

# Great Lakes Art Society Newsletter



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Internet: [www.forstergallery.org](http://www.forstergallery.org) • Facebook: Forster Gallery • Patron Leigh Vaughan • ABN 83 615 314 932

## President's Report

**Greetings from your Vice President** Bettina here, filling in for our hard-working President, Ross Mackaway, who gave us all a little scare and is having a short break to recover his health. We all wish him the speediest of recoveries.

Apart from the day-to-day running of the Society the committee this year has been focused on reaching out to our wider community, in the classroom and in the gallery.

In the classroom there has been a lot happening besides the regular classes. The Connecting with Art workshops that are still underway as I write, have been a huge success, all the classes have been fully booked, mostly by locals of all ages who have never been to the gallery. I expect quite a few will be back as the participants were thrilled with their experiences and very impressed by the Society and the gallery. Thank you to the tutors who have given so freely of their time and skills, we have had many compliments on how friendly, enthusiastic, and encouraging you all are. Thank you to Roz Baker who made such delicious afternoon teas and poured the champagne on numerous afternoons, the participants loved this. And lastly, a huge THANK YOU to Ingrid Horsburgh for the extensive organisation she undertook to make it happen, her efforts are a credit to her and a great benefit to the society.



As you may already be aware, this year the Society is hosting the Young Artists' Exhibition. Opening on the 18 March, it will precede the Open Exhibition by ten days. To date we have twelve secondary schools participating. There are nine categories with prize money totaling \$200 in each. We have invited the Director of Education Leadership from the Department of Education at Forster Regional Office to attend as well as all the participating schools' principals. I'm sure it will be a great success as its being organised by the indomitable Christine Rands. Please give her all the help she needs on the receiving and hanging days, Tuesday 14 & Wednesday 15 March and on the take-down day, Monday 27 March.

The committee, on behalf of all members wishes to thank Cath Garrod for her great work as Classes and Workshops Coordinator and for her fabulous job updating the Forster Gallery website. It looks very attractive, functions beautifully and has everything that members need as well as information for visitors. Cath has resigned from the committee for family reasons but will continue to update the website for the time being. Our thanks and best wishes go to her and her family.

An early reminder that the Annual General Meeting will be coming up in August. This year most of our committee will be retiring as our constitution requires terms of only three years in a single role and others have done various roles for years. If the Society is to continue to provide the services you enjoy then it needs people to volunteer to do the work. Its like a small business, but many hands make the tasks so less onerous. The committee benefits from the support of an excellent Publicity Team and a Library Coordinator as well as an Exhibitions Team so rest assured, if you join the committee there is a fair bit of assistance.

The positions that will be vacated are President, Vice President, Secretary, Treasurer, Exhibitions Coordinator, Classes & Workshops Coordinator and possibly Roster Coordinator. Ideally, an absolute minimum of seven people is necessary to keep the Society chugging along. So, if you think you would like to have a go at one of these jobs, please contact anyone on the committee. All the current committee members are happy to help with information and advice on what a job entails. And there is always the possibility of teaming up with another person and sharing a job.

There is one place available in the Abstract Acrylics and Oils workshop with Jan Cristaudo. So, if abstracts are your thing then this is a great opportunity. The Society endeavours to keep the cost of weekend workshops to a minimum for the benefit of our members so please make every effort to attend when they are organised. If workshops are not filled, they are not financially viable and are cancelled. This is not only annoying to those who have booked in, it really annoys the tutors as they have a year of workshops pre-booked across the country, and they will not return. And it's a lose for members who then don't get the benefit of this expert art tuition.

Best of luck to you all in the Open Exhibition!

Bettina Digby Vice President

## Exhibitions

Do you remember that at last year's Open Exhibition we had a small section for Youth Awards? Our Committee was so impressed by the standard of work submitted that we have decided to give the young artists in the area Centre Stage!

On Saturday, 18 March 2023, we will be Opening our **Inaugural Young Artists' Exhibition** ... very exciting!

We have acceptances from Bulahdelah High, Wingham High, Chatham High, St Clare's, Allesco Tuncurry, and Great Lakes College – Forster, Tuncurry and Senior Campuses. We are awaiting responses from Taree High; Manning Valley Anglican College and MidCoast Christian College We are limiting it to High Schools for this year.

We are aiming to give our Young Artists a real "Gallery" experience:

- their work will be judged by Bettina Digby and Ariane Bell
- their works will be for sale.
- we have sponsors for each of 9 categories with a \$150 First Prize and a \$50 Highly Commended in each section.
- they will have an opening/awards ceremony on Sat 18 March from 4 – 6pm with light refreshments being served.

