



**B
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**MARCH
2026**

Outgoing President's Report



As the outgoing president of LAS, I'd like to say a very big thank you to the committee who supported me while I was in the Presidents' chair. Even though at times I was completely out of my comfort zone we pulled together and had an extremely successful year.

Thank you to our members who were able to turn up to support our AGM for 2026. We welcome our new president, Will Cassidy, and also the new faces on our committee.

- Our new treasurer is Chris Southam.
- Geraldine Crisp has agreed to take on the position of Membership officer.
- Rachel Howell, with a small subcommittee, is to run LAS exhibitions for the year ahead.

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However, we are still seeking that "elusive" Secretary. We also welcome back Pauline Winwood as a Vice President, a role she has filled on previous occasions, and we thank those of you who have chosen to give LAS another year of their time on the committee, Gerry Jensen, Iryna Bolscheild, Mary-Jean Wilson, and myself.

We would still like members to come forward and fill in subcommittee roles, such as a social activities manager, and a raffle coordinator. If either of these roles are something you feel you could manage, put your name forward and we can give you more information on what each job entails. Filling these positions will take a load off others who at times are juggling several balls at once.

I'd also like to thank those members who help outside of a committee role; they do so many of the numerous hidden tasks that keep us functioning. I won't name individuals as I'm sure to miss someone, but you know who you are and thanks once again for being on board.

Thanks to Luixin Newman for the interim filling our membership officers role. And not to forget, so much gratitude to those committee members who have retired from committee positions after several years of service to us; our treasurer and membership officer, Mary Stary, exhibition co-ordinator Pat Cullen, treasurer and membership, Mary Stary, Exhibition coordinator and minutes secretary, Tess Way, past President, and assistant secretary. These members were presented with gifts and thank you at our AGM.

Please take the time to read our reports posted on the website to familiarise yourself with our activities and new office bearers.

Last but not least, Congratulations to Will Cassidy on taking on the role of President of Launceston art Society 2026. I wish you a great year ahead and know you will be supported by a very committed group behind you.

Shirley Pitt

President's Report



Dear Members,

I am truly honoured to have been elected President of the Launceston Art Society, and I accept the role with deep gratitude. I look forward to working alongside the committee and our broader membership to continue the proud legacy of this wonderful society.

I would like to extend my heartfelt thanks to our immediate past President, Shirley Pitt, for her tireless dedication over the past few years. We are fortunate that Shirley will continue to contribute her experience and energy in the role of Vice President for 2026. My thanks also go to Mary Stary, Tess Way, and Pat Cullen for their long-standing commitment and service to the committee.

For those who don't know me, I'm Launceston born and bred and a passionate supporter of the arts and cultural life of our city. In my own practice I enjoy exploring the human form across a variety of mediums, with a particular love for soft pastels.

As many of you know, I also juggle a demanding professional life, which means my availability can sometimes be limited. Even so, I want you to know that I'm always approachable, and I will do my very best to support our members, our events, and the society's ongoing growth. Please don't hesitate to reach out, just bear with me if it occasionally takes a little longer to respond.

I look forward to the year ahead and to sharing in the creativity and camaraderie that make the Launceston Art Society so special.

Warm regards,
William Cassidy
President, Launceston Art Society



OPEN STUDIO

**FOR MEMBERS UNABLE TO
JOIN US ON A WEDNESDAY**

Join us for relaxed creative
sessions designed to inspire
creativity

Bring something you are working
on, or join in group sessions
to experiment with different
mediums

Booking essential
No prior experience necessary
Contact pittshirley21@gmail.com
to register

Numbers will be limited

**2nd Saturday of each month
11.30 - 2.30 pm
LAUNCESTON RSL**

Studio News

For more information on these events visit www.artlas.org.au



We now have a number of social art groups;

Wednesday painting in our studio –

Our usual weekly get together at the LAS Studio
at the Launceston RSL
10am – 2.30pm.

Studio Open Day

Saturday 21st March, from
10.30 to 3pm.

Click [here](#) for more details.

A new time slot for painters

every second Saturday
11.30 am to 2.30pm
starting on 4th April

Art n' About

a group visiting art exhibitions and
open studios in Launceston and its environs.

Click [here](#) for more details.

Art History

a monthly presentation by members
on various aspects of art throughout history.

Click [here](#) for more details.

