

JUNE / JULY
LAUNCESTON ART SOCIETY

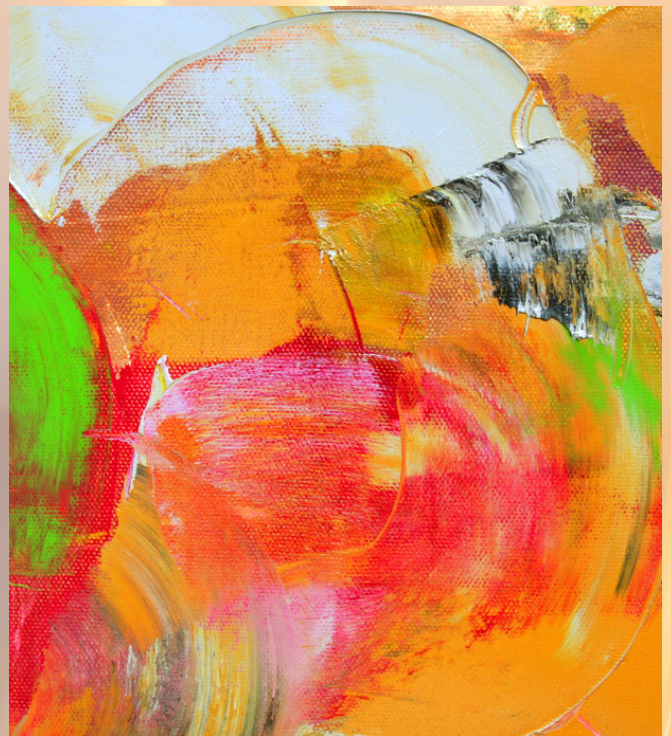


Artbeat
Newsletter

❄️ Hello
WINTER ❄️

Even though the days are closing in and the brr factor which seems to dictate our choice of clothes from sox, jumpers & more layers and the heat pump giving us warmth to replace the summer sun .. the cold days are here.

So for a fabulous winter diversion why not pop into our studio on a Wednesday between 10am and 2pm and paint with other members ..its great fun :) bring your lunch tea & coffee available.



Our Home:

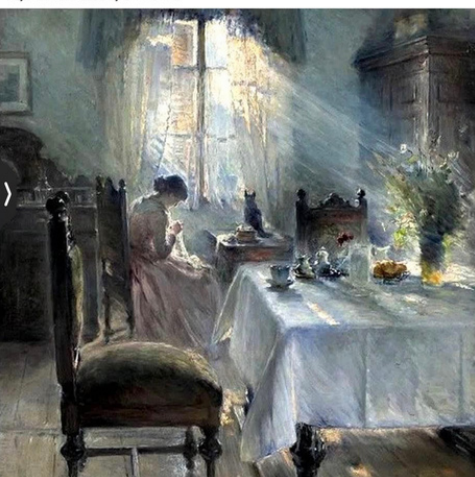
Ground Floor
RSL Building

313 Wellington St
Launceston 7250

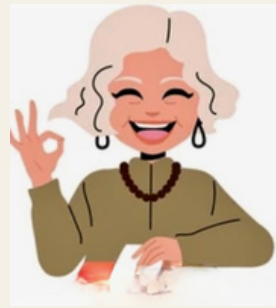
email: lasinternetters@gmail.com

www.artlas.org.au

Bertha Wegmann, Danish painter 1847-1926 🌱 the first woman to hold a chair at the Royal Danish Academy of Fine Arts



Presidents Report



JUNE 2023 NEWSLETTER. PRESIDENTS REPORT.

MY GOODNESS THIS YEAR IS SPINNING PAST AT A RATE OF KNOTS.

THIS MONTH A LOT HAS BEEN HAPPENING FOR THE LAUNCESTON ART SOCIETY.

A WORKSHOP, SOCIAL EVENT, PLANNING LONGFORD EXHIBITION, AND OUR REGULAR WEDNESDAY STUDIO OPEN DAY TO PAINT AND SOCIALISE. THE LONGFORD EXHIBITION IS IN COLLABORATION WITH DEE ALTY, ONE OF OUR MEMBERS AND COORDINATOR OF THE LONGFORD CULTURAL SOCIETY. WE LOOK FORWARD TO MANY ENTRIES FOR THIS EXHIBITION. WATCH OUT FOR THE CALL FOR ENTRIES TOMORROW.

PURCHASE OF A PRINTER HAS MADE OFFICE PROCEDURE MORE EXPEDIENT. OUR OLD LAMINATOR HAS ALSO BEEN REPLACED.

