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ART

NOV
2025

President's Report



It's lovely to see that the sun is beginning to spend a bit more time out and not hiding behind the clouds, so hoping that might inspire some of us to get out and take some photos of our beautiful landscapes as inspiration for our next artwork. It seems landscapes and nature subjects do attract viewers and art buyers.

What a wonderful Art Exhibition we had at Legacy, congratulations to all who showed their work and to those artists who inspired the public with their art piece and took home an award.

In my spare time I like to find what our city has on show for those of us interested in the artistic practices of others. This month I visited the QVMAG on Wellington Street, to view the work of artist Helen Wright "Shapeshifting" displays 50 works from public and private collections, showcasing the breadth and depth of Helen's remarkable artistic practice. The adjoining gallery is dedicated to "Traces" where through his camera lens Chris Bell captures patterns and shapes in the landscape that would normally elude many viewers. There is some great photographic work that will inspire abstract artists to look more intimately into our landscape when photographing images for reference. Upstairs was another very moving display where hyperreal forms show, love, death, rebirth, and transformation in a way that is hard to explain and for me, very moving in how you feel when you come face to face with figures that feel real, extraordinary detail - pores, blemishes and fine hairs, but do not live. Find time for a visit.

My last request is again asking our new members to consider joining our committee. We don't want to see Launceston Art Society being forced to close, or unable to function effectively. We need some enthusiastic team leaders to bring new ideas and energy and help facilitate the engagement of our members within our Society.

Look forward to our next function. Our Xmas get-together is advertised in this edition so don't forget to lock in your acceptance please,

Warm Regards

Shirley Pitt

LAS President

Exhibition Report

by
Mary Stary

Inspiration was the second exhibition in the LAS calendar year, and possibly the most successful. It ran from 10th to the 18th October with fifty members contributing over eighty-five works of art, a record number of entries since our move to the RSL building.

As mentioned in the previous newsletter, a new award to honour life member the late Margaret Baker was initiated by the Baker family, and has been named The Margaux Award. The inaugural winner was Paul Duncum with his entry *Along from Longford*, which was selected by a member of the Baker family prior to the opening of the exhibition. Paul receives \$200, plus the honour of having his name engraved on the Perpetual Trophy. This award is to run for approximately five years and LAS thank the Baker family for their continued support.



The exhibition also had a variation from the normal judging protocol in that members of the public, through the People's Choice voting system selected the three winners. There were several artists who received significant numbers of votes but the final winners were:

1. Rachel Howell for My Favourite Place,
2. Lee Blakie's Eucalyptus Response to Bushfire – Regenerative, Recycled and Resilient
3. John Doyle for The Big Swell.

Congratulations to our winners and thank you to all who voted.



Rachel Howell



John Doyle



Lee Blakie

Exhibitions require a large number of supporting roles which include sponsorship, publicity, organisation of entries, production of catalogues, printing labels, correlation of gallery sitting roster, booking of venue, assembling prizes for the raffle and sale of tickets plus catering for the opening. All these tasks occur prior to the receiving and hanging of the works, so I thank all the members who took on these roles, thus allowing Inspiration to open. I recommend that members try to be involved with an exhibition as it allows one the opportunity to develop skills that are not usually available. It helps to develop an appreciation of the diversity of the interests and skill levels of the contributing members, and speaking from experience, I can say that the rewards are very satisfying indeed.

At this stage I think it appropriate to give a sincere thank you to Launceston Art Centre and Art Stretchers for their continued and long-standing support of LAS exhibitions. Also I thank the team at Legacy House – Peter, Terry and Brian who open and secure the venue plus assist with any extra requirements during our exhibitions.

This year is fast coming to an end and so is my term as Exhibition Co-Ordinator. I thank all those who have assisted me over the past eighteen months and in particular Shirley Pitt and Pauline Winwood. Without their help I would not have managed this task and I hope the next member to occupy this role will experience the sense of joy and pride in bringing an exhibition to fruition, and in showcasing our members' work.

To all our members good luck with creating, and kindest regards.

