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ART

FEB

2025

LAS
LAUNCESTONARTSOCIETY

President's Report



Thank you to the members who voted to entrust me with the position of Launceston Art society President for 2025 . I will endeavour to carry out the role with the best interests of our art society as my focus.

Welcome to the new members on our committee Will Cassidy , MaryJean Wilson and Micheal Beamish and welcome back to our stayers Pat Cullen, Mary Stary , Tess Way Lyndel Rawlings and Gerry Jensen.

The RSL premises are certainly looking fresh and we are also about to add some LAS signage at the front and back of the building keeping with a uniform look that the RSL wishes to adhere to. This will be some A frames, front wall sign and internal wall signs. It will be a cost, but it is signage that can be moved if that case ever eventuated.

As the year gets underway we would like to welcome all our new members and we will shortly have a meet and greet function for these members ,so watch out for your invite. Enjoy reading this edition as there are lots of interesting studio news , workshops ,exhibition and happenings coming your way. We are an open and welcoming group, so if any members have any ideas on ways we can assist you in your own artistic endeavours or how you think we can engage with our community we would love an email from you to lasinternetters@gmail.com.

Our Recent AGM saw a proposal to increase our membership fees, this was passed for 2026 and you can read our treasurers response in this publication. I feel privileged to belong to such an amazing organisation as the Launceston Art Society now continuously operating for 135 years.

It's important that we value this legacy and find ways to donate, keep it open and active for many years to come.

This committee of 2025 will be doing their best to ensure this outcome. There are some great art exhibitions around our town and also out of town, so don't forget to visit and support them.

We at LAS are extremely excited as the opening of our 1st exhibition for the year "Belonging " is soon to take place . See our exhibition page here for details . Also at our exhibitions and events we like to have a raffle as a small fundraiser . If any member has a connection to a business or goods that might go towards making up these prizes please contact our raffle coordinator Susie Shaw via las internetters @gmail.com.

Something to consider when you have that person to buy for that seems to have everything. A very special gift for family member is a piece of local art , its a great gift that will have lasting enjoyment and something that can be often chosen together with meaning and connection.

To all our members I hope to meet up with you you sometime in the near future at one of LAS events.

Shirley Pitt
President LAS

LAS Life Membership Award

Awarded to
Gerry Jensen



Gerry Jensen was awarded Life Membership on February 17, 2025, after the AGM.

Gerry's connection to Launceston Art Society began over two decades ago when she became a member whilst living in Devonport. As a member and well-recognized artist in all mediums, Gerry actively promoted LAS by bringing quite a number of her North West colleagues on board as Art Society members.

By her own example, she successfully encouraged them to show their paintings in our exhibitions and to participate in our workshops. Over the years, Gerry and her husband Trevor became quite the couriers, lugging many artists' paintings to and from LAS exhibitions. Meanwhile, Gerry tutored numerous workshops herself, all over the state, including at AST's Lady Franklin Gallery and of course with LAS. Having trained at TAFE, Gerry has also taught at Adult Ed.

Gerry's dream of moving to Launceston, thereby enabling her closer interaction with the society, was realized in 2017 when she was invited to join the Launceston Art Society committee. Since her appointment eight years ago, she has held various committee positions

including:

- ❖ Secretary and Public Officer
- ❖ Art Beat Newsletter Editor
- ❖ On-line Exhibitions Coordinator
- ❖ Sub-committee member for the Glass of Art, 3-part series
- ❖ Sub-committee for the development of the Code of Conduct and Conflict Resolution Policy

As Art Beat Editor Gerry has spent a great many hours continuing the production of this important communique. Gerry has a long-held interest in information technology and as a result is forward thinking in the application of IT platforms for streamlining LAS practices. She has progressed the virtual Art Challenge exhibitions, with continued success, she has organized judges and donated numerous prizes. Her donated paintings are always professionally framed. Recently, Gerry invited well-known surgeon and collector of Salvador Dali artworks, Dr. Brendan Vote, to judge the December Art Challenge. This was quite a coup, given his genuine interest in the visual arts. And again the association further enhances our LAS profile.

Gerry is the recipient of numerous prizes and major awards in other exhibitions locally, statewide and interstate - at last count, something like sixty of them! She is an accomplished artists in all mediums but has a real love of working with pastel. This would no doubt account for the awards she has won exhibiting with the prestigious Art Society of Victoria.

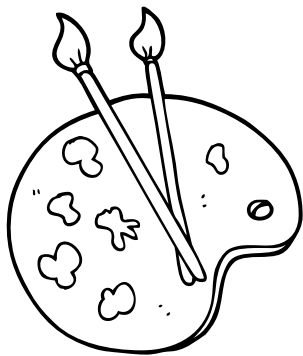


Over many years she has exhibited at multiple other important state and interstate art shows. Alongside highly acclaimed artists Herman Pekel and Tony Smibert, Gerry was one of a team of thirteen artists selected to demonstrate in the 2015 LAS Artists in Action event. Put simply, Gerry has been an impressive advocate of LAS, not only by her staunch support in promoting the Society, but by her own example of artistic achievement.