The local Director of Education Leadership from the Department of Education at Forster Regional Office has accepted our invitation to attend, which might work to encourage the School Principals to come along.

The Exhibition will run from 18 - 26 March 18 (two weekends and one week). We are offering the artists a 3/4 Gallery so that classes can still continue during this time.

If you would like to attend the Opening Ceremony just let Chris Rands know, for catering purposes; her email is [Christine.rands@iinet.net.au](mailto:Christine.rands@iinet.net.au)

If you want to help in some other way (hanging, catering, gallery duty) to get this event up and running, again, just let Chris Rands know.



## Calendar Dates at a glance

- 3 March** -Last Day for Open Exh Entries
- 11/12 March** —Jan Cristaudo acrylic workshop
- 13 March**—Collect all art from the gallery
- 20 March –24 April**—Library Exhibition
- 18 – 26 March** -Young Artists' Exhibition
- 28 March** - Deliver art for OPEN Exhibition
- 1 April** - Awards event for OPEN Exhibition
- 23 April** - Close of OPEN Exhibition
- 24 April** -Collect work OPEN Exhibition
- 23 June - 9 July** NAIDOC Exhibition
- 5—6 August** —John Wilson Oils Workshop

**CALLING ALL CURRENT EXHIBITORS....**

**ALL WORK MUST BE TAKEN FROM THE CURRENT EXHIBITION**

**BY THE CLOSE OF BUSINESS**

**MONDAY 13 MARCH**

A large poster for the 41st Annual Great Lakes Art Society Open Art Exhibition. The top half features a large, abstract painting with blue, white, and yellow tones. The Forster Gallery logo and Great Lakes Art Society logo are in the top right corner. The text on the poster reads: "The 41st Annual Great Lakes Art Society", "Open Art Exhibition", "April 1-23, 2023", "FORSTER GALLERY", "34 Lake St, Forster", "www.forstergallery.org", "Open daily 10am - 4pm Entry free". At the bottom, there are logos for sponsors: JR Richards, creative shell, BNM, Beaver Novello Moss, and others.

# GLAS Art Classes

## CLASSES

All classes incur a hire fee: Members \$5 / Non Members \$10. For further information on all classes please go to: [www.forstergallery.org](http://www.forstergallery.org)

### MONDAYS - OPEN STUDIO

1:00 - 4:00PM - Begins Feb 6 This is for those who would like to attend a group with like minded people wanting to work in odourless mediums. Acrylics, watercolour, pastels etc. No oils or fumes please. Space hire fees apply for each day. Please note there is no tuition in this class. Just show up and pay on the day!

**TUESDAYS - OILS** with our experienced oils tutor. Classes are \$10 each. 9:30-12:30. & 1:00 - 4:00 All levels.

Refer to website for more details.

**WEDNESDAYS AM Art Care Plus** . For information ring Peter Everingham on 0408 716 198

**THURSDAYS AM - PASTELS** with Vicki Bullard All levels. 9:30 - 12:30 Enquiries: 0429 506 883.

### THURSDAYS PM- Life Drawing *(untutored)*

Contact Pam Dunne if you are Interested, 0412 736 797, (then wait for my email confirmation that we have sufficient numbers). Cost is \$20. for members \$25 non members Generally this class runs on the 1st and 3rd Thursday of each month. 2:00 - 4:00pm.

### FRIDAYS - WATERCOLOURS

 with Wayne Barry

Classes are up and running with March 3 and 10 left. Intermediate / Advanced 10am - 1pm  
OR Beginners 1:30pm - 4:30pm \$100 up front for 5 x 3 hour classes. Please let me know your availability/interest on 0401 902 330.

**SATURDAYS - OILS** with Marilyn Cranfield 10-1:00pm All levels Enquiries: 0431 303 528

### SUNDAY—Felt Art with Olga Conacher

April 30, May 7, 14, 21. Enq: 0488 111 976

**PRINT MAKING ...** with Chris Rigley will resume **MONDAY 1st MAY am** for 4 weeks.

\$20 per week payable up front = \$80

Then each week a \$5 fee for materials + \$5 Gallery fee.