I AM ENJOYING WEDNESDAYS IN OUR STUDIO SEEING EVERYONE WITH THEIR WORK AND THE MORE EXPERIENCED SHARING THEIR IDEAS AND KNOWLEDGE.

IT IS WONDERFUL FOR THOSE OF US THAT ARE NEW TO THE ART SCENE TO HAVE THE SUPPORT OF THE ESTABLISHED AND EXPERIENCED ARTISTS. THANK YOU TO ALL THOSE MEMBERS THAT ARE HAPPY TO SHARE.

I WOULD ENCOURAGE MORE PEOPLE TO COME TO THE STUDIO ON WEDNESDAYS IT IS ALWAYS FUN AND LOTS OF LAUGHS AS WELL AS AN OPPORTUNITY TO CATCH UP ON YOUR OWN ARTWORK. ONE REGULAR IS A LOVELY GIRL FROM A SUPPORTED CARE HOME. SHE IS BRIGHT AND HAPPY PERSON AND WORKS AWAY WITH HER COLOURED PENCILS AND ART BOOKS. WE HAVE SHARED BOOKS WITH HER AND HELPED HER DO COLLAGE WITH AUTUMN LEAVES. WE MISS HER ON THE FEW DAYS SHE ISN'T THERE TO JOIN US.

CURRENTLY I AM READING A BOOK BY OLIVIA LAING, 'FUNNY WEATHER ART IN AN EMERGENCY.'

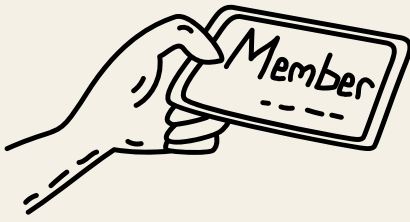
"IN THIS INSPIRING COLLECTION OF ESSAYS, PRIZE WRITER AND CRITIC OLIVIA LAING MAKES A BRILLIANT CASE FOR WHY ART MATTERS"

I WILL LEAVE THE BOOK AT LAS WHEN I HAVE COMPLETED IT FOR MEMBERS TO BORROW IF IT IS OF INTEREST TO ANYONE.

YOU WILL FIND A LOT OF REPORTS FURTHER ON IN THE NEWSLETTER ABOUT ALL OUR ACTIVITIES. VERY ENGAGED AND BUSY COMMITTEE AND EXHIBITION COORDINATOR.

WE HAVE A LOT TO LOOK FORWARD TO THIS YEAR AND INTO 2024.

BEST WISHES
TESS WAY



Dear Members of Launceston Art Society,



> We have been reviewing our member email contact addresses as it appears that Google is not recognising some domains.

> If you fall into this category, please advise me and I will arrange to send information to you via a private address.

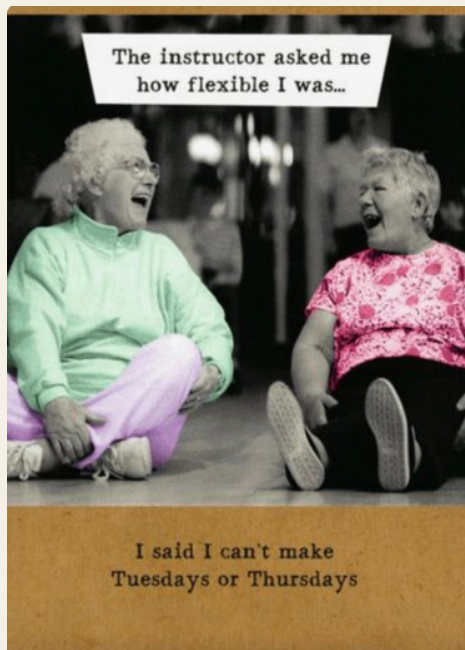
> Kind regards

> Sheila Maag

> Membership Officer.



Bits & Bobs



Exhibitions

**Carlene Bullock
Poatina Exhibition
Frequent Visits'**

Carlene has exhibited many times over her art life but this was her first solo exhibition.

The space at Poatina was ideal for a small exhibition and setting enjoyable as it is adjacent to a well run coffee shop.

There was a good attendance and LAS was well represented among the visitors.

I find Carlene's work easy and a pleasure to observe. With her gestural strokes of water colour her subject comes alive. Her palate of complimentary colours gives her work vibrancy.

The east coast is a favourite theme of Carlene's which she represents beautifully . The rocks with the vivid orange lichen are certainly typical of Bay of Fires and Freycinet areas.