And stay tuned for a new event!

Artists' talks, sessions and demonstrations. Information
and dates will be posted on our website artlas.org.au.

Upcoming 2026 LAS workshops



For further information please contact our Workshop Coordinator: Iryna Bohlscheid at lasinternetters@gmail.com or visit www.artlas.org.au

Iryna Bohlscheid joins us as our new Workshop Coordinator, bringing a rich background as a children's author, editor, composer and graphic designer. A passionate artist, Iryna specialises in Samchykivka, a vibrant Ukrainian folk art style characterised by its bold, decorative patterns and traditional storytelling. Having published works that bridge cultures, she combines her professional editorial eye with a deep love for heritage and education. Iryna is excited to use her diverse creative expertise to curate engaging, hands-on experiences for our community.

I am pleased to report that we currently have seven workshops booked through to 25 July.

The first two workshops are progressing very well, with 7 out of 12 places already reserved, and several participants have completed payment. This shows strong early interest and positive engagement from our members and the wider community.

To support promotion, six colourful posters have been produced. These workshops have been advertised through multiple channels, including:

- Our Facebook page
- The Art Trails newsletter
- Our internal newsletter
- In-studio promotion
- Word-of-mouth support from our valued members
-

There will be no workshops held in April, as one session was initially scheduled on ANZAC Day and has since been rescheduled. Thank you to Sandy for bringing this to our attention.

Overall, we have a very busy and interesting first half of the year planned, with a strong program in place and we encourage you to enrol early to avoid disappointments!

LIFE DRAWING WORKSHOP

WITH

MANUELA PILZ



Join **Manuela** for a dynamic one-day workshop focused on capturing the human figure through expressive, quick poses using charcoal or graphite.

Through step-by-step demonstrations, Manuela will guide you in exploring one of her favourite techniques—an approach that emphasises form, energy, and proportion.

Throughout the day, you will develop multiple studies using a blocking-in method ideal for short to medium-length poses.

This technique will give you a fresh and confident way to approach untutored life drawing sessions in the future.

Manuela will provide continuous guidance, constructive feedback, and plenty of encouragement.

A professional life model will be present during the final couple of hours of the workshop.



Skill Level

This workshop is best suited for those with some experience in life drawing or for artists eager to explore drawing the figure from life. While supportive, the class may be too challenging for absolute beginners so drawing experience is recommended.

**Saturday, 14th March,
2026 10am – 4pm**

Cost:

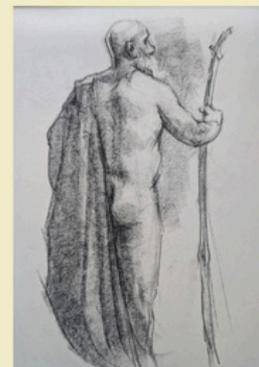
\$140 for members

\$160 for non members

To register please contact

Iryna Bohlscheid 0466 991 178

lasinternetters@gmail.com



A Sense of Place

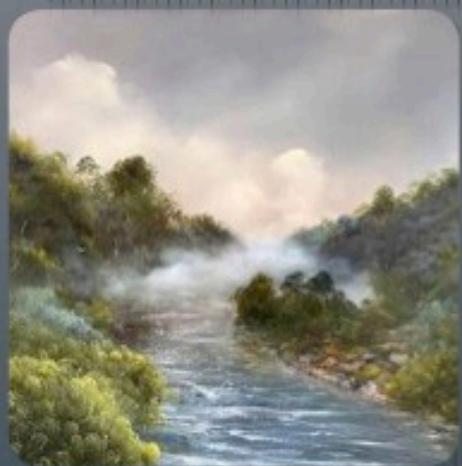
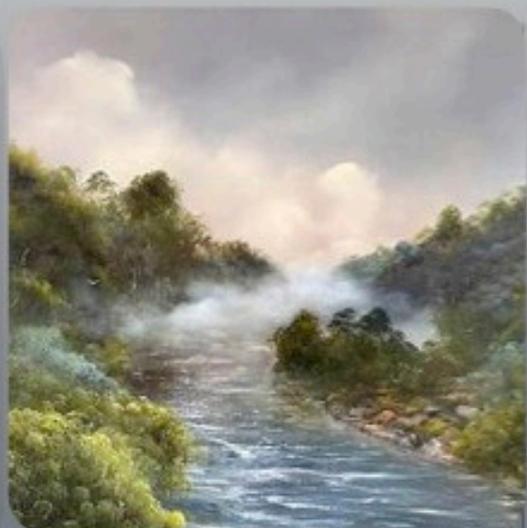
Landscape Oil Painting with Elaine Green