Mary Stary
Exhibition Co-Ordinator

Upcoming 2025 LAS workshops



For further information
please contact our
Workshop Coordinator:
Lyndel Rawlings:
0438 265 457
lrawlings@y7mail.com or
lasinternetters@gmail.com
or visit
www.artlas.org.au

Our workshops are
becoming very popular
and as we can only provide
twelve spaces at each
event those wishing to
attend need to register
early and pay as soon as
possible to secure a place.
We always have a waiting
list so if you have
registered and cannot
attend please advise us as
soon as possible so
someone else may take
the opportunity.

NOV

Saturday 8th November 2025

Rod Gardner - Urban Watercolour
Landscapes

Saturday 22nd November 2025

Richard Klekociuk - You Cairn Draw
This! (Coloured Pencil)

Urban Watercolour Landscapes

LAS
LAUNCESTON ART SOCIETY



Rod Gardner Workshop

Saturday, 8th November 10am - 4pm

Rod Gardner is a Tasmanian Aboriginal artist who is best known for his stunning Launceston and street scenes and surrounding kanamaluka/Tamar River landscapes. Most often, Gardner paints plein-air, capturing the moment, and seemingly with ease. Rod will be leading us in a workshop sharing his tonalist approach to his works which are characterised by their muted colour palettes and subtle gradations of tone, creating a sense of depth and atmosphere.



Cost:
\$130 for members
\$150 for non members

To register please contact
Lyndel Rawlings

0438 265 457
lrawlings@y7mail.com

YOU CAIRN DRAW THIS!!

A DRAWING WORKSHOP WITH 2025 HADLEY'S FINALIST Richard Klekociuk

Learn about the history, design
and construction of rock cairns.
Build and draw your own and
take both home!

All art materials provided, even stones!

SATURDAY, NOVEMBER 22nd, 10 - 4.

\$140 Members \$160 Non-Members

To register please contact Lyndel Rawlings
0438 265 457 lrawlings@y7mail.com

LAUNCESTON RSL HQ
313 Wellington St.
South Launceston

LAS
LAUNCESTON ART SOCIETY



LAS Workshops Report



Steve Meyers Oil Painting Workshop

Ultramarine Blue – The Recipe for Every Wave

On Saturday, ten enthusiastic participants joined artist Steve Meyers for an inspiring oil painting workshop focused on painting sea waves. The session was part of our ongoing “Unleash Your Creativity” art workshop series — a chance to explore new techniques and mediums in a supportive, creative environment.

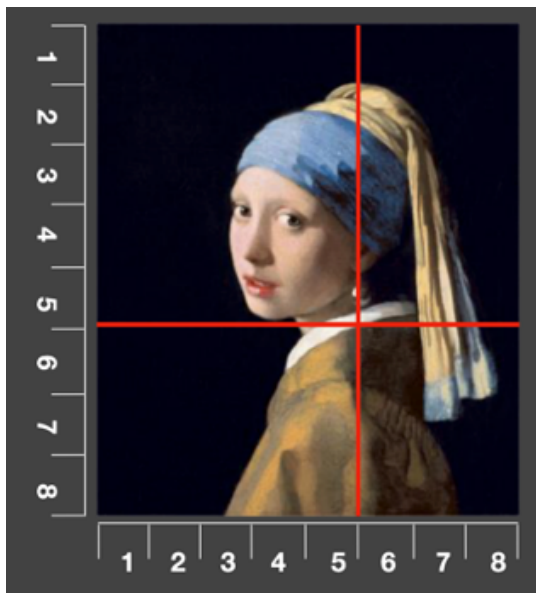
Steve, an accomplished artist known for his stunning ocean paintings ([learn more at Art Trails Tasmania](#)) guided the group through the process of capturing the sea’s dynamic movement and light. For many, it was their first experience working with oils, and everyone enjoyed experimenting with this expressive medium. Those already familiar with oils discovered new ways to mix, blend, and layer colours to create realistic wave effects.

A highlight of the day was the “5-Minute Wave Challenge,” where participants quickly sketched and painted a wave. The challenge sparked creativity and laughter, and Kim took home the prize — a box full of Mont Marte canvases generously provided by Steve.

Steve shared his love for ultramarine blue — a sentiment that resonated with everyone as the room filled with beautiful ocean hues. The workshop was a perfect mix of learning, inspiration, and fun. Our thanks to Steve Meyers for sharing his expertise and passion for the sea, and for encouraging each participant to see waves — and art — in a whole new light.