Gerry finds it particularly rewarding when her advice is sought from both emerging and competent artists. To this end, she frequently attends Wednesday's LAS studio open days, where she enjoys sharing her artistic expertise. She has consistently attended committee meetings, LAS exhibition openings, social gatherings and supported her colleagues in their own art endeavours.

Over many years, on-going and increasingly challenging mobility constraints have not deterred her dedication and loyalty to LAS and her passion for painting. And so ... you cannot keep a good woman down! Gerry is still determined to actively participate where possible, in the complex machinations of Launceston Art Society, for a long time yet. A well deserved award - congratulations Gerry.

2025 Membership Fees



For 2024 our net income of \$17,261 was nearly \$2000 less than our expenses of \$19,122. Now that rent has increased by \$100 per month, it is \$13,800 per annum. By increasing our full membership by \$15 this would increase our income by \$2100 which would cover this shortfall. This is based on full membership payers of 140. This is the best way for all members to contribute to our increasing costs without drawing down on our cash deposits.

As at 31 December 2024 we have \$90,000 invested and \$8,492 in our cheque account to cover our monthly expenses. With the money invested we expect to earn \$4,000 in interest in 2025. Interest, after membership fees was our second best earner of income in 2024 and if we have to draw down on these funds to cover expenses, we will earn less income and eventually have no deposits and not be able to pay our expenses.

In 2024 workshops made a profit of \$3822, thanks to the members who attended and due almost entirely to the work of Lyndel Rawlings who also stepped up to be membership officer which also requires diligence and time.

As mentioned in my treasurer's report, net income from exhibitions in 2024 was only \$512 due to poor sales, so less commission than in previous years. While the exhibition committee and publicity worked very hard and we want to continue giving prizes at each exhibition it is not a reliable source of income but it is an excellent way of all members helping and exhibiting their art work.

For the above reasons I propose that membership fees, starting with the 2026 fees be increased as follows:

Full membership \$60

Social membership \$30

Student membership \$25

Under 12 years free.

The Art of Belonging Exhibition



For further information visit www.artlas.org.au

You are invited to visit the Belonging exhibition and immerse yourself in some thought provoking visual concepts.

Explore the essence of Belonging behind the Launceston Art Societies current exhibition at Legacy House, 59 York Street, Launceston.

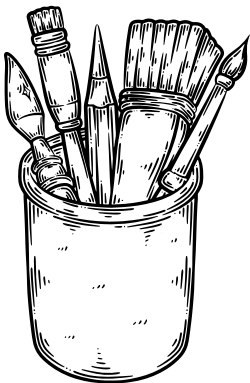
Artists were asked to interpret the theme of Belonging into an art piece. It is a feeling that is totally individual and unique to each one of us. It may be finding your place, be in family, community, sport, a club, an activity, your home, the environment – any place that connects you to yourself.

The exhibition is open from 11am Sunday 16th March and between 10am and 3pm everyday till March 27th, closing at 1pm at Legacy House, 59 York Street, Launceston. Legacy House can be entered via York Street or through the back laneway from Vincent's Street behind Elizabeth Street carpark.

Entry is free but donations to Legacy can be made. All works are for sale and attendees are able to vote for their favourite art piece with the possibility of the winner receiving \$500.

All funds raised via a raffle and art sales go towards the continuation of Australia's oldest art society – one that has continually existed for over 135 years.

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

MARCH

Saturday 8th March
Stuart Clues
Landscape Acrylics

APRIL

Saturday 12th April
Rod Gardner
Urban Watercolour Landscapes

MAY

Saturday 10th May
Georgia Loring
In the Eye of the Beholder

Saturday 24th May
Manuela Pilz
Portrait Drawing

JUNE

Saturday 14th June
Josh Foley
Acrylic Abstract

JULY

Saturday 26th July
Jill Easton
Collage

AUG

Saturday 9th August
Darren Meader
Watercolour

How To ... Use YUPO by Diana Targett



Yupo is not a paper as such, but a synthetic material made of 100% polypropylene, which is waterproof, PH neutral, strong and durable. Vendors tell you it is also stain proof, which is not correct as many transparent watercolours will leave a residual stain. The PH neutral claim means this product is considered of archival standard, and colours are not transmuted over time by acidic reactions as occurs with wood-sourced paper. Yupo has an extra smooth surface and can be used with a combination of media, including watercolours, alcohol ink, acrylic paint, monotype, offset printing, debossing oil pastel, graphite and silkscreen. It is apparently recyclable and safe for the environment. This review will only look at using watercolours on Yupo, using Medium 200gsm/300gsm.

The ultra-smooth surface is very sensitive to dust, hand prints, finger marks which are not visible to the naked eye. Before starting clean the surface with alcohol and clean paper. I've tried soap and water, also detergent and water with mixed results, so stick with alcohol. If not cleaned, the oil smudge will repel water (and the paint) leaving clear white areas. This acts as a resist and can sometimes be used for effect, but usually where it's not wanted. The ultra-smooth surface remains flat when wet, so resists buckling. When compared to traditional water colour papers, there is no stretching, soaking or taping required. The non-absorbent surface allows watercolours to sit on the surface of the paper. This requires the painter to have patience to allow total evaporation of the water content, so think of painting on glass.