Note—OPEN STUDIO after if you wish to keep working

# Your Committee



1. President  
Ross Mackaway -  
6555 3321; 0407 723 800  
[pmackaway5@bigpond.com](mailto:pmackaway5@bigpond.com)



2. Vice President & Exhibitions  
Coordinator  
Bettina Digby  
[exhibitions@forstergallery.org](mailto:exhibitions@forstergallery.org)



3. Treasurer  
Pat Mackaway -  
[pmackaway5@bigpond.com](mailto:pmackaway5@bigpond.com)



4. Secretary  
Denise King  
[admin@forstergallery.org](mailto:admin@forstergallery.org)



5. Committee & Classes/  
Workshops Coordinator



6. Committee & Roster  
Coordinator & Newsletter  
Editor  
Pam Dunne  
[roster@forstergallery.org](mailto:roster@forstergallery.org)



7. Committee & Roster Assistant  
Maria Evans  
[maevans39@gmail.com](mailto:maevans39@gmail.com)

WE

NEED

YOU

Consider joining the  
committee.



## Focus on our Members

Focus on member this month is myself Pam Dunne— A peak into my world as a member since 2007.

**What was/is your ‘normal/previous’ occupation?** I was trained in London as a primary teacher my main subject was art. At that stage I wasn’t painting but working with materials creating collage, I taught in London before emigrating to Australia. In Australia after being here 10 years I received a post teaching in the Northern Beaches Sydney and for my last ten years I was lucky enough to teach in Tuncurry Primary School.

**When would we find you in your studio?** I have no set time to paint. I am not in there every day as I only paint when I feel inspired It’s rarely in the morning as I would usually be feeding horses and chooks then walking the dog. Also, most household chores are done in the morning. On a wet day I might be in there for most of the day. On a hot day I might hide from the midday heat and paint.

**If we looked through the keyhole of your studio door, what would we see and hear?**

I often play audio books or conversations hour from the radio. If I am painting abstract, I might play music. Looking through the door you would see my painting table where I paint watercolour. Also, an easel where I paint acrylics or I use the easel to sit in my armchair and study the painting I might be working on. There would be paints and brushes on the table. Also, a second table where I do all my cutting and framing. There are paintings hanging on the walls and you might even see the dog sleeping on his mat as she follows me everywhere.

**What mediums do you work in?** I paint in oil, rarely now but still not unheard of. I love watercolour as the paint can be so interesting and unexpected. I really like the way colours mix without trying. I also paint in acrylic. In acrylic I mostly paint abstract or semi abstract.



**Do you have a favourite subject, theme, cause, or symbol which you are drawn to?** When I am traveling, I always take a small book, pencils, pen and paint with me. Small enough to go in a shoulder bag. I draw and paint scenes of places and scenery I visit. Some of these I develop into paintings back at the studio. I also like to paint animals like squirrels, chipmunks, mice. These are all watercolour. Some paintings just come from my imagination. I also like to paint portraits. These can be very challenging.

**Do you work every day, or as the inspiration strikes?** Only when the inspiration strikes. If I feel I really need to paint for a coming exhibition or show I will flick through my small sketch book to see if anything will inspire me. Sometimes I try and create around what might be happening at the time – like the fires and floods. I try to make a comment with paint, about relevant topics.

**What inspired you to become an artist?...** I have always drawn. My schoolbook illustrations and diagrams were always more interesting to me than the writing. I would doodle in class much to teachers’ annoyance. I used to go to the night classes which ran in the high schools in the evenings. These seem to have disappeared. When I didn’t have a teaching post on first arriving in Australia, I used to do casual teaching which can be very hit and miss. One day when I was really fed up with it, I decided to enroll in TAFE and pursue what I had always desired and that was to paint. I spent 2 years full time doing design, drawing, printing, photography and painting. and they were the best two years ever. Then I spent the next 20 years back teaching as a post came up in Sydney.

After retirement I found The Arts and Craft and later GLAS. Vicky Bullard was my first teacher who introduced me to watercolour. That was way back in 2007 . I thoroughly enjoy GLAS for classes workshops and socially



## GLAS Workshops

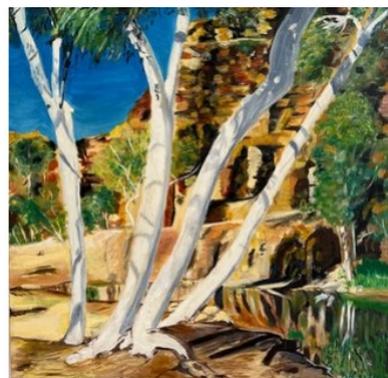
Check our website for workshop details and registration [www.forstergallery.org](http://www.forstergallery.org)

**ABSTRACT LANDSCAPES IN ACRYLICS and OILS** with Jan Cristaudo March 11-12.

Only a few spaces left!!