How To ...

The Technical Aspects of a good painting



What makes a painting “good” is largely in the eye of the beholder. But there are some very solid foundational principles that, whilst they won’t elevate your art to masterpiece level, without them you won’t ever get to that ideal.

These principles are, if you like, the underpinnings, the foundations of a great painting. Before I start to look at them I would like to state that this is not meant to be a polemic on how to paint; I’m sure many of you might disagree with me, or think that there are additional, more important points to consider – and if you do I’d love to hear from you and turn this into a discussion forum rather than a one sided view.

Composition (Design):

The composition of a painting is the artist's strategic arrangement of all its visual elements. A good composition guides the viewer's eye, emphasizes the subject matter, and conveys the artist's intended message, creating a harmonious and engaging experience. One important aspect of composition is the construction of a **focal point**.

The focal point guides the viewer's eye through the composition, creating a sense of order and intention. It prevents the work from appearing random and chaotic, by emphasizing the most important subject within the artwork. This emphasis can be achieved by the use of strong value contrasts, colour contrasts, juxtaposing saturated colour beside less vivid colours, and shape/size contrasts.

The golden ratio, or rule of thirds is often employed in positioning a focal point in a way most pleasing to the eye.

Look at Vermeer's "Girl With a Pearl Earring" as an example of these composition principles. The pearl earring (the focal point) is located at the intersection of the vertical and horizontal thirds, and has a strong value contrast.

Values

The relative lightness or darkness of colours, their values, are crucial for creating a sense of three-dimensional space and depth. The difference between light and dark values, also known as the illusion of depth or space, allows a flat painting to be perceived as having three-dimensional form. Caravaggio and Rembrandt were masters in the use of values.

An interesting tip is to make the major value differences in the foreground of your painting a minimum of 4 shades away from each other. As the subject recedes into the distance obviously the differences between the value shades should be less.

Colour

Colour placement is vital in painting because it dictates mood, guides the viewer's eye, creates contrast and depth, and establishes visual harmony within a composition. Artists strategically place colours using theories like complementary and analogous schemes to evoke specific emotions, such as vibrant hues for energy or cool tones for calm, ultimately influencing the overall message and impact of the artwork.

Perspective

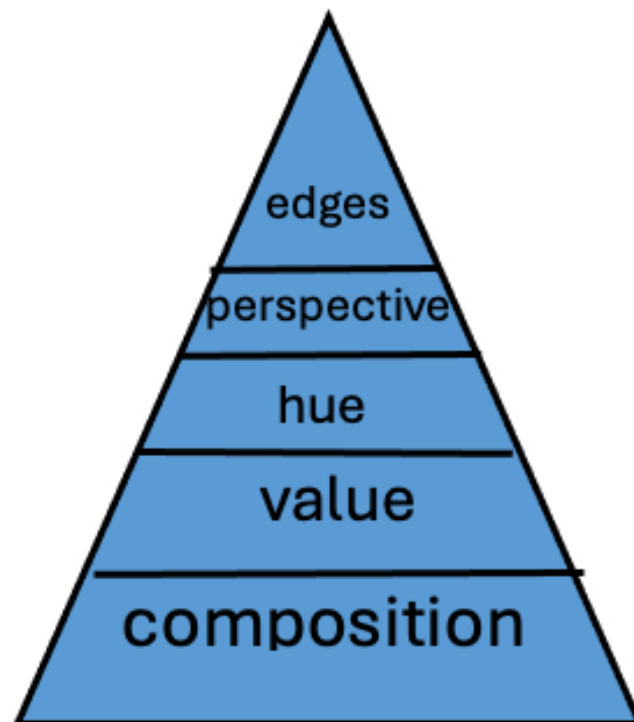
Perspective is what makes a work of art appear to have form, dimension, distance, and space. In other words, it makes the work of art look realistic. Two methods of achieving perspective in your work include the use of diminishing scale (objects get smaller in the distance) and are less detailed. Atmospheric perspective is requires the use of more saturated colours in the foreground and cooler, muted colours in the background.