Before starting, ensure your table is level. Use your 'level device' on your iPhone, as my first experience had all the paint and water coagulating as a brown mixture on the RH edge of the sheet. My table was 2 degrees off level.

PROS:

- A clean white smooth surface
- If you need to sketch first, then use a pale blue watercolour pencil which will disappear when wet
 - It will take longer to mix wet on wet
 - Watercolours mix easily and interact longer
- You can keep adding colour to colour, and tilting the paper every-which-way can create some beautiful hues
- Palette knife painting creates dense colours and solid shapes
 - You can easily remove paint and bring the original bright white (unless you repeatedly use staining pigments) using a damp brush, or wipe completely with damp paper and repaint a specific area
 - You can erase in a precise manner, with thin lines and crisp edges
 - You can wash a painting down the sink, so reusing the same sheet of paper many times
 - No accidental blooms
 - Colours do not 'fade out' as happens when using wet-in-wet on paper
- Final painting is brighter

CONS:

- If a sheet is accidentally folded, then the fold cannot be removed even with application of heat
- Graphite pencil sketch stays visible
 - There is no "damp" stage allowing for controlled soft edges
- Water content has to evaporate so the median temperature of the day influences the final result
 - Paint on wet paper will not flow slowly in a controlled manner when tilting the paper
- Paint can dry with 'tide marks'
 - Glazes are difficult to do as the dried paint reactivates almost immediately when you go over a painted area with a wet brush. It is possible, but wait 24 hours before attempting it, and the edges of the underpainting will blur slightly.
- When glazing, never allow the wet brush to overpaint the already wet area, as it lifts colour immediately back to the white surface.
 - You cannot exploit the difference between fine pigments and heavier or coarser pigments, because there is no paper texture to grab the larger particles.
- Use fresh paint, as with experience I've found paint held on your palette and is reactivated, still has tiny colour granules that do not remix and these finish up as dots on painting, which looks very odd in a clear blue sky, and usually only visible after the painting has completely dried.

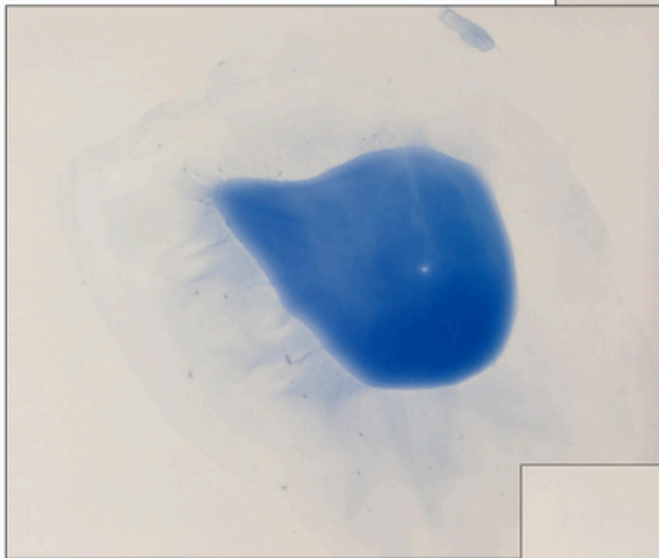
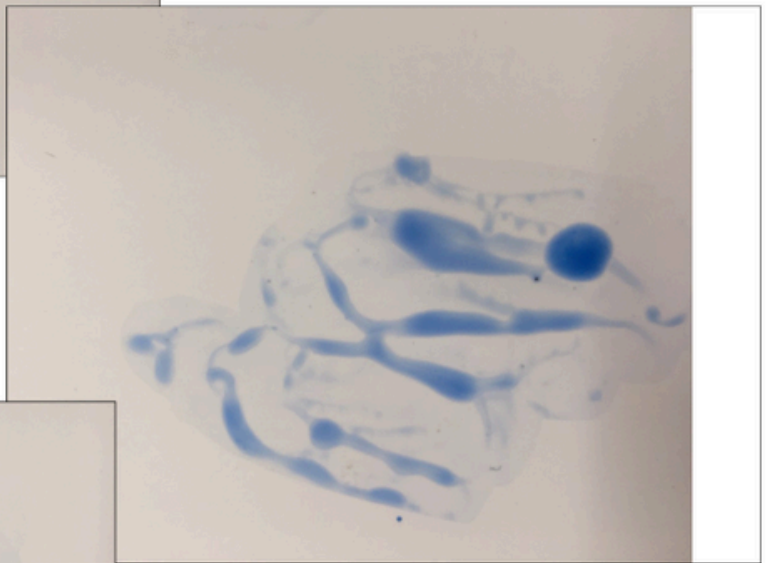
The pictures to follow are a 4 hour demonstration from start to destruction