Saturday, 28th March, 10am - 4pm

Elaine Green a 2020 Glover Prize Finalist

Green responds to the aesthetic promptings of a work in progress, allowing her brush gestures to govern the emerging image. It is a thoroughly intuitive process. "Creations born of experience and memory of place, my works begin as abstractions; manipulating oil paint, exploring spaces that exist only on the canvas, blurring and rubbing back, adding and reducing until eventually a narrative is revealed," she explains. "The moment I stop holding my breath I know I have come as close as possible in depicting the feel of a place."



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

To register please contact
Iryna Bohlscheid

0466 991 178
ualangue@gmail.com

Coloured Pencil Workshop

Advanced Techniques 2026

with
Marisyn Theisel



This workshop builds on the foundations of coloured pencil techniques, exploring light, shade, form, and layering to create a range of subjects. While it follows on from the 2025 foundation course, beginners are welcome.



About the Artist

M.Theisel is an explorative and experimental artist with a background in Visual Arts, Design, and Textiles, having studied in Australia, Kenya, and Brazil. She is a member of the Launceston Art Society, regularly exhibits her work, and has been published in American Color Pencil magazine.



Saturday, 9th May, 10am – 4pm

COST:

\$130 FOR MEMBERS \$150 FOR NON MEMBERS

TO REGISTER PLEASE CONTACT

IRYNA BOHLSCHIED

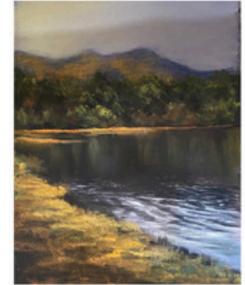
0466 991 178 LASINTERNETTERS@GMAIL.COM



Pastel Landscapes with



Rachel Howell



This workshop explores pastel landscape techniques with a focus on composition, design, and capturing light and atmosphere. Participants will experiment with a variety of papers and soft pastels, including underpainting techniques and pastel on canvas. Using a limited palette and layering methods, Rachel will guide participants through the process of completing two landscape works. This workshop is suitable for beginners and those wishing to explore pastel for the first time, with no prior experience required.

About the Artist

Rachel Howell is a Tasmanian artist deeply inspired by the local landscape. Passionate about bushwalking and travel, she spends much of her time exploring Tasmania's wilderness areas, photographing and painting the natural environment. Rachel has been a finalist in the Bay of Fires Art Prize five times and a Glover Art Prize finalist four times. She has received numerous awards, including the Tasmanian Art Award, Meander Valley Art Prize, and multiple Launceston Art Society and Rotary Art Show awards.

Saturday, 23rd of May , 10am – 4pm

COST:

\$130 FOR MEMBERS \$150 FOR NON MEMBERS

TO REGISTER PLEASE CONTACT

IRYNA BOHLSCHIED

0466 991 178 LASINTERNETTERS@GMAIL.COM



Modern Abstract Acrylic Landscapes



with Stuart Clues



This workshop introduces participants to painting in a wet-on-wet acrylic style, focusing on seamless colour blending, expressive mark-making, and capturing mood within the landscape. Stuart will demonstrate techniques using both brushes and palette knives, guiding participants through the creation of two paintings, most likely a seascape and a landscape. This workshop is suitable for all skill levels.



About the Artist

Stuart Clues is a Tasmanian landscape artist with over 20 years of painting experience. His work is characterised by modern abstract landscapes that balance loose, expressive techniques with a strong sense of place and atmosphere. Stuart is an award-winning artist, including a winner of the Wrest Point Art Prize and a finalist in the Glover Art Prize. His work is held in numerous private collections, including the private residence of Princess Mary.



Saturday, 13th of June , 10am – 4pm

COST:

\$130 FOR MEMBERS \$150 FOR NON MEMBERS

TO REGISTER PLEASE CONTACT

IRYNA BOHLSCHIED

0466 991 178 LASINTERNETTERS@GMAIL.COM

LAS
LAUNCESTONARTSOCIETY

Watercolour Flowers workshop

with

Pam Lockwood



Explore the artist's approach to painting Flowers in watercolour

Participants will work toward completing two paintings, learning layered washes and salt techniques to create texture and effects.