A very enjoyable event.

Congratulations Carlene I love your work.





Calendar for 2023 LAS workshops

Please note that registrations are open for each workshop on the 1st of the month in which they are held. However, if you would like to ensure your place in a particular workshop that is also acceptable, although at times the final cost may not have been decided upon. This is an area we are working on improving. The cost varies due to our payments to our tutors, accommodation, travel expenses, equipment the LAS provides etc but we do try to keep our costs within a reasonable range. I am also in the process of organising the workshop calendar for 2024, so if anyone has any requests or ideas regarding a tutor please let me know.

March Saturday 18th and Sunday 19th -Pat Southern Pearce - drawing, one day studio and one day en plein air – **sadly this workshop has been cancelled due to lack of registrations.**

April Saturday 15th - Edna Broad and Jill Eastley - Geli Print Workshop 10-2pm

May Saturday 20th - Clare Holder – Portraiture, charcoal, graphite, and Conte pastel crayons.

June Saturday 17th & Sunday 18th - Leanne Halls- oils. **please note this is a 2- day workshop 9.30-2.30 each day.**

July Saturday 1st – Gerry Jensen – Funky Flowers in Watercolour

Saturday 29th July – Robin Wingrave – “Painting and drawing feathers and fur”.

August Saturday 19th – Kath Wilmot – Acrylics **NB was scheduled for the 12th**

September Saturday 16th - Libby Simmons – ZenTangle

October Saturday 21st - Rachel Howell, “Still life” in oils

November Saturday 18th -Richard Klekociuk, Pencil drawing

For further information or to register for any of the above workshops please contact your Workshop Co-ordinator, Susie Shaw on 0418360668 or writetosusiej@outlook.com.



PAINTING & DRAWING FEATHERS & FUR

By Artist & Naturalist Robin Wingrave



DATE: Saturday 29th July 2023
\$110.00 (Members)
\$130.00 (Non Members)

BOOKINGS & ENQUIRIES:

writetosusiej@outlook.com or 0418 360 668



Leanne Hall's workshop held on Saturday 17th June 2023.

Another fabulous workshop learning to paint light and movement from a Glover finalist.

Leanne is well known for her ability to capture light in her artworks and has been influenced by the works of artists David Leffel and Quang Ho. Leanne had 4 still life stations set up with lights from various angles. Participants chose the one they preferred, and the aspect preferred and were able to use oils or acrylics. My personal challenge was a lovely tonal still life; anyone who knows me knows that this is far from my usual colour palette.



Still Life Set Ups



According to Leanne “painting is a problem-solving discipline”, especially the lights and shadows. There are 6 elements to all art works whichever medium is used: line, colour, shape, tone, texture and shadows.

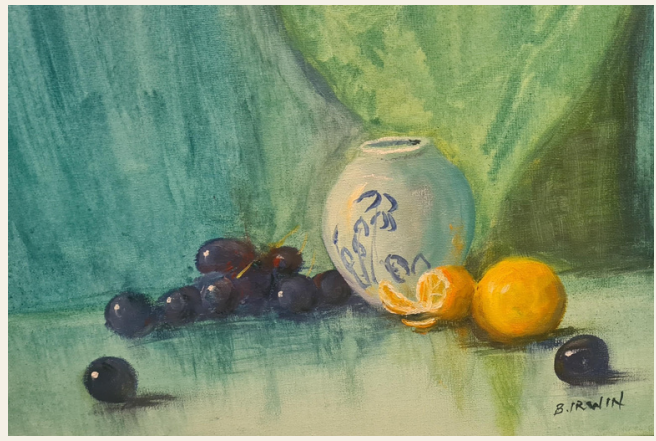
According to Leanne “painting is a problem-solving discipline”, especially the lights and shadows. There are 6 elements to all art works whichever medium is used: line, colour, shape, tone, texture and shadows.

Tips from Leanne:

- Think about your background colour, maybe use a coloured or tonal background, it's often best to paint this first.
- Your eye is always attracted to light so careful consideration must be given to this aspect.
- Use multiple thumb nail sketches or concept drawings to decide on your final composition.
- Rough in shapes rather than an actual line drawing.
- Think about where the light is going to hit each section of your work and work from one side of your paper or canvas to the other.
- Remember with lights there is a dark, dark light and a high light in each work and for shadows there are darks, cast shadows and reflected light (which is never as light as your light in the light area).
- Soften shadow edges or add background colour.