WATERCOLOUR RESIST



Applying cobalt blue

Demonstrating resist when not pre-cleaned

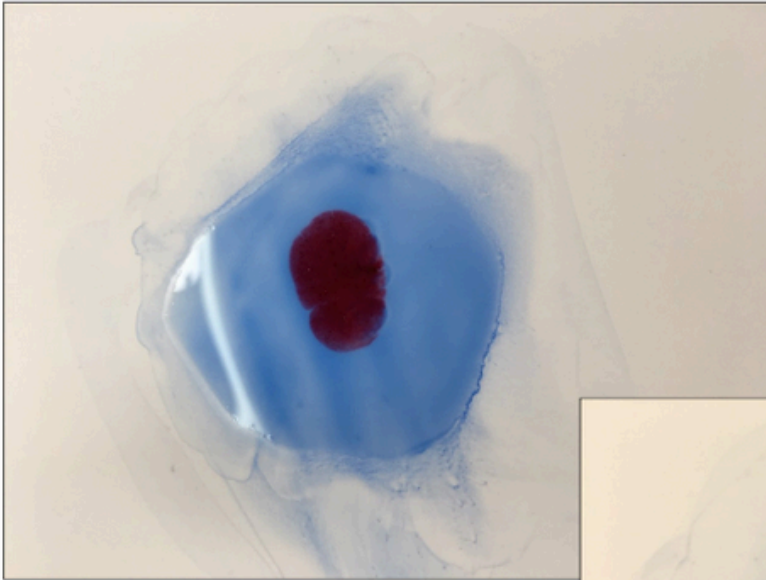


Paint coagulates and shrinks on Yupo

Tilting Yupo to spread the paint

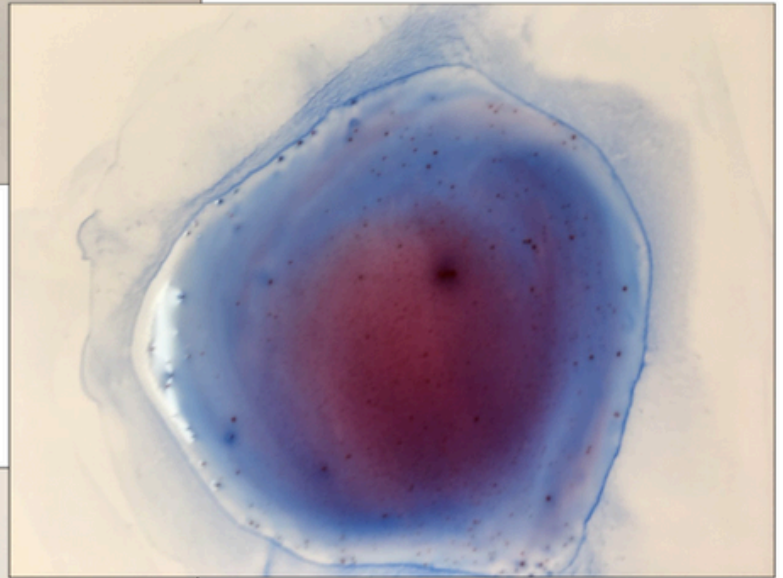


ADDING COLOUR

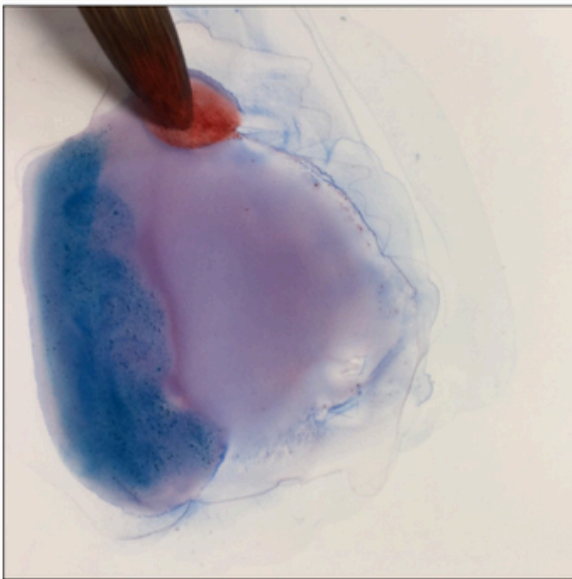


Dropping crimson into cobalt blue

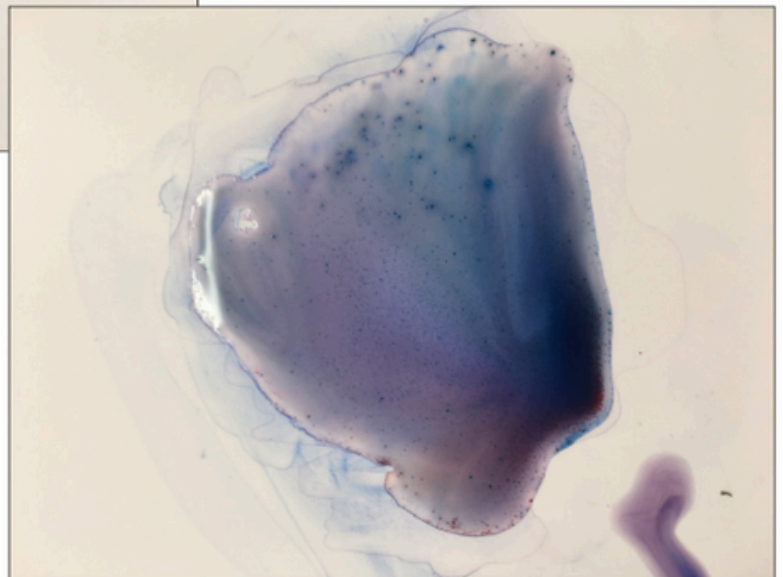
Tilting paper to get colours to mix



Adding another colour with tide mark visible



Tilting Yupo with granulation visible

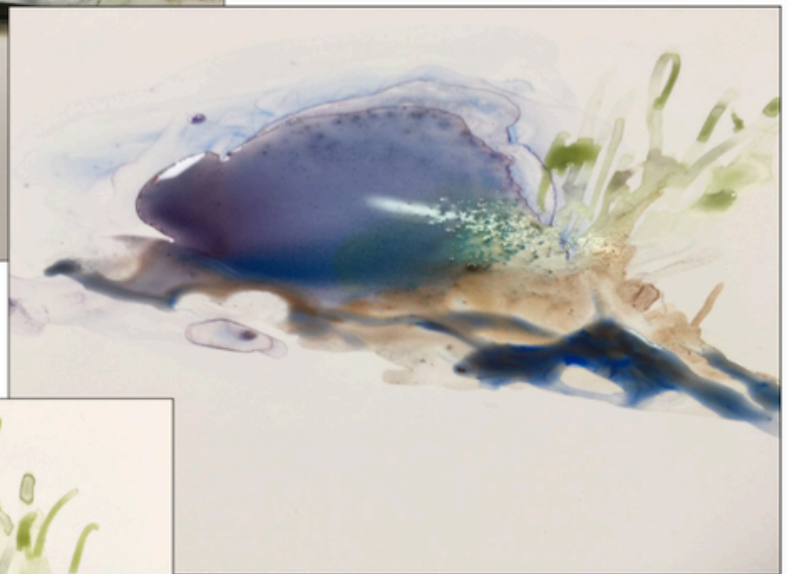


EXTENDING THE PAINT

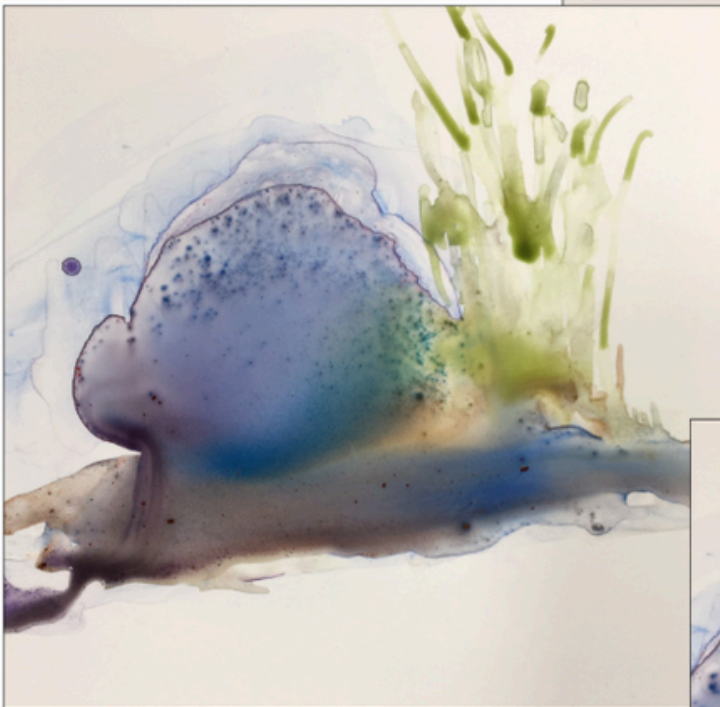


Still very wet

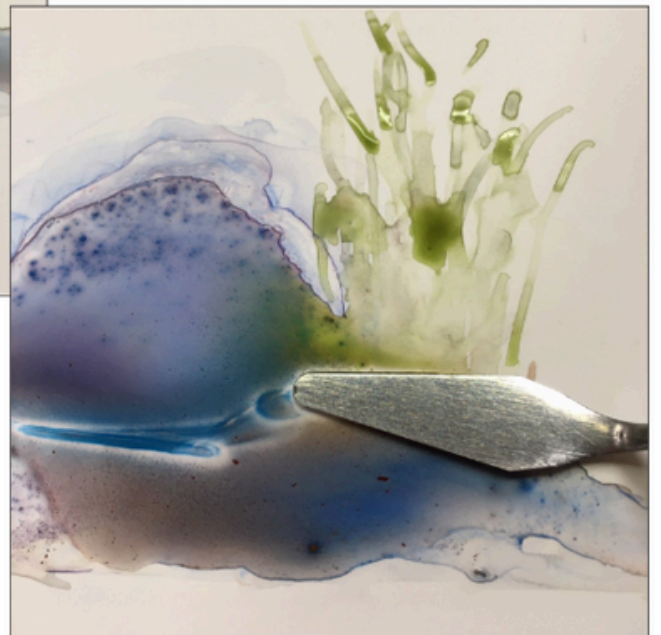
Tilting paper to get colours to mix



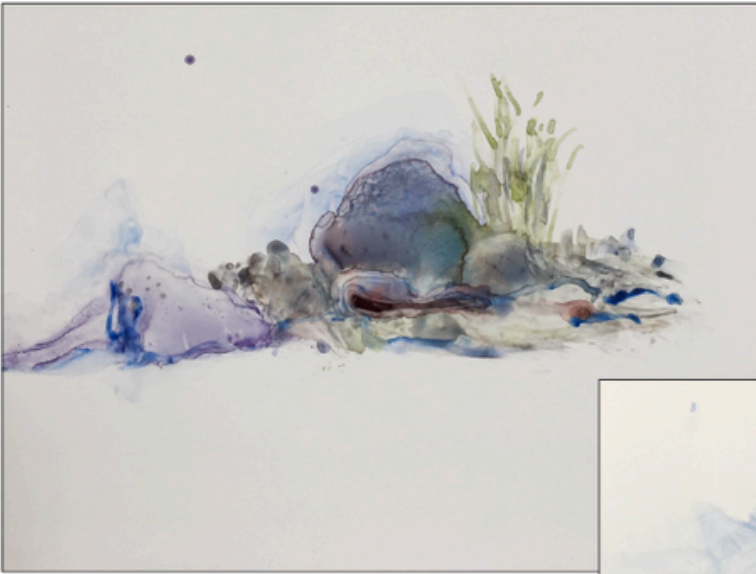
Natural mixing



Controlling shape using palette knife



Adding glaze



Drying slowly

Add burnt sienna glaze on rocks



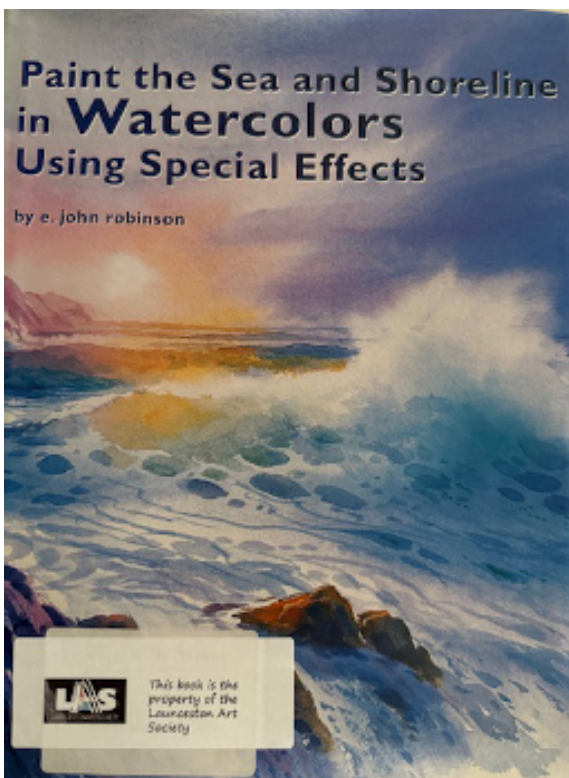
Palette knife colour on foreground



And wiping it all away!