**LANDSCAPE IN OILS ‘Into the Light’** with John Wilson August 5-6.

**BE QUICK FOR THIS ONE** as it’s booking out already!!





## Arty Tech Talk- Tips and tricks for Watercolourists

### Pre-wet or not to pre-wet your paper?

This is often a point of discussion amongst watercolourists so think about this in the planning stage. Some parts of your painting will be best served by pre-wetting (sometimes two washes of water or tea consistency paint are warranted to achieve the moisture content and initial edges you desire) and others, mainly finishing stages, will be best served by a dry surface. With watercolour, traditionally light to dark, and background first with lost and found edges, a well-executed plan can entail completion of the painting in keeping with the drying of the paper. The conditions on the day will effect this. Some variations artists use are;

- A. Immerse the whole sheet in water (after drawing), then lay this on a clean, impermeable board, then wait till the surface is appropriate to your plan, i.e. wet, moist or damp, before your first base wash.
- B. Completely wash water over the whole SURFACE and roll or pat a towel over this then tape down, immediately prior to painting.
- C. Completely wet the BACK of the paper (twice) before taping down – this traps a certain amount of moisture in the paper and extends the initial ‘forgiving’ stages of the painting. Great for hot weather
- D. Taping the paper onto a board with a very thin sheet of moistened soft sponge sandwiched between.
- E. Pre-wetting specific OR random areas only – by sponge, brush, or spray before dropping in paint or splattering. Even dropping in shavings of watercolour pencil pigment is an option. A rough ‘cross-hatch’ with a light warm wash is an ideal base wash for cloudy skies.

The alternatives, on dry paper include; bringing a wash of colour or clear water up to or over your **edges** in order to lose them, or spraying the surface paint mix whilst wet and even moving the paint around through the pressure of the spray - oh the excitement! Using the bead for your washes requires speed and control to give a great finish but the time required may affect evenness of moisture content.

### Board or easel tilt.

Álvaro Castagnet often begins his painting in an almost vertical plane then, as he progresses, he changes the slope gradually to around the standard 15deg from horizontal. Couple this with his brush grip which is almost at the end of his brush handle and what do you think is the outcome?

He achieves; a very quick and light first wash over a large (ish) area. This results in a clean, even wash that can then be attacked whilst still damp, with a bit thicker mix for far/middle distance trees etc that will have lots of lost edges and will be quite loose. This will also remain quite clean and fresh as the paint quickly washes across the paper surface. This lets lots of light into the first washes. As he proceeds he lessens the angle so that the paint hangs better on the paper. Coupled with thicker mixes, this means the coverage will be thicker/darker and still relatively fresh. Finally, for more detail and

Joseph Zbukvic does similar and will often create a horizon line to stop the paint flowing off completely and will use this bead to add more pigment, coaxing this back into the painting as far off trees etc.

**Failed paintings.** Really, really bad..... turn it over and have another go (beware if you’ve given the paper too much of a ‘hiding’ – following washes may be affected). Or a soul-cleansing attack with scissors, then into the recycling. Really Bad....While the paper is still taped to the board try overcoating with a couple of coats of gesso. This will give a different type of surface where the paint will stay on top and will be more easily lifted. You can really punch the darks onto this. Also try overlaying problem areas with rice paper. Not so bad..... a wash of white gouache or gesso to turn it into a misty scene – this dries a lot clearer so needs to be quite thick. Or try a light layer of highlighting pastel in problem areas. Other fixes include; watercolour pencils, overpainting the scene in acrylics, pen and ink, scraping back highlights in areas (the surface will be disagreeable to paint thereafter). I’m told J.M.W. Turner really punished his paper by scraping. Go to the bin, get the best bits from your chopped-up paintings and create a collage.

### To try.

Make sure all your washes are **JUICY**.

Use a different brush for most of your next painting.

Apply a limited palette of colours (maybe from a favoured artist) to a local scene to give it a homogenous or different twist. Mask an object/shape over an existing background or painting and pour darks around this.

Do an abstract background for a realistic subject e.g. pressings, pourings, splatter, stencils, lifting (see Splash 18).

Pixelate a photo in Photoshop or such, increase contrast or value etc and paint this.

Draw a common item (spanner, shoe) or scene and really punch the colour and colour variation and texture into this. Make it interesting with background tones, etc.