All participants were so engrossed in their work we forgot to stop for lunch! Thank you Leanne for such an encouraging, informative and knowledgeable workshop which was thoroughly enjoyed by all who attended.

Participant Paintings





Participants
works from
Leanne Halls
Workshop



Art' n About Group

Our Friday Art'n About group set out this month May to explore the river edge of Launceston, a chilly morning but that didn't stop 8 members getting out their sketch pads near the boat yard with views each way of the river, bridge and boats'

With frozen fingers we then proceeded for a coffee stop at the Boathouse before we going to view an exhibition at the "Glass Manifesto" studio at Kings Wharf . Beautiful contemporary embroidery and Pottery from Katy Waddle and Anne Clifton . We also were able to watch the glass artisans at work . Looking forward to seeing some a work inspired by this outings' preliminary drawings in the future



New Members Welcome Report

Thank you to all LAS members who attended our annual "Welcome to new members event on the 29th May.

President Tessa Way welcomed the new members who were able to attend. We would like all new members to visit the studio space and get to know other like minded artists so hopefully this event created that opportunity.

We participated in a great morning with coffee and cake, lucky door prize and raffle.

A new initiative saw us enjoy a guest speaker Paul Richard's A.M . who spoke to us about his interest in art, some of his art techniques as well as his involvement in establishing and running the LGH gallery space.

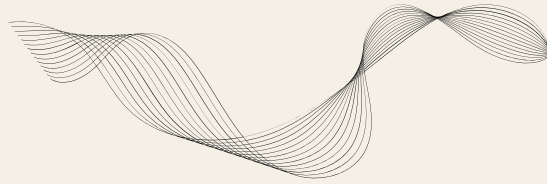
By Paul's invitation we are hoping to hold a small Exhibition as the space is revitalised after its Covid shutdown .

A call may come to LAS members for an art work to exhibit in this space in the near future . The space is also available throughout the year for individuals or as a collaboration with other artists to utilise the space for their own work . Contact for Paul if any of our members are wanting an exhibition space is available by making contact with LAS . Thank you to the helpers who looked after our guests, donated the cakes and stayed to clear up . Team effort appreciated,

Shirley Pitt Social Coordinator .



Paul A .C Richards AM



Paul gained his tertiary education in the field of Nuclear Medicine and Radiotherapy at The Royal Institute of Technology, Peter MacCallum Cancer Institute and John Hopkins University in Maryland USA. He took post graduate studies in Business, Practice and Management and Agricultural Science at the University of Tasmania and New England University.

He also holds a Master of Science Degree in Radiological Sciences. Recently he completed a post graduate diploma in Visual Arts.

Today he is recognised as a medical historian and author of numerous peer reviewed scientific and historic articles and for his research and books on iodine deficiency.

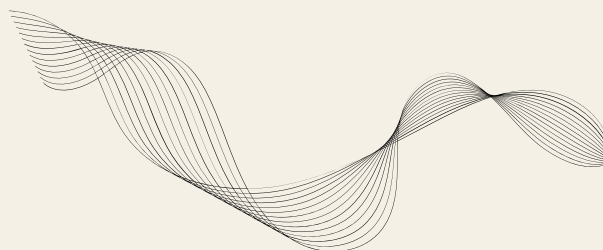
He is a foundation member of the Launceston General Hospital's Historical Committee established in 1988 and Chair of the LGH Visual and Performing Arts Committee established in 2013.

In 1997 he accepted an academic post at Charles Sturt University establishing both Bachelor and Master's degrees in Nuclear Medicine and Science where he was senior lecturer and co-ordinator.

He returned to Launceston in 2001 from New South Wales and has since that time authored several historical books and publications

Today in retirement he continues researching iodine deficiency and last year completed his trilogy of books on the status of Iodine in Tasmania.

He is LGH Visual and Performing Arts director and curator of art Exhibitions associated with the Atrium Gallery at the Launceston General Hospital.



Relax with a cuppa now and watch these!!! Enjoy



er





From the Editor

Well another month is nearly gone and more workshops, exhibitions, paint out days and arty delights are heading your way.

Your committee and office bearers spend many hours, preparing, collating, writing information out, working on workshops with well known artists both local and statewide and much more behind the scenes.

A couple of things ...if you need to contact us, get information or enter the Art Challenge etc please use the LAS email address:

lasinternettters@gmail.com

this will ensure we receive your entries, letters, thoughts etc.

Thanks

We do our best to make sure you receive information in a safe way and it is checked for errors etc ... but we are all volunteers and mistakes do happen, every now and then.

