00 am - Set-up work stations***

***9.30 am – Workshop commences***

***4.00 pm – Workshop concludes***

***Cost \$160– Includes morning and afternoon tea***

Participants to advise coordinator of food intolerances  
Participants to provide own lunch

***Read on for payment details!***

**Payment by Friday 11th October 2013 to:**

The Treasurer George Green  
Launceston Art Society  
PO Box 1476  
Launceston 7250

**OR**

Direct Deposit (On-line)  
BSB: 067003  
ACC: 28016820  
Launceston Art Society

(PLEASE remember to include your name & an abbreviated description of the deposit – eg: JSmith PZ w'shop. If you don't we won't know who made the payment! It is important that you contact the coordinator as soon as you have made your payment. Otherwise she might not find out and you might miss out!

***To Confirm Place***

Contact Workshop Coordinator:

Carolyn Riley

H 6328 1697

M 0418 281 697

E [carayne@bigpond.com](mailto:carayne@bigpond.com)

## Portraits in Inks & Acrylic

Having never done any work with this medium before made this particular workshop quite challenging-for me personally. However, De's enthusiasm and fun approach to the art form got us all relaxed and enjoying the experience. It certainly allowed us to loosen up and there was plenty of scope for self-expression.

We started off with a stretched canvas, which we coated with Gesso mixed with Acrylic paint in our chosen background colour(s). The portrait was then drawn with a fine Willow Charcoal. De's guidelines for drawing the head and features and directions for cropping helped us all to draw our basic portraits. Then came the fun part! We applied the Acrylic paint, mixed with blobs of texture paste to a limited palette of three shades of skin-tones. The mixture is applied with a palette knife and we followed the contours of the face in our portrait, almost like a sculptor.

The art-studio was warm with a lovely woodstove, which was kept going by Carolyn Riley, the coordinator and all-round enthusiastic organizer of this workshop. The agreeable temperature of the studio allowed our paintings to dry quite quickly. In the meantime we were treated by Gill Waddle with lovely home-baked cookies and muffins, scones and slices. It was very helpful to watch De's steps through the process on a canvas where she had drawn a likeness of Carolyn's mum, as a young woman.

I took a series of photographs showing the process through to the finish. At first I was quite disconcerted to watch the splattering of paint ("in the interest of unification" as De explained!) and then the blobs of extender liquid and coloured Inks and sprays of water, all over our portraits! It really took me out of my comfort zone, as I am quite restrained in my own drawings and paintings! However, in the end it was a joyous, magical journey of colour and light.

It was so well worth stretching our respective boundaries in De Gillett's two day workshop. I can't wait to finish mine off with the small details, such as eyes and maybe some highlights in the hair..... Then maybe I'll try and do another one, on my own, to put into practice what I have learned! Such magic, such a wonderful teacher and such friendly and supportive fellow students in this workshop. Thank you, Carolyn, for all your hard work and for organising the workshops once again!

**Carla Moora**



# De Gillett Inks Workshop

**De Gillett Inks Workshop June 13th – 15th 2013**  
**Report By Participant From Snug, Carol Rowland**

In June, I had the opportunity to attend an amazing 3 day workshop run by L.A.S. with Brisbane artist, De Gillett. This workshop was held at the Evandale studio of Gill Waddle. Our class consisted of 9 ladies, and one brave man, all arriving laden with buckets, mediums, and assorted goodies, ready to create something special - we hoped. Some had already attended a class with De and were brimming with enthusiasm to jump into creating. For those of us who had never experienced the "ink escapade", day one was approached with a little trepidation. De was amazing! After explaining her own background, she asked us to outline our aims for the course and very soon we felt we were amongst friends - a diverse group from Hobart and beyond and all around the Launceston area. Some had formal art qualifications, the majority came as hobby artists - but we were all eager to learn more!

After the initial demonstration by De, some were feeling "a bit daunted and out of their depth". However, that fear soon dissipated, as De explained and encouraged us with the steps involved. De's talent, enthusiasm and energy were infectious and we were all quickly transported out of our comfort zones into the realms of the creative zone. Such was our enthusiasm, we had to be reminded to stop and take a break, whilst enjoying the delectable morning tea provided - yet another bonus!

De with her wealth of art expertise and humour, proved to be a "pocket rocket of knowledge". I was so impressed at Di's willingness to impart her knowledge and answer our questions. At one stage, De said, "My knowledge is your knowledge". This was so true. Some people are great artists and others are great teachers. De scored top marks in both - a very giving soul. Many laughs were enjoyed as De introduced us to her "DE-CTIONARY" of art terms. Thrust, corrupt, poke, breasts, contraposto, pentament - all took on different meanings - by now we all felt quite professional and "in the zone".