Suitable for beginners with some basic drawing skills and experience in watercolour washes.

About the Artist

Inspired by her grandmother's watercolours, Pam has developed a strong practice in floral and landscape painting. She has trained extensively with Tony Smibert and is an active member of several art societies. She also teaches watercolour techniques from her studio in Latrobe.



Saturday, 25th July, 10am - 4pm

COST:

\$130 FOR MEMBERS \$150 FOR NON MEMBERS



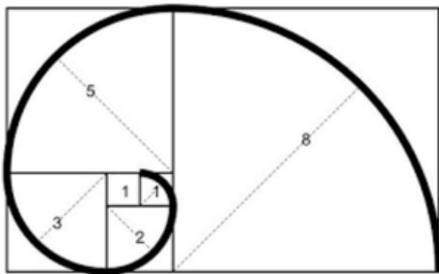
TO REGISTER PLEASE CONTACT

IRYNA BOHLSCHIED

0466 991 178 LASINTERNETTERS@GMAIL.COM



How To ... The Technical Aspects of a good painting



How to....

In this edition of our newsletter I'd like to talk about the Fibonacci sequence, and the Golden Ratio. For someone who's not mathematically minded, these can seem complicated topics, but for artists, they can be useful concepts when considering the composition of your paintings. The Fibonacci sequence and the Golden Ratio are mathematical patterns that frequently appear in art, architecture, nature, and design; they offer structure, balance, and a way understanding how beauty manifests itself.

In mathematics, the Fibonacci sequence is a sequence in which each element is the sum of the two numbers that precede it; so a Fibonacci sequence would be 0, 1, 1, 2, 3, 5, 8, 13, 21, 34, 55, 89, 144, etc. Fibonacci numbers appear unexpectedly often in mathematics, but they also appear in nature, such as the pattern of branching in trees, the arrangement of leaves on a stem, the fruit sprouts of a pineapple, the flowering of an artichoke, the arrangement of a pine cone's bracts, or in the arrangement of sunflower petals.

The Fibonacci sequence describes the architecture of beauty in nature. In other words, when we see the beautiful in nature, that's not just a haphazard arrangement of components, or spaces, but is ordered according to a mathematical pattern. The pattern is illustrated on the left.

A Fibonacci spiral is formed inside a "Fibonacci tiling" or a series of rectangles. It begins with two squares, then a square, followed by 3x3, 5x5 and so on, with arcs connecting the corners of these adjacent squares. You can see that the first Fibonacci number is 1, the second is 1+1=2, the third 1+2=3, etc. Connecting the corners of the squares, the spiral is drawn. The larger the numbers are in the Fibonacci sequence, the closer the ratio becomes to the golden ratio.

The Golden Ratio, also known as The Golden section or Golden mean, is a mathematical ratio that is closely related to the Fibonacci sequence. It is commonly found in nature and when used in design, it structures compositions that are aesthetically pleasing to the eye. Research has shown that the human eye also processes images constructed with the ratio more quickly. The golden ratio has been employed for over 2000 years and is still fundamental to both designers and users. Because these forms are so prevalent, our eyes identify them quickly and we tend to process these as familiar and pleasing.

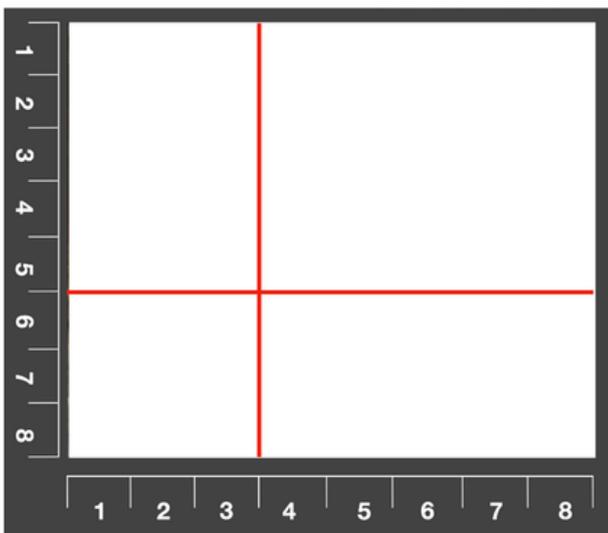
You can find beautiful examples of the sequence throughout many natural elements; ferns, flowers, seashells, even hurricanes ratio between two consecutive numbers. The golden ratio comes from the Fibonacci sequence of numbers. There, each number after the first two is the sum of the two preceding ones (0, 1, 1, 2, 3, 5, 8, 13, 21, 34—and so on). The golden ratio reflects the ratio of two consecutive Fibonacci numbers calculated as the sequence progresses on and on towards infinity. So, $34 + 55 = 89$ and $89 \div 55 = 1.618$, and 1.61798 is the result for $144 \div 89$ (the next in line in the sequence of 34, 55, 89, 144). So 1.618×55 is a golden ratio. So, the golden ratio is 1:0.618.