Congratulations to Rachel Howell and Richard Kelkocuik for being chosen as finalists in the Bay of Fires Exhibition. Well done :)



Thank you to those members who have indicated they are supportive of our upgraded Art Challenge... we have been blown away by the positives (100% so far).

More information shortly but feel free to post your painting from now on till the end of July ..please send to lasinternettters@gmail.com

A jpeg image, title and medium and a short description re the subject

Joanna will be sharing the load...thanks for your help :

Fancy being Sub Editor??

I love love doing the newsletter but I am looking for someone to help and learn the ins and outs of how it's put together when I might not be able to do it so we can have a smooth continuance for all our art news.

I am not resigning..just putting contingencies in place.

If you think it could be of interest to you send me an email through lasinternettters@gmail.com

Great conditionsno worries re pay (there isn't any) great working conditions (can be typed up sitting in a recliner ..as I do) and you can have any amount of coffee breaks!! oh and I am easy to work with!! You don't need to be a computer whizz ..just have a reasonable knowledge of the basics.



Upcoming Exhibitions

Contemporary Landscapes

Longford Town Hall

GOOD AFTERNOON,

THIS IS A CALL FOR ENTRIES FOR THE FORTHCOMING EXHIBITION WE ARE HOLDING, IN CONJUNCTION WITH THE LONGFORD CULTURAL SOCIETY. THE NAME AND THEME OF THE EXHIBITION IS "CONTEMPORARY LANDSCAPES", AND THE KEY DATES FOR YOU TO TAKE NOTE OF ARE:

- CALL FOR ENTRY APPLICATIONS 14.6.2023
- CLOSE OF ENTRY APPLICATIONS 12.7.2023
- DELIVERY OF WORKS 26/7/23

BETWEEN 12 AND 4 PM.

- EXHIBITION OPENS 28/7/2023
- EXHIBITION CLOSURES 6.8.2023
- COLLECTION OF WORKS 6/8/23

BETWEEN 3 AND 5 PM

THE ENTRY FORM FOR THIS EXHIBITION CAN BE FOUND ON OUR WEBSITE (WWW.ARTLAS.ORG.AU) UNDER THE HEADING "EXHIBITIONS".

CONDITIONS OF ENTRY CAN BE FOUND AS AN ATTACHMENT TO THIS EMAIL.

WHEN YOU DELIVER YOUR FABULOUS WORKS WE WOULD LIKE YOU TO NOMINATE A DATE AND TIME ON OUR GALLERY SITTING ROSTER. WHEN SITTING YOU ARE WELCOME TO BRING ANY SMALL, NON-MESSY PIECES OF ARTWORK TO WORK ON IN BETWEEN SELLING PAINTINGS.

I'M AWARE THAT MANY OF OUR MEMBERS HAVE A RATHER FULL SCHEDULE OF PAINTING DEADLINES, BUT THIS ONE IS NOT UNTIL THE END OF JULY AND WE'D LIKE YOU TO THINK OF IT AS AN OPPORTUNITY, RATHER THAN AN OBLIGATION!

IF YOU'D LIKE ANY FURTHER INFORMATION, JUST CALL OR MESSAGE ME JOANNA CASTLE ON 0408624681.



THE LAUNCESTON ART SOCIETY INC.
ART EXHIBITION ENTRY FORM

NAME OF EXHIBITION: E.G. 'TRIPLE A'

NAME OF ARTIST: _____

POSTAL ADDRESS: _____

EMAIL ADDRESS: _____

TELEPHONE NO(S): _____

MOBILE NO.: _____

TITLE OF WORK(S): (1) _____

(2) _____

MEDIUM: (1) _____

(2) _____

RETAIL PRICE(S): (1) _____

(2) _____

I AGREE TO ABIDE BY THE CONDITIONS OF ENTRY OF THIS
EXHIBITION.

PLEASE READ/DOWNLOAD THE CONDITIONS OF ENTRY FORM AS
WELL.