Edges

The way you handle edges says a great deal about your subject. A hard edge, coupled with a strong value structure, can indicate the time of day, the temperature, and can direct the viewer's eye to the focal point of the painting. A soft edge creates perspective and is useful for conveying textures, such as leaves and hair, as well as for indicating a sense of depth.

Lost edges are a soft gradation between adjacent areas. They indicate movement and atmosphere, and allow an observer's eye to slip from one area to another.

If I were to timidly suggest an order of importance of these considerations this diagram might illustrate that suggestion.



Of course, these are the rather dry, technical aspects of approaching an artwork; they contribute to its being competent. What truly gives a painting a wow factor is the ability to see and interpret the subject in a new way; translating real-world observations into effective shapes, values, and forms on the flat surface of the canvas, and injecting your own qualities like imagination, expressiveness, drama, playfulness, freshness, atmosphere and pithiness.

Have Your Say

We are introducing a new section in this edition of Artbeat – an avenue for you to have your say. Not about President Trump, we've all had enough of that subject, but about what you think about;

- Art and government funding
- Art exhibitions
- What you find rewarding about the LAS
- Your artistic experiences

In short, anything to do with art, and with your Art Society.

We are kicking off this topic with **Richard Klekociuk**, who shares an interesting account of his experiences of exhibiting his work.

HADLEY'S ART PRIZE

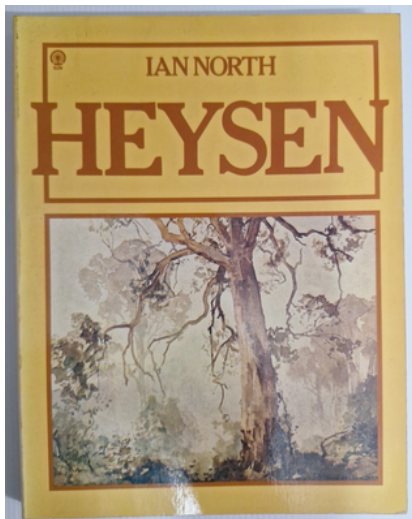
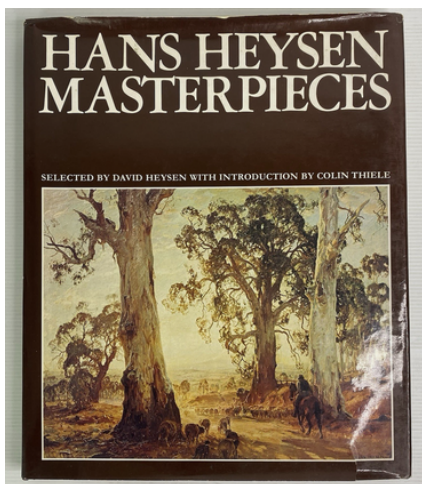
Being a finalist in Australia's richest landscape art prize this year was an experience that I will always treasure. Since 2017, the prize has attracted artists from a variety of art disciplines from across the country. The location for the exhibition in Hadley's Orient Hotel in Hobart is truly wonderful. I have entered before, but without success. How could an artist working mainly in coloured pencils stand a chance against some of Australia's top painters? Would the judges even consider coloured pencils as a worthwhile medium? I'm convinced that some don't. Not to be deterred, I kept on entering, as I do with several annual major art awards. On this occasion I was successful. Joy, shock and amazement followed upon receiving the news. I was told by a friend to 'enjoy the ride'. I did and my entry sold which was an added bonus!

TASART 2025

My entry "Fatal Attraction, Boat Harbour" (coloured pencils and ink), was awarded the Patron's Award, sponsored by Premier Jeremy Rockliff at this year's TASART Awards in Burnie. The drawing was the result of a visit to Boat Harbour on a stormy day. The colours of the sea were a sight to behold but the rugged coastline looked ominous and highly dangerous. Incidentally, the drawing was bought by a lady who resided at Boat Harbour, which I thought was rather nice!

Library Book Review

Hans Heysen by Greg Sulman



There are three books in the LAS library about Hans Heysen. One from the Famous Australian Art series by Andrew Mackenzie; one by Ian North simply titled HEYSEN; and lastly, HANS HEYSEN MASTERPIECES, which is a commemoration of the centenary of his birth with images selected by David Heysen.