Our Library Book Review

by
Joanna
Castle



Many of you, and in particular our new members, may not be aware that we have a library of art related books available for loan, and that many of them are absolute gems of useful information. To pique your interest, we are proposing to review one of these books for inclusion in each newsletter. In this edition we are reviewing "Paint the Sea and Shoreline in Watercolours Using Special Effects".

Now I can hear many of you saying, "well that doesn't interest me, I don't paint in watercolour" or "I'm not interested in painting the sea", but let me assure this book is full of jewels of information that might apply to any medium, be it acrylic, watercolour, pastel etc.

This particularly true of Section Two of the book, which deals with the importance of colour, atmosphere, sunlight, composition, and how water reflects. I'll give you some examples of his words of wisdom:

- Charging colours. This term refers to the practice of "dropping" a contrasting colour into a flat, monochrome scene. A flash of burnt sienna, for instance, into a cerulean or viridian background, or a fuschia into ultramarine will bring a scene to life.

- The effect of sunlight on shadows. John says "Never use brown colours for shadows. Instead, determine the colour of the sun (yellow, orange or red) and make the shadows the opposite colour on the [colour] wheel."
- John says "I consider values to be more important than colours when it comes to composition. True, everything is important, but if the values are not right, the colours will not say what you want them to say".
- Reflections. The path of light, and thus the reflection of the light, is vertical. And the reflection is equal to the object, it is a mirror image. (Except where the water is disturbed).

These, and other insights, are clearly and intelligibly spelt out, and make this book a very worthwhile read for "newbies" and experienced painters alike. I highly recommend it.