ARTIST'S SIGNATURE: _____

DATE: _____

BY CLOSING DATE:

ENTRY FORM & FEES (\$5 PER PAINTING) TO:

EXHIBITION COORDINATOR, LAUNCESTON ART SOCIETY INC. PO BOX
1476, LAUNCESTON. TAS. 7250 OR EMAIL TO
LASINTERNETTERS@GMAIL.COM

PLEASE TICK HERE IF YOU HAVE PAID YOUR ENTRY BY EFT (LAS -
BSB 067003, ACC 28016820)

TICK HERE IF PAYING ON DELIVERY OF ARTWORK (CASH OR
EFTPOS)

FURTHER ENQUIRIES TO JOANNA CASTLE 0408624681

2023 Rotary Club of Hobart Art Show



15th - 17th September 2023, Wrest Point Casino

Now accepting entries
 visit rotaryhobart.com.au to enter

Categories include:-
 - Acrylic - Oils - Print Making & Drawing
 - Watercolour - 3D, Woodwork & Textiles
 - Miniatures - Photography
 - Mixed Media/Other

Young Artist - aged 8-12 years & aged 13-16 years

Entries close - Friday 25th August 2023

2023 Rotary Club of Hobart Art Show

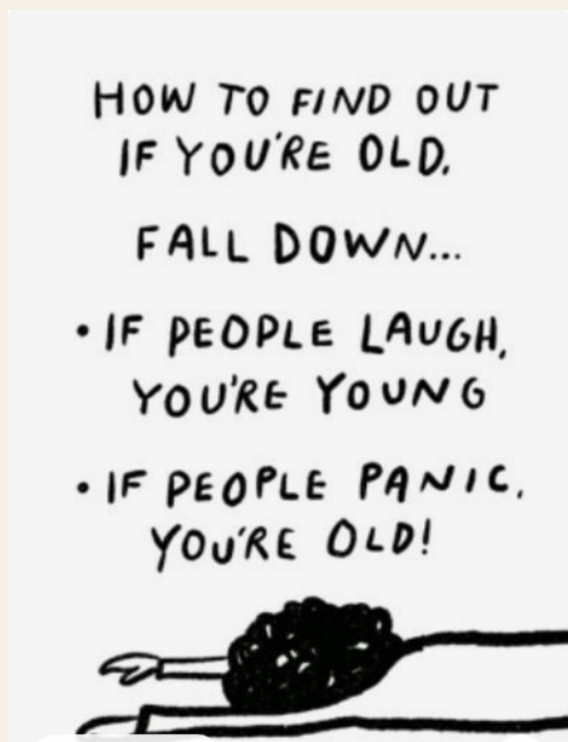
The Rotary Club of Hobart is thrilled to announce we are now accepting entries into our 2023 Art Show being held at Wrest Point Casino from 15th to 17th September 2023.

To enter please simply visit the website rotaryhobart.com.au

Terms and conditions are available on the website. Please note we are limiting entries to three per person. Entries close 25th August 2023, or when we reach 500 entries.

For further information please do not hesitate to contact Mel Knuckey, Co-Chair, Art Show Committee on 0407 512 315 or email artshow@rotaryhobart.org

We hope you consider being a part of our Art Show this year.



Other Art Competitions



Theme: ADAPT

Devonport - Hobart - Launceston

Entry forms - open early July; close late August. We will email you more specific dates plus the entry form early July as well as send you reminders before entries close.

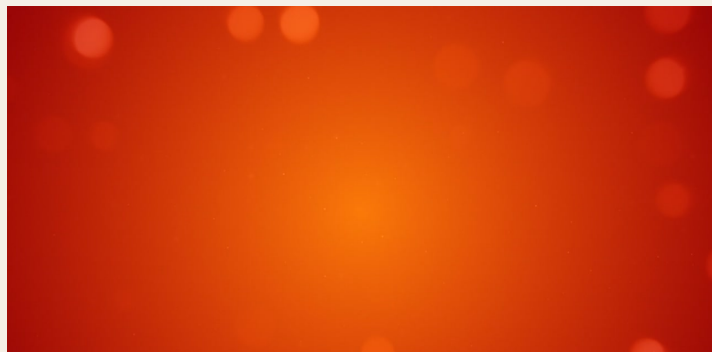
Maximum Minds Do Matter artwork dimensions:

2D work - 600 x 900mm

3D work - 600mm x 600mm x 900mm

Group work (ie. works made by a group of artists) - 1200mm x 1200mm

Importantly you can not enter both a group work and an individual work.



To members celebrating their birthday in June/July



How to Photograph your Paintings

There are a great many web articles on how to photograph your artwork, ranging from very simple to very complicated. What follows is some basic tips to get a reasonably good reproduction of your work.

If your work is to be framed under glass, take your photo before framing.

This will eliminate any reflections from the glass. Hang your artwork on the wall. If you can hang your work on a wall you stand a good chance of being able to get your shot at 90 deg, to the painting.