Off we went to do our drawings, followed by our palette knives, laden with texture paste, dancing across our canvases.

Amazing marks and textures appeared before our eyes, as De guided us in the right direction. By the end of the day, our canvases were laden with their textured drawings, and ready for the next all exciting step of applying the inks.



We were to learn on day two that many in the class, including De, had been awake half the night, thinking about ideas to help our impending masterpieces. Then the real excitement began, as De directed us individually to pour, splash, drip the inks onto our canvases, and then to subtract some inks by pushing and siphoning some areas off again. The process was amazing and almost magical. Our white canvases were transformed into streams of intense colour and movement. Now for the drying and how to resist the temptation to TOUCH before it was dry!! Thank goodness for the fire in the studio, as it was very cold and things took ages to dry.

However, after 3 days, we had 1 or 2 canvases each, completed and ready to take home and amaze our friends with our newly found skill!

Overall, it was a wonderful workshop - so much knowledge, laughter and goodwill was shared. A truly inspirational and creative experience, with a friendly, welcoming group. As an outsider, this was very refreshing and much appreciated. Thanks must go to Carolyn, for organising this fun workshop.

My husband added a quote for the week, based on recent personal experience, within our home: When I said recently with surprise, "How did that paint get there?" his response was, "Do you mean the paint on the kitchen floor and bench, the fridge, the laundry tub, or your dressing gown?" Can anyone else relate to this situation?

Well, I have been hinting for a separate studio for a while now.....

Happy painting,  
 Carol Rowland



## LAS JOINS FACEBOOK!

For those of you who are on Facebook, please search for 'Launceston Art Society Inc' and like our page. We are using it to promote our exhibitions, workshops, events etc. and it would be wonderful if you could 'share' and 'comment' and 'like' our updates so that we reach a wider audience. Spread the word and ask your Facebook friends to 'like' us too. You know what to do ... Click the button!



## Workshops “In the Pipeline” and planning stages for 2014

### CREATIVE ART WORKSHOP

with Evelyn Antonysen

#### “The Versatility of Silk Painting”

Working on small pieces of silk you will learn wet and dry techniques, stretching silk, steam fix and iron fix dyes, gutta resist, salt, alcohol, wax, brush choice, use of hairdrier, antifusant ..... a minimum of 6 technique samples. From these everyone will choose one to make into a card and one to make into a brooch so all have completed products to take home for themselves or gifts. Half hour at end of day to consider project for day two and work on design if appropriate.

Can be framed behind glass or stretched over a canvas if you “need” more wall art..... but if you already have enough on the walls but just “have” to keep painting, consider silk works for wearable art, shawls, dresses, camosoles... home décor: cushions, lampshades.....

accessories: jewellery, bags, scarves .... can be fused to glass for decorative plate/ candle holders, plaques..... use in applique and quilting.  
*More Detail Later Issues.*

#### Others in Expressions of Interest Phase:

- Introduction to Encaustic Painting
- Painting with a Palette Knife (Acrylic/Oil)
- Abstracting the Landscape in Watercolour.

A different approach to W/C using soft Saunders Waterford and super soft, highly textured Fabriano Torchon extra rough papers and paper from Burnie Creative paper.

- Technology, Innovation and Techniques-Watercolour.

A workshop exploring new materials for painting watercolour on/with, use of new techniques including new ways of presenting watercolour without glass. Instruction would be by presentation and demonstration and of necessity materials would be supplied. Participants would have the opportunity to “try before you buy” so it would be pressure free (no expectations to create any masterpieces)-just a fun/instructional/explorative day.

*These are just suggestion for the most part .  
Please register your expression of interest to Carolyn*

# Holy Trinity Exhibition

## Celebrating Life Exhibition at Holy Trinity Church

### All the details:

*“A fabulous standard, a pleasure to judge with a variety of mediums and a core group of top artists”* - these were the overall comments made by Judge Vicki Chapman in reference to this year's Celebrating Life Exhibition held recently at Holy Trinity Church.

Although the inclement weather appeared to deplete opening night patrons, the numbers of visitors to the exhibition was on a par with last year no doubt assisted by the extended display period this year. And of course, of major interest to artists, ie sales were also on par with recent years at about 14% of displayed works.

This is a great result considering the impact (on sales) from gloomy economic times. The favoured medium of judges seemed to be that of Pastel with the two top awards going to Artists using this somewhat resurgent medium. For the second year in a row, the top award went to Launceston based artist Carol Holder for “Autumn Treat”. In a “double double”, Jacki Murphy won the Greg Waddle Award for “South of the Gulch” which also took out the major award at this years Glamorgan Spring Bay Art Prize.