I am basing this article on one of my own books titled HANS HEYSEN by Rebecca Andrews and published by the Art Gallery of South Australia and produced as a retrospective marking 40 years since the artist's death.

This book is of a larger format with far better quality reproductions than the three in the library. It covers his life as an art student in Adelaide and Paris (1893-1903) copying the old masters as well as producing numerous sketches and paintings of his own.

On returning to South Australia in 1904 he started what was to become "one of the most successful and prolific public careers in the history of Australian art".

The body of work contained in this book has photographs of Hans and his wife Sallie, their house 'The Cedars', as well as numerous sketches and paintings. It should be noted that Hans Heysen was gifted in charcoal, chalk, pastel, graphite, watercolour and oils and was not hesitant in using coloured paper to achieve the desired result.

His main love was the Australian landscape, including the people who were normally just going about their day to day work. He covered bushfires and livestock, still life as well as his beloved gums.

He traveled all over South Australia and Central Australia, from Hahndorf to the Flinders Ranges and along the coast, capturing an Australia that most people were unfamiliar with, introducing the 'interior' of Australia to the late 1920's public.

For anyone interested in Hans Heysen, or the Australian landscape, I can thoroughly recommend this book.

Interview with Artist

Meet Abhay Nique



by Carolyn Riley

Abhay always envisioned growing up as an artist. This vision was augmented though his favourite school subjects - drawing and painting. His hometown Betim, located on the west coast of Goa, is in a region known for its golden beaches and rich Portuguese history. The natural and cultural environment in which Abhay flourished, no doubt influenced his dream of one day becoming an artist.

During his career as a Marine Engineer, a brief time was spent at the Australian Maritime College in Launceston. It was here that Abhay was enthralled by the beautiful diversity of the Tasmanian landscape and the warmth of the Tasmanian people.

Subsequently, on retirement, Abhay made the decision to leave his birthplace behind and make Launceston his new home. His childhood love of painting persisted. He enrolled at TAFE, became a member of Launceston Art Society and attended many painting workshops. He works constantly at gaining new knowledge and enhancing his skills.

Abhay has exhibited with Launceston Art Society, Longford Art Group, Art Society of Tasmania, Scottsdale Art Gallery, QVMAG and various other venues in Launceston. He has won awards at LAS and Rotary Club of Hobart exhibitions.

What inspires you?

My artwork is about landscape. My inspiration is founded in the Tasmanian landscape - the mountains, fields, estuaries, the everchanging skies and the people who live here. When elements in a particular landscape capture my interest, I become connected with my immediate surroundings and the backgrounds beyond. I always paint for my own wellbeing. Regardless, I always enjoy the process.

Do you prefer different seasons or times of the day?

I take photos at various times of the day and in all seasons. I try to capture Nature's moods. My own mood sometimes influences how a painting turns out.

What mediums do you work with?

I enjoy water colour, oils, ink and pastels. However, my preferred medium is pastels. I find it an easy medium within which to work.

How do you plan your compositions?

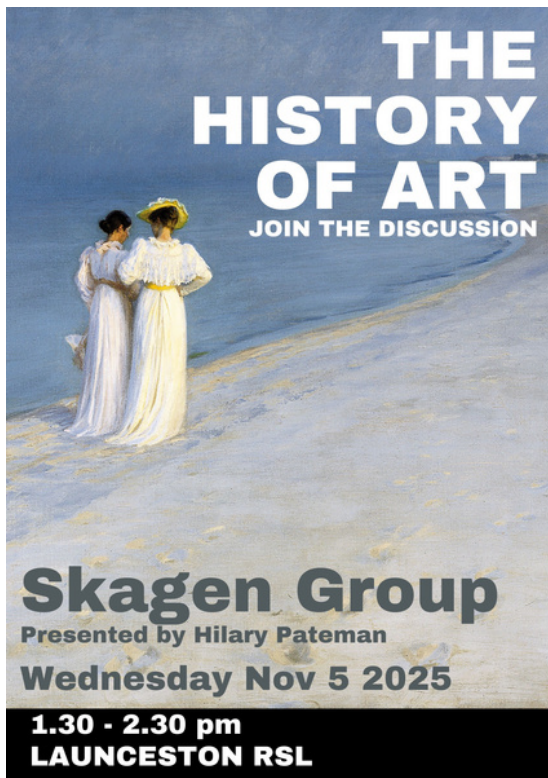
I use my own photographs taken on location as reference. I focus on specific images which relate to the surrounding landscape and make a few sketches. I start constructing layouts and assembling my palette according to pastel colour and density. I prefer soft grit paper in a colour that best suits the background of the painting I am envisaging. If all this feels good, I proceed with painting! I introduce moods, enhance backgrounds, and add highlights as I progress.