This number, 1.618 is also called Phi. Like Phi, it has a long string of numbers after the decimal point.

So, let's assume that you've clearly understood all that and taken it on board. (Phew!) Why do you need to know this, and how are you to use this knowledge in your art practice?

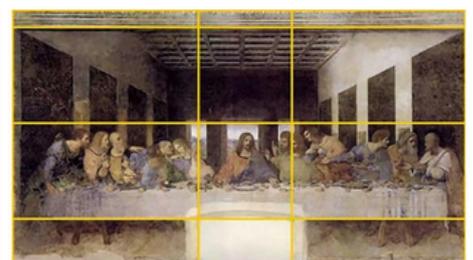
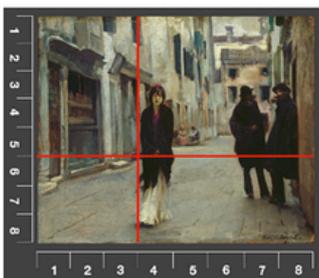
This ratio has been featuring in design and design elements for millennia. The Great Pyramids of Giza are among the earliest structures with proportions that reflect the golden ratio. It remains one of the most fundamental principles of art. Vincent van Gogh and Salvador Dali were among the legions of artists to put it to use since da Vinci and it has a proven track record in creating a sense of visual harmony for all types of viewers.

As an artist, you can improve your composition by calculating the golden ratio to divide spaces or elements. For a given length A, the smaller part B should relate to A as A relates to the sum of A+B—which is approximately 1.618. Or to make life very much simpler, you can follow these three steps:



1. Divide the edge of your canvas into eight sections by halving it several times to create 8 divisions.
2. Draw a line down the canvas at the third section from the left (or right).
3. Draw a line across the canvas at the third section from the bottom (or top).
4. Place the focal point or focal area of your painting where the lines meet. You can draw the lines at other 3:5 sections of your paintings to create different compositions.

Some examples of the use of the golden ratio:



Interview with Artist

Meet Rachael Howell



by Carolyn Riley

LAS is very fortunate indeed to have as a member, an artist of Rachel Howell's standing. Her work has been recognised in multiple, prestigious visual art awards across Tasmania and interstate, and is testimony to her painting prowess. A frequent finalist in the Glover Prize, her most recent masterpiece is currently on show in the 2026 exhibition.

Much of Rachel's artwork is environmentally focused; this is a culmination of her having been immersed in Tasmania's natural beauty since childhood.

Rachel explained that growing up in Launceston, *"My father, an environmentalist, bush walker and avid photographer, regularly took my family bushwalking and camping, often to remote areas. He instilled in us a respect and love for the incredibly special and unique wilderness we are so lucky to have in Tasmania"*.



From a very young age, Rachel has been surrounded by art and exposed to works by many accomplished artists. *"I was so lucky to have the famed Greg Waddle as an art teacher who taught us many fascinating and different things, arousing an interest in experimenting and creating"*.

Her mother, a widely recognized artist herself, encouraged Rachel to join Launceston Art Society and to and enrol in LAS workshops.

“Thanks to some inspiring tutors selected by wonderful workshop coordinators Eva Meghan and Carolyn Riley over many years, the knowledge I gained from other artists through classes and schools has become central to my art practice”.