This will save you work when it comes to editing your photo. Find an outside neutral coloured wall (white, black, gray), in an even patch of shade, and hang your work at a height where the middle of your piece will be parallel to where your camera will be—either on a tripod or resting sturdily on a table or other surface. Once your artwork is secured to the wall, double check that the camera is set so that the lens lines up with the middle of the painting. You want to position your camera so that the frame is filled with most of the painting, with a bit of background that you can crop out later. It is important for many juries to see the edges of the paintings to get a sense of scale.

Using an iPhone

The two most important things to remember when using your iPhone are to get the light right, and the angle right.

- Natural light is the best for an iPhone photo. Natural light is so much brighter in illuminance than your household bulbs. It enables the camera to use a fast shutter speed automatically. This means you can handhold your phone without using a tripod, and there won't be any camera shake or blur.
- You can either hang your canvas on a wall outside, preferably not in the glare of direct sunlight to avoid any reflection and hold your phone level and shoot. Or you can lay your canvas on the floor a short distance from a window. Natural light is so much brighter in illuminance than your household bulbs; it enables the camera to use a fast shutter speed automatically. This means you can handhold your phone without using a tripod, and there won't be any camera shake or blur.
- Distorted perspective. This is when your shot appears smaller at the top than the bottom, or skewed. Your iPhone has a grid (go to Settings, then Camera, then click on Grid). In the middle of the grid there are two crosses; line these up together and your photo should be straight on.
- You can crop and straighten your photo using your iPhone's Edit function. Using a Camera Use a tripod. This will assist you in controlling blur, and getting the height and angle of your shot correct.

Lighting. Photographing your work outdoors, on a cloudy or overcast day, will give you good light.

If you are shooting your work indoors, do so in a room with plenty of windows and natural light.

Natural light can be a beautiful way to photograph your work as long as it is indirect.

Placing your picture on the floor a short distance from a window will give good light.

If the weather isn't cooperating, or if you are up against a late-night deadline, you will need to set up a lighting kit. The good news is, you don't have to spend a ton for a professional setting if you aren't ready to invest in one. All you will need is two lights at a minimum for 2-dimensional work.

Hardware stores sell work lights on stands fairly cheaply. Place the lights halfway between the camera and the canvas at a 45-degree angle pointing toward the wall (this will help eliminate shadows and "hot spots" on the painting). If you have umbrellas for your lights, attach them now. If not, you can easily hack diffusing the light with a white sheet or white plastic between the lights and your work. This helps to evenly distribute the light.

Change your camera settings. (Note: while your smartphone is great for quick in-progress shots to post to Facebook, it's not suitable as a camera for submission-quality photos.

Use or borrow a digital camera with better resolution and more control over the settings.)



·Make sure the image is in focus! We want to see every detail of your lovely artwork. Most cameras have autofocus, so this shouldn't be a problem.

·Your photo can also become blurry because of camera shake. You can use a tripod (or something solid) to stabilise it so this doesn't happen. Using the timer setting can also help minimise any movement that happens in the camera when the shutter is pressed.

·If you use household lamps to light your painting, you can use a custom white balance to remove the yellow that they cast. The white balance setting on your camera will typically be set to auto, but you can change it to 'custom' to adjust to your surroundings. This way, you know the colours will be correct when you upload.

To do this, take a photo of a pure white piece of paper in the setting where you will be photographing your artwork. Go to your camera settings, find the custom white balance option, and select the photo that you just took of the paper. The camera will now accept the colour of the paper as its default 'pure white', and orient everything else around that. Taking the time to do this extra step means that if you do have yellow lights (like lamps), they won't ruin the colours you worked so hard to achieve in your art.

·Note:Beware the coloured background! Colourful surroundings are another danger, as they can change the way its colours appear. Neutral shades, especially white, are the best backdrop for photos.

·The ISO and aperture of your camera are very important to get clear, crisp and bright images of your artwork. ISO references what film speed used to measure. The higher the number, the more sensitive the film was to light and the coarser the image. In this case, since we want very crisp images, we want a low ISO. Studio shots will generally be shot at ISO 100.

·The f-stop of the aperture of your camera adjusts how much light is let through the lens by making the opening bigger or smaller. The higher the number, the less light is being passed through. With a DSLR the ideal range for shooting artworks is between f-8 and f-11.

·TIP: Set your camera's timer to four or five seconds so that pressing the shutter button doesn't create a shake in your image.

Now that you've taken that perfectly lined up, well lit and in focus shot, it's time to do a little editing to render your picture perfect.