#### Capital Chemist Major Award.

*“Autumn Treat” - Pastel by Clare Holder  
Judges Comments:- “Beautiful sense of movement, lively and joyous. Mastery of light and the medium—exudes energy and happiness.”*



#### Greg Waddle Award

*“South of the Gulch” - Pastel by Jacki Murphy  
Judges Comments:- Brooding, atmospheric.  
Dynamic contrasts, masterful use of medium.*

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# ANDABOUT

## Hobart Bus Trip Report

By John Doyle

### TMAG, THEATRE ROYAL AND MONA

All though the day started out Foggy and bleak the sun did shine on our day. The message from those that came on the trip was that they enjoyed all 3 venues. The renovations to TMAG gave it a whole new feeling and different to how it used to be. The guides at the Museum gave us a very in depth talk on the works of Art which was very good, but made us very late for the Theatre Royal, but our guides gave us forgiveness and all was well. The guides were very informative and full of enthusiasm, as you could feel their love for the Theatre.

It was good to be able to stand on the stage and also see back stage and the workings of it all. But we did not get to see Fred, the resident Ghost, may be that was a good thing who knows.

Mona well was Mona and never fails to surprise and shock and may be too much information. Jenny and Maria got a shock when the door man said hello to them by their names as if he new them, until they realized he saw their name tags. A drop of Moo Brew was also enjoyed at Mona and the sun shone all the way home.



## ESKLEIGH on the WALLS

### CAST

*Exhibition Closes Sunday Sept.8th.at 3:30pm.*

*Work,sold and unsold,may be collected on Monday Sept.9th. between 9am. and 12.noon.*

### A GROUP EFFORT

*Join us for the opening on Sunday 15th September at 2pm and view works from The Northern Watercolourists, The LAS committee past and present, members of Rosemary Hill's group and see the newly acquired works in the LAS collection.*

*The exhibition closes on Sunday Oct.20th*

*Work may be collected on Monday October 21st between 9 am. and 12 noon.*

### HOWELLS in HOUSE

*A Two Person Whole of house exhibition by Rachel and Alice Howell.*

*Join the artists for this huge occasion at the opening on Sunday 27th.October at 2pm and view works by an award winning artist and a soon to be award winning artist!*

*The Exhibition will close on Sunday December 1st.*

### THE GORGE

*Can we fill the walls at Eskleigh with our favourite views of Launceston's special and unique place?Do you need to join the en plein air painting group-3rd Saturday of the month - phone Carlene 63 273799 - or join the Northern Watercolourists on Wednesdays for inspiration? Is it the view from the bridge or your window,is it the rocks,the trees ,the peacocks,the food or your family?Best viewed in summer or winter flood?*

*How creative can you be?*

*Entries Due Friday 22nd.November. 1 or 2 paintings.*

*Delivery of Work-Monday Dec 2nd.*

*Opening-Thursday 5th.Dec.at 7pm.*

*Exhibition Closes Feb.2014.*

*Date to be advised for collection*



# LAS Committee 2013

## President

Carlene Bullock 6327 3799 carlene.bullock@gmail.com

## Vice President

Carolyn Riley 6328 1697 carayne@bigpond.com

## Secretary

Carol Hole 6330 3676 clhole1@bigpond.com

## Treasurer

George Green 6331 4787

## W'shop Coordinator

Carolyn Riley 6328 1697 carayne@bigpond.com

## Ass't W'shop Coordinator

Eva Mehegan 6327 2320

## Exhibitions Coordinator

Carlene Bullock 6327 3799 carlene.bullock@gmail.com

## Ass't Exhibitions Coordinator

Lynne Hutchins 6330 1943 brucenlneutchins@bigpond.com

## Art Beat Editor/Website

Pauline Winwood 6334 7454 win\_elec@bigpond.net.com

## Publicity

Louise Skabo 6334 6787 rlskabo@gmail.com

## Excursions Officer

John Doyle 6334 8239 johndoyle@westnet.com.au

## Committee Members

Aileen Gough 6398 1187

Alison Wallace 6334 7303 rwallace@microtech.com.au

Shirley Pitt 6331 2399 shirleyj48@hotmail.com

Andrea Robins 6398 2538 e881111@ozemail.com.au

## Non Committee Members

Denise Flanagan 0417 862 620 deniseflanagan6@gmail.com

Margaret Baker 6331 4441 johnbaker1@primus.com.au

Ray Pethick 6391 5762 info@raypethick.com.au

**Website** www.artlas.org.au

## Advertising Rates Per issue in artbeat

Quarter Page \$13.00 / Half page \$25.00 / Full page \$50.00

A 5% discount is still given to advertisers who place four consecutive insertions of the same advertisement paid in advance and 10% to financial members.