Meanwhile, Rachel became a qualified primary and secondary school art teacher and taught for many years. Between school teaching, bushwalking, photography, gardening and caring for the environment, Rachel has tutored art workshops around the state. Whilst Rachel was reluctant to compare herself with other artists, she aspires to increased abstraction in her own work. To this end, she admires the soft focus and luminous work of Clarice Beckett and the originality of colour in the work of Sydney Long. Rachel also holds in high regard the works of the Australian Impressionists and the colours and mark-making which define Clifford How’s style. She believes it is important, as well as interesting to always be looking at other artists’ work.



In the process of making her art, Rachel is practised in the use of a variety of mediums. She loves the textures and layers that she builds using pastel, and she delights in the surprises and blends from working with watercolour. Her love of painting in oil has its special rewards, blending edges and achieving subtle colour changes.

This would no doubt account for her identifying her favourite piece of art equipment as a palette knife!

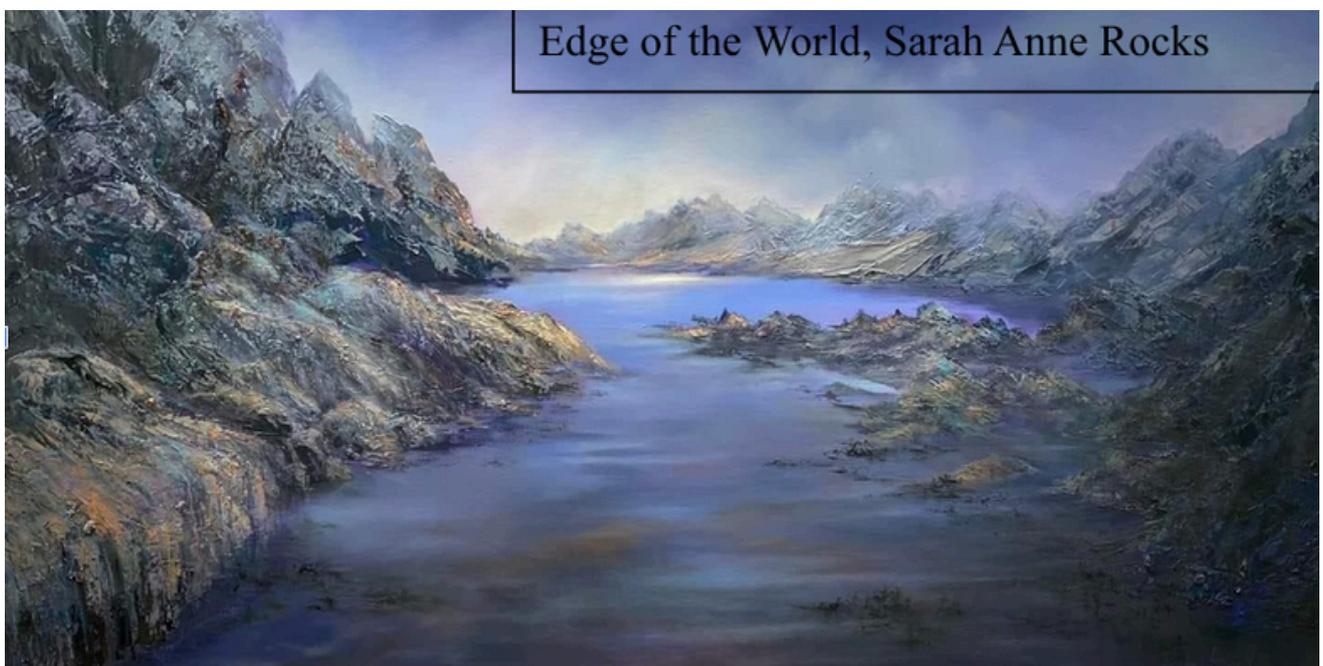
When in painting mode, Rachel recalls the best advice she has been given: "Value, value, value and to practice and experiment". Rachel finds assessing her own work can be difficult. Her approach is, "to put it away, don't look at it for a month and then be amazed at what you can see - for better or worse!"

As a long-standing LAS member and past president, Rachel has been, and continues to be a very active committee member – we wish her the best of outcomes in the Glover awards this year.