Interview with Artist

Meet Garry Billing



So that you might get to know your fellow artists a little better, we are proposing to publish a series of articles about our members—and in this issue I've had the pleasure of interviewing Garry Billing.

Garry has been with the Art Society since 2016, and we have watched the evolution of his work with great interest. As a young boy he enjoyed creative pursuits, and in pursuing art at school he became interested in Impressionism, and later dabbled in graphic art, ceramics and pottery. A visit to the Courtald's Gallery in London convinced him that painting was the avenue he wished to follow.

As a pastor in an engaged and vibrant community his opportunities to go down this road were limited, until retirement opened up more artistic opportunities for him. Since retirement, he has developed his musical skills, playing the cello.

He has also turned to painting; starting out in watercolour (see Fig. 1, painted around 2016) he has moved to acrylic paints, and to larger canvases, and also to a brighter, deeper colour palette.



Fig. 1

These progressions were inspired by his interest in post impressionism, where artists turned away from realism and tradition. The brilliance of yellow stands out in many of his paintings and influences his colour palette (Fig 1 and 2).

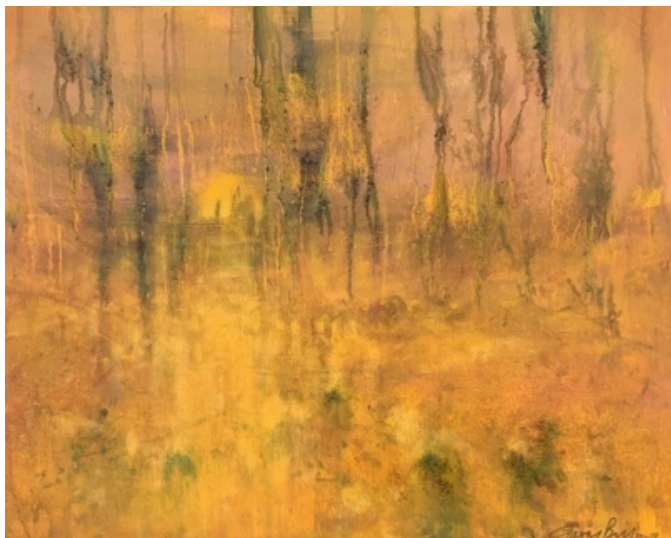


Fig. 2



Fig. 3

Garry doesn't sketch before he paints, but does mark making with regard to shape and form. He observes the world as a variety of colours (the range of greens in nature, for instance), forms and shapes, and his only preparation in this mark making is done *au plein air*, as he prefers to work in his studio.

In later years Gary's work has become more abstract with the aim of lifting the viewer out of the dark times we encounter to give some light and hope. A spiritual aspiration (Fig. 4 & 5).



Fig. 4



Fig. 5

I put some questions to Garry about his artistic practice:

What has been a seminal experience in your art practice?

Not really sure. It seems to have evolved over time and included quite a bit of experimentation.

Name three artists that you like to be compared to.

I don't like the idea of comparison really. Key influences would include Turner, Monet and Van Gogh, and Australian landscape painters like Olsen, Williams, Cummings and Sciberras.

Do you listen to music when you paint, and if so, what?

No. That's interesting since I'm an amateur musician! Perhaps I should try it and see what happens. I wonder what it might be like to start with a blank canvas, put the music on, and then simply respond in gesture and colour.

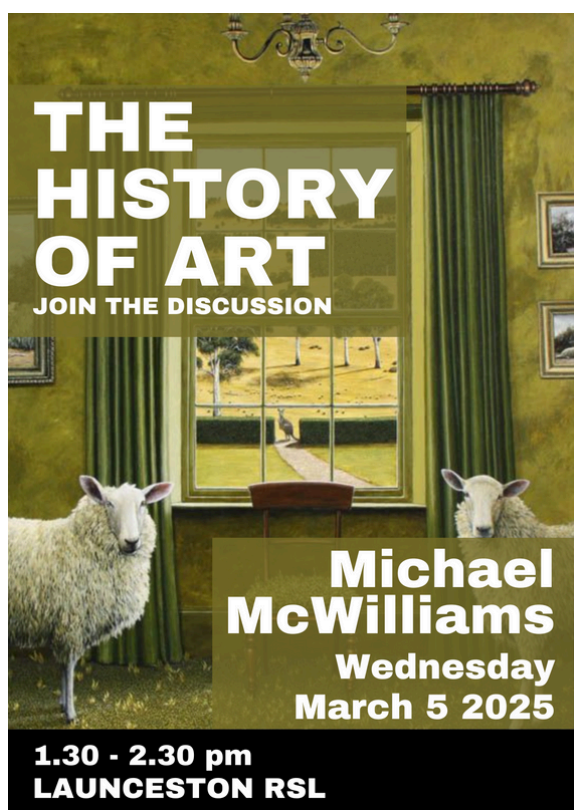
How important is a title to your work?

I think carefully about titles and almost always use them. But I'm keen for titles to be evocative rather than prescriptive—I want the painting to speak for itself and the viewer to read it freely.

How effectively can you assess your own work?