Payments to: The Treasurer, LAS, PO Box 1476, Launceston, TAS 7250



**Mr Harvey Cuthill**  
Patron

# ArtDiary

Three months at a glance

## SEPTEMBER

- 08 CAST Closes
- 09 Collect work from CAST Exhibition
- 15 Opening for "A Group Effort" Exhibition
- 16 Entries due for Eternally Spring Exhibition
- 24 Deliver works to Entally
- 28 Meandering Drive Around with Phillipa

## OCTOBER

- 18 Entries due for Meandering
- 19/20 Zaadstra Workshop
- 20 Close of Group Effort Exhibition
- 27 Opening of Howells "Whole of House" Exhibition

## NOVEMBER

- 12 RSVP and Payment for Xmas Function due
- 15 Deadline for December Artbeat articles
- 21 Xmas Function and Links
- 28 Opening Night "Meandering" by Invitation

# ArtWorks

## Wanted for *Minds do Matter* Art Exhibition

This exhibition explores the relationship between art and well-being.

The exhibition is on the 4th-13th of October at The Mill Providore, Bridge Rd, Launceston.

For more information call Aspire on 63333111 or [www.aspire.org.au/events](http://www.aspire.org.au/events)

Contributions and letters are welcome; Email to [win\\_elec@bigpond.net.au](mailto:win_elec@bigpond.net.au) or post to PO Box 3039 Launceston. If hand written, print clearly please. When submitting articles via email, it is preferable that these be in Word.doc format.

Original text may be reprinted, unless otherwise indicated, provided an acknowledgment of the source is given.

Permission to reprint non original material must be obtained from the copyright holder. Views and opinions expressed in articles are those of the author and not necessarily the views/opinions of the Society.

# Meandering 2013

**Meandering 2013-Sponsored By Meander Valley Council and CCT and in Conjunction with the Meander Valley Art Society.**

**THEMES** Natural Landscapes, Heritage, Agriculture, People of the Valley.  
Join John and Philippa's Drive by for inspiration.  
Entry Forms are available to download or by phoning Carlene 63 273799.

Entry Forms Due Friday October 18th.

**NO LATE ENTRIES WILL BE ACCEPTED.**

One work only, hanging fee of \$5.00

Work to be delivered to CCT on Monday 25th November  
Between 9am and 10:30am.

Opening night by Invitation only Thursday 28th November.

Exhibition Closes 16th Feb. 2014.

At the conclusion of the exhibition,  
works will be displayed at  
The Deloraine Creative Studios.



**Meandering Drive Around  
Sunday 28th September**

Meet on Old Entally Road, up  
from Entrance 8.45 am.  
Car sharing where possible.

Will be exploring Heritage, Agriculture,  
Landscape and Essence of the Valley subjects  
and gathering ideas for your painting.  
Bring your Thermos and lunch plus Camera etc.  
As John will be away, please ring Philippa on  
63444510 preferably by the 25th September.  
N.B. I will be away 20-23 September



## Entally House Spring Exhibition



One or Two works may be entered,  
perhaps reflecting Tasmania, as  
Entally is a tourist destination.

**Entries Due: Monday Sept. 16th.**  
**Work Delivered Tuesday 24th Sept**  
**between 10 and 11am.**  
**Exhibition Closes Feb. 2014.**

### **JINGLE BELLS! JINGLE BELLS!** **CHRISTMAS IS COMING**

Once again the Launceston Art Society will  
celebrate Christmas with a dinner to be held  
on Thursday, 21st November at Links  
Restaurant - Country Club at 7 p.m. start

Cost - \$30 per head (Buffet Style)  
RSVP & PAYMENT BY 12th November to:-  
Louise: 63346787 OR Aileen: 63981187  
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*Please note: The LAS will have a separate area  
to ourselves in the Links Restaurant.*

## LASLAD

**Tutor** Chris Beck (Dip.T. Art/History)  
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A young man's dream to be an Artist was crushed when his application to enter a fine arts academy was rejected. The person who painted these pictures wanted to attend the Vienna Academy of Fine Arts and become famous as an Artist. If he had been accepted, history may have been very different. .... his Name was Adolf Hitler.

This material is available on a number of websites, e.g.

<http://binscorner.com/pages/d/do-you-know-the-person-who-painted-these.html>

<http://www.environmentalgraffiti.com/news-hitlers-paintings?image=0>

The second one has 26 pictures attributed to Hitler and includes several from the WW1 battlefield where Hitler's figure drawing is decidedly amateurish, said to be one of the reasons why the Vienna Academy turned him down

This third one <http://simonbrushfield.com/paintings-by-adolf-hitler-and-winston-churchill-the-art-of-war/> discusses the interesting coincidence (?) that Winston Churchill was also a painter.







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