As per suggested LINKS:

Facebook: <https://www.facebook.com/share/1JC8pYAPGY/?mibextid=wwXlfr>

Art2Muse: [Rachel Howell — Art2Muse](#)



Edge of the World, Sarah Anne Rocks

Library Book Review

The BOYDS, by
Brenda Niall
Melbourne University
Press, 2002



THE BACKGROUND: In March 2025 I visited Bundanon Art Museum located at Illaroo on the South Coast of New South Wales, overlooking Bangli/the Shoalhaven River. Arthur Merric Bloomfield Boyd and his wife and Yvonne Lennie Boyd, both painters, gifted Bundanon to Australia as a unique cultural and environmental asset in 1993. It was born out of a wish that others might also draw inspiration from this remarkable place.

Originally a farm property, at Bundanon is the (nineteenth century) Homestead, twentieth century farm worker cottages, and world-renowned contemporary buildings including an Education Centre, Art Centre, Art Museum and The Bridge, an accommodation facility designed by Kerstin Thompson (architect) to be fire resistant and resilient - allowing floodwaters to flow unimpeded by spanning 160 metres across a gully. Bundanon means "place of deep gullies" in Dharawal language.



When I visited, the exhibition room housed works by Isabel and Alfredo Aquilizan consisting of a large-scale collaborative and accumulative cardboard sculpture and a drawing installation exploring the tree as a symbol of habitat and community. As visitors to Bundanon, we were invited to participate in, and contribute to these works.



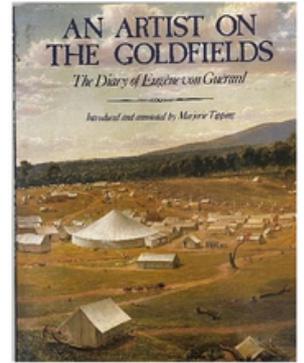
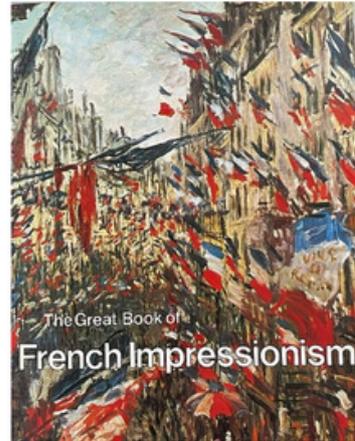
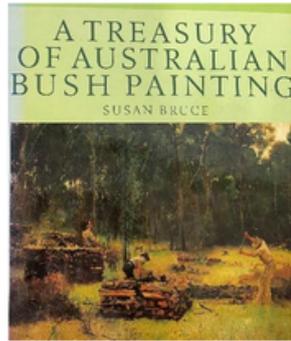
The Bundanon site offers workshops, bushwalks, art residencies, tours, live music, markets, dining and exhibitions and holds a permanent collection. It is a place for people to create, connect, learn and where every facet of the arts and sciences can come together. The programs and offerings reflect the culmination of the Boys' vision.

I did not visit the whole site but was fascinated by several of Arthur Boyd's paintings displayed in the Art Museum and watched the video on show there. Also, many years ago, I had purchased from Geen Oaks Gallery in Launceston a number of ceramic items signed by Kenneth Boyd, born 1965 (see right), which is interesting as his father's surname is Easton, however, he is cousin to Arthur Merric Bloomfield Boyd, painter 1920-1999. Consequently, as a result of all above, I was intrigued by the book **The Boyds**, labelled DO NOT REMOVE sitting on the library shelf of Launceston Art Society and all about the Boyd family. I have borrowed it and am finding it to be a great read!

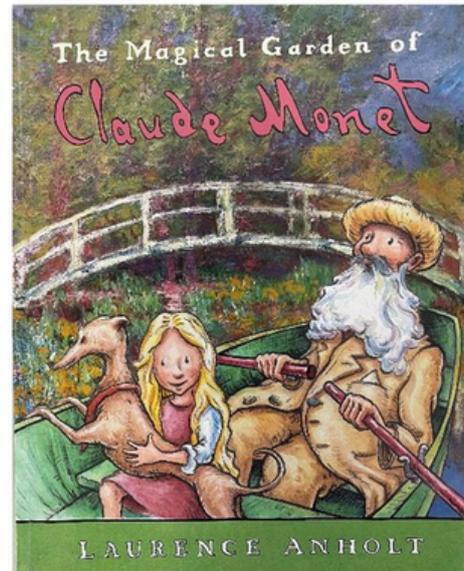
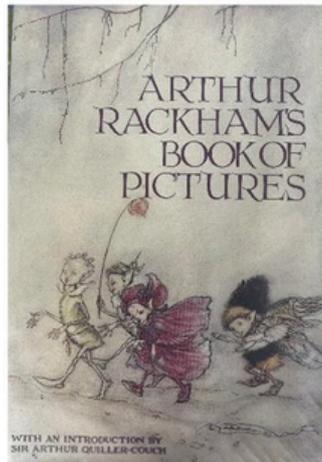


Library News

Thank you to a mystery donor, we have the following books on the shelves.