What is the name and location of this painting and what inspired it?

This pastel is titled Tranquillity. I captured a quiet little corner of the wild Arthur River, bordering the Tarkine/takayna wilderness. A few old, bright gum trees stood out against the back of the forest canopy along the riverbank. A majestic reflection of colours and the clouds on the water captivated me. And that was how this particular journey started. <https://www.launcestoncreates.art/abhay-nique>



The History of Art Discussion Group



Join us at
1.30 - 2.30pm
Launceston RSL

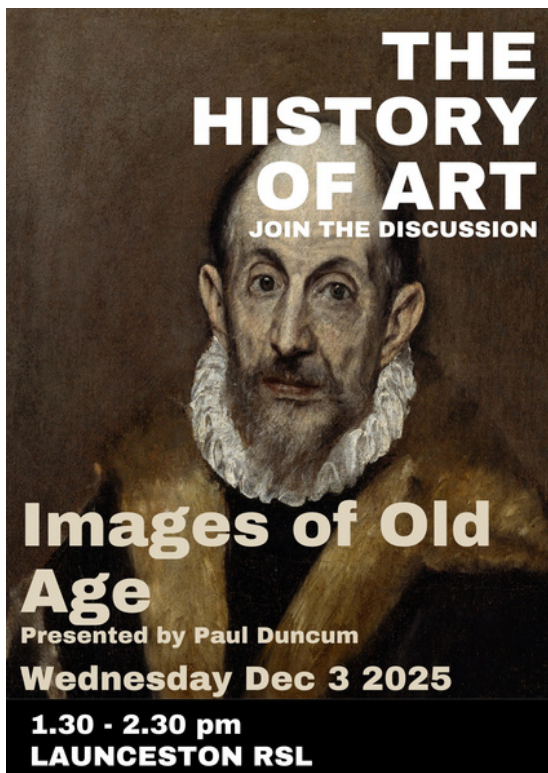
for our monthly art history discussion

November Discussion:

Wednesday Nov 5
Skagen Group
presented by Hilary Pateman

December Discussion

Wednesday December 3
Images of Old Age
presented by Paul Duncum



For further information visit
All members are welcome
www.artlas.org.au

General News

Harmony on High Street Gallery & Art Hub at Campbell Town are celebrating their 1st Birthday on Sat 22 & 23 Nov 2025, and they would be most delighted if you'd like to come through and visit.



They're open 9am-5pm, and have some artist demos, workshops, the opening of our newest group exhibition featuring Tasmanian artists and more happening throughout the weekend. Special note - our Launceston Art Society Newsletter Editor, Sandy Astill has one of her entries featuring on their exhibition poster (the painting on the right)!

The full program can be found on our Facebook event page here: <https://www.facebook.com/events/2309352626189110>



Harmony ON HIGH STREET
Campbell Town

Open daily 9am-5pm



THREAD + PAINT

by
Edna Broad
Jan Charlton
Marilyn Theisel

Windsor Gallery
Council Precinct.
1 Windsor Drive
Riverside


westtamarartsgroup
where our performing arts



10th November -
6th December

Opening: 2pm.
Friday 14th November
Refreshments available on site at
the Windsor Cafe



What should your family and friends give
you for Christmas this year?

Solve all their dilemmas by suggesting a gift
voucher from the Launceston Art Centre

Then you can truthfully say "it's just what I
wanted!"



61 Invermay Rd, Invermay.

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Secretary	Position Vacant		
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Susie Shaw

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BANK ACCOUNT DETAILS

All payments are to be paid to

Launceston Art Society

BSB : 067 003

A/C # : 28016820