Effectively enough to bin quite a few or scrape out and start again! I think I'm gaining confidence in self-critique, and usually know whether or not I've succeeded in making it a reasonable painting

The History of Art Discussion Group



For further information visit
www.artlas.org.au

Join us

Wednesday March 5

1.30 - 2.30pm

Launceston RSL

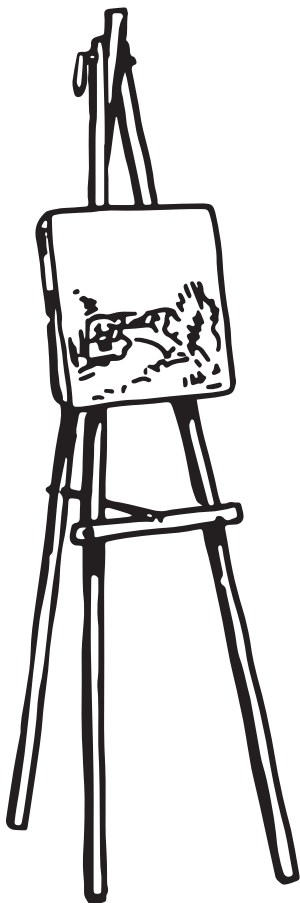
for our monthly art history discussion

To celebrate the current exhibition at
Launceston's QVMAG,
The Gentle Protagonist: Art of Michael
McWilliams,

we will look at the works of much-
loved Tasmanian artist.

All members are welcome

Art n' About



For further information visit
www.artlas.org.au

Great news! Art n' About is back in 2025!

Join other LAS members as we venture out into the community to visit art galleries, private studios or into an area to sketch, paint or photograph.

Our last visit was to the Micheal McWilliams Exhibiton at QVMAG Wellington Street.

Find the time to go along and view the artistic abilities of our local, collectable artist. A not to be missed exhibition in Launceston.

Expressions of interest in this group can be made to Shirley Pitt
lasinternetters@gmail.com

\$5 fee

Last Friday of each month

10am - 12.30pm

An email is sent to reach registered participant with the details of each outing.

Wednesday Painting Group



A friendly &
informal day
10am - 3pm

All members
welcome

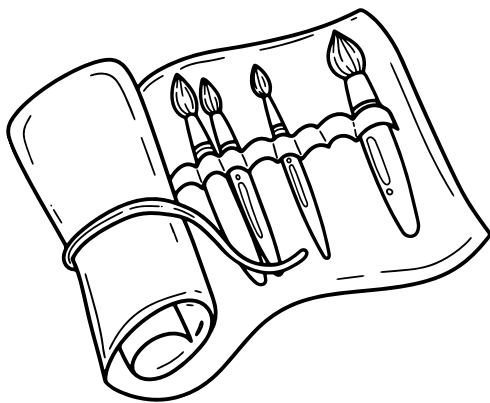
Launceston RSL

For further information visit
www.artlas.org.au

Some members of our Wednesday painting sessions at the LAS studio. They say they come for the camaraderie, the opportunity to interact with other artists, and the opportunity to paint (relatively) undisturbed for five hours. But we know they only come for the cake!



2025 Elected Committee



President
Shirley Pitt

Vice President
Mary Stary

Treasurer
Patricia Cullen

Secretary
Position Vacant
(This position will be shared by committee members until filled)

Committee Members

Workshop & Membership coordinator
Lyndel Rawlings

Newsletter Coordinator
Gerry Jensen

Exhibition Coordinator
Mary Stary

IT and Website Coordinator
Will Cassidy

Raffle Coordinatr
Susie Shaw

Tess way
Mary Jean Wilson
Micheal Beamish

Publicity Coordinator
Position Vacant

Public Officer
Shirley Pitt

LAS Committee Contacts

EXECUTIVE POSITIONS

President	Shirley Pitt	0459 980 721	shirleyj48@hotmail.com
Vice President	Mary Stary		lasinternetters@gmail.com
Public Officer	Shirley Pitt	0459 980 721	shirleyj48@hotmail.com
Secretary	Position Vacant		
Treasurer	Pat Cullen		lasinternetters@gmail.com

PORTFOLIO POSITIONS

Exhibitions Coordinator

Mary Stary lasinternetters@gmail.com

Workshop Coordinator

Lyndel Rawlings 0438 265 457 lrawlings@y7mail.com

Social Activities Officer

Shirley Pitt 0459 980 721 shirleyj48@hotmail.com

Membership Officer

Lyndel Rawlings 0438 265 457 lrawlings@y7mail.com

Publicity Officer

Position Vacant

Technical Officer

Will Cassidy

Newsletter Editors

Gerry Jensen 0408 103 796 tangtoo@iprimus.com.au
Sandy Astill 0412 240 190 sandra.astill@bigpond.com

COMMITTEE POSITIONS

Tess Way 0419 341 780 tessway@bigpond.com
Mary Jean Wilson
Michael Beamish

STUDIO ADDRESS

Launceston RSL
313 Wellington Street
Launceston Tas 7250

POSTAL ADDRESS

Launceston Art Society
P O Box 1476
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