Editing your photo. There are plenty of free or inexpensive photo editing software alternatives out there that will help minimize any inconsistencies. While Photoshop still reigns king, Photoshop Elements or Gimp allow basic functions such as colour correction, cropping, and other minor adjustments/

You will need to crop the background out of the photo, either when you're taking it, or in a simple editing program before uploading the artwork. As lovely as the rest of your house is, we only need to see the art. It's more difficult to get a great shot with a phone, but if you are using one then don't use the digital zoom. This will hurt the quality of the image. Instead, just walk a few steps forwards or backwards until it looks right.



PAINTING & DRAWING FEATHERS & FUR

By Artist & Naturalist Robin Wingrave



DATE: Saturday 29th July 2023

\$110.00 (Members)

\$130.00 (Non Members)

BOOKINGS & ENQUIRIES:

writetosusiej@outlook.com or 0418 360 668



Clare Holder's Portraiture Workshop held on Saturday 20th May 2023.

Wow, another booked-out workshop, this one proved to be very popular. Our youngest attendee was 12 and our oldest over 70. Clare is a wonderfully talented tutor with years of experience and knowledge on this subject. Even for a non-portrait artist like me there was plenty to learn. There was complete silence at times in class, such was the level of concentration.

- Flat tones are important and not to be underestimated. Try to stick to a 5 value system, beginning with values 2 and 4. Value 3 is for the mid-tones. Hold on to values one and five to use at the end for highlights and dark accents.
- A "truth stick" (e.g. skewer or knitting needle) is always helpful, especially when referencing the distance between features, and tips and tilts. Work big ideas to small and check often for accuracy. If working from a reference photo, a tracing of the outline and position of features on the head can also be used as a checking tool. Turn your work upside down to see more abstractly. A black and white photo, or squinting, may help you see the shadow shapes more clearly.
- An interesting technique Clare demonstrated was reductive drawing to create a chiaroscuro effect. Chiaroscuro is an Italian term which means clear tonal contrasts of light and shadow. It was a technique often used by artists such as Leonardo da Vinci and Caravaggio to create a vivid 3-d effect. Using the eraser to pull out the light shapes helps create a moody effect, for more emotional impact; a useful trick especially for portraits and figurative work. Clare demonstrated this by first sprinkling some charcoal dust onto the paper, then spreading this with paper towel. Amazing effect.

Judging by the written comments this was a day well spent, a great learning experience. It was inspirational, great workmanship shown and well worth attending. You will be pleased to hear that Clare has agreed to run another workshop for us next year, techniques before lunch and drawing using a live model after lunch.



Thank you Clare



THE LAS VALUES OUR SPONSORS AND
THEIR SUPPORT OF OUR SOCIETY.....

THANK YOU



Launceston

61 Boland Street,
Launceston TAS 7250

P: (03) 6344 9555

E: launceston@choicesflooring



Irisesan oldie
by me.
Watercolour
around 2013



LAS 2023 Committee Positions and contact details

Position	Name	Phone number	email
Executive			
<u>President</u>	Tessa Way	0419 341 780	tessway@bigpond.com
<u>Vice President</u> (non executive role.)	Shirley Pitt	0459 980 721	shirleyj48@hotmail.com
<u>Public Officer</u>	Shirley Pitt	0459 980 721	shirleyj48@hotmail.com
<u>Secretary</u>	Susie Shaw	0418 360 668	writetosusiej@outlook.com
<u>Treasurer</u>	Pat Cullen		lasinterneters@gmail.com
Portfolios			
<u>Exhibitions coordinator</u>			As per information for each exhibition
<u>Newsletter Editor</u>	Gerry Jensen	0408 103 796	tangtoo@iprimus.com.au
<u>Membership Officer</u>	Sheila Maag		lasinterneters@gmail.com
<u>Publicity Officer</u>	Mary Stary		lasinterneters@gmail.com
<u>Social Activities Officer</u>	Shirley Pitt	0459 980 721	shirleyj48@hotmail.com
<u>Workshop Coordinator</u>	Susie Shaw	0418 360 668	writetosusiej@outlook.com

Committee members are often asked for the LAS address, Post Office Box number and our bank details for payments so here they are: -

Payment can be made by –

EFT to Launceston Art Society

BSB 067003 ACC 2801 6820

Please include your name and abbreviated description for deposits

Or by cheque to LAS Inc to P. O. Box 1476, Launceston, TAS. 7250

Or Cash to Pat Cullen (Treasurer) or Susie Shaw (Workshop Coordinator)

Our address is: LAS Inc. Ground Floor, RSL Building, 313 Wellington Street, Launceston 7250