And these two from my shelf.



Donations to the LAS library are welcome, however, we are unable to accept further donations of the quarterly publication **ART and AUSTRALIA** due to an overload!

Don't forget to check out the items culled from the library and now housed on the wooden shelf in the studio. You may purchase these for a small donation, if not already priced.

Please come and borrow, or let me, Mary-Jean Wilson, know if there is a particular book you would like to see on the shelf!

General News

Call to Artists –

Tasmanian Fungi Exhibition 2026

Are you an artist inspired by the beauty and hidden world of Tasmanian fungi? We're calling creatives across all mediums to enter their original fungi-themed artwork into an exciting new competition and exhibition.

Theme: Tasmanian Fungi

From delicate mycelium networks to bold mushroom forms, we invite artists to explore and celebrate the extraordinary diversity, science, and visual wonder of fungi through an artistic lens.

Key Dates

- Applications: 1 January – 31 March 2026
- Finalists notified: 10 May 2026
- Exhibition: 1 June – 31 August 2026 at Cradle Mountain Wilderness Gallery
- Opening night: Saturday 6 June 2026

Entry Fee: \$20 per entry

Eligibility: Tasmanian entrants only, Limit 2 entries p/ person.

Accepted Mediums: Painting, sculpture, photography, textile, mixed media, digital art, artisan products (AI art not accepted)

Artwork Requirements: Wall art must be no larger than A2 and weigh no more than 3kg if intended for hanging.

Visit <https://tasmanianmushroomfestival.com.au/call-to-artists> for entry details.

Invitation to hang your work at the RSL & in the LAS Studio

The RSL has been undertaking extensive renovations of its building and its interior, and has offered us some space to hang our members' artworks. Paintings may be hung and advertised for sale for a three month period (unless sold prior) after which they will be rotated with new works.

We have had some enquiries regarding hanging space for our artists, at the LAS studio. There are some existing spaces on our walls, for artists to display their work, and we are in the process of freeing up more space for this purpose. Come along on any Wednesday between 9.30 and 2pm, and we'll discuss with you where we might display your work.

This is a great opportunity for you to showcase your work – contact Mary Stary via lasinternetters@gmail.com, and she'll guide you through the process.

And a Thank You!

The Art Society has received a very generous donation of a Prisma Art Projector, for projecting images onto canvas. This piece of equipment will be available on Wednesdays between 9.30 and 2pm. You Tube tutorials may be accessed on our new screen, should you require them.

The History of Art Discussion Group

Join us at
1.30 - 2.30pm
Launceston RSL

for our monthly art history discussion

All members are welcome

For further information visit

www.artlas.org.au

LAS Committee

For privacy, please contact all committee members via
lasinternetters@gmail.com

President	Will Cassidy
Vice President 1	Shirley Pitt
Vice President 2	Pauline Winwood
Secretary	Position Vacant
Minutes Secretary	Mary-Jean Wilson
Treasurer	Chris Southam
Exhibitions Team	Rachael Howell Pauline Winwood Sandy Astill
Workshop Coordinator	Iryna Bohlscheid
Publicity Officer	Jamie William
Social Activities Officer	Shirley Pitt
Membership Officer	Geraldine Crisp
Technical Officer	Will Cassidy
Newsletter Coordinator	Joanna Castle
Newsletter Editor	Sandy Astill
Public Officer	Shirley Pitt
Committee Members	Gerry Jensen Mary-Jean Wilson Jamie Williams Alister Grant
Website Editor	Sandy Astill
Raffle Co-Ordinator	Position Vacant

STUDIO & POSTAL ADDRESS

Launceston RSL
313 Wellington Street
Launceston Tas 7250

EMAIL

lasinternetters@gmail.com

BANK ACCOUNT DETAILS

All payments are to be paid to

Launceston Art Society

BSB : 067 003

A/C # : 28016820