For a straight line/s a ruler or slat of wood with a round-headed screws (or pins) vertically into either end to rest on your paper, putting a tie around the ferrule of the brush as a guide to follow along the straight edge.

Zbukvic; Really run colours in background initial variegated washes. Paint turquoise over greens to take away harshness or better still, over yellow to get a subdued green. Drybrush texture onto painting at the final stages to get old world look e.g. drybrush yellow ochre over light raw sienna.



## Arty Tech Talk



## Positions vacant...

### Secretary understudy needed!

Hello everyone,

I'm looking for one or two (or even more!) people who would be interested in helping out in the secretary role. This is for two reasons – **one** is that sometimes I might want to go away for a week or two, and it would be good to have someone that can step in. The **second** and most important reason is to do with our Constitution. According to the Constitution no-one can be an office holder for more than three years. My three year time is up this year so I can't nominate for Secretary again. While I can (and probably will) renominate for the committee, we will be looking for someone willing to put on the Secretary hat. As it stands my role entails:

- Looking after membership: welcoming new members, keeping the register, keeping contact lists updated.
- Committee duties: meeting agendas and minutes and anything else required to help the committee and organisation to run smoothly.
- Communications and administration: lots of emails, filing and some help with the newsletter; support for the treasurer.

There is no reason why these duties can't be divided up to make the job easier.

Skills needed are— some confidence with using email, word and basic excel spreadsheets. If you know your way around a computer, and can put together a word document I can teach you the rest. The time it takes varies but can be less than an hour a week, or there might be busy periods where you need to set aside a day. Looking after membership, probably only takes an hour or so every couple of weeks. Even if you think you can only do a little, please contact me - every little bit helps and all contributions are accepted.

From: Denise King Email: [dkingglas@gmail.com](mailto:dkingglas@gmail.com) Phone: 0401 761 812

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### Classes/Workshops Coordinator

Great Lakes Art Society needs someone to take over the Classes and Workshops role, as Catherine Garrod has some major commitments this year. Please talk with Catherine about what the Coordinator does, and how much fun it is. email

Catherine Garrod [classesandworkshops@forstergallery.org](mailto:classesandworkshops@forstergallery.org)

## Gallery Roster

As you will have noticed we have been having ongoing difficulty in filling gallery rosters and we need to find a way of managing the gallery without wearing out our volunteers.

After a lot of careful consideration the committee has decided to reduce the regular gallery hours to **10am-2pm, Saturday and Sunday** during the winter months. Fridays will be overseen by the watercolour class and the gallery will close at 1pm if there is no afternoon class. This means we will only need two volunteers each day rather than 4 as at present .....

**Starting -Term 3 of this year Friday 21 July to Sunday 24 September.**

This change **will not** affect major exhibitions like the Open or Members for which the gallery will continue to open from 10am to 4pm, seven days a week.

### SO, how about....

..... rostering for a permanent shift either once a month or every second month.. Just pick your day! Friday – Sunday

Plus, we are also putting together a roster for the Youth Art Exhibition which is starting on Saturday March 18<sup>th</sup> through to Sunday March 26<sup>th</sup>, and there are plenty of spots on the roster still up for grabs if you can help.

There are many benefits to hanging out at the gallery doing desk duty. You can:

Do some painting or explore another art form within reason!

Engage in social contact with other members

Use the free Wi-Fi

Lower your stress levels and improve your brain elasticity

Experience positive vibes and inspiration by being surrounded by wonderful art

Access one of the largest Art Library's in the Southern Hemisphere

Ok, I am allowed some artistic poetic licence here!

Please contact Pam Dunne or Maria Evans with your dates and ideas [roster@forstergallery.org](mailto:roster@forstergallery.org)



## Artists Give their Time to Connect People People through Art Workshops at Forster Gallery

Local artists have banded together to run a series of free workshops to reconnect people after separating through COVID lockdowns. The workshops have been made possible through a grant from the local Hunter New England and Central Coast Primary Health Network.

**Sandi Lear**, an international watercolourist will show participants how pigment behaves in water so that participants can learn how to use the pigments to create beautiful art. Sandi has lived her life around the globe including seven years on a yacht and years living in a rainforest. She has become passionate about animal conservancy and is a signature member of the international group Artists for Conservation. Her work focuses on the associations of animals and nature with humanity. It is in galleries in London, Santa Fe, New York, Shanghai, and various public and private collections around the globe. It is also sold from the galleries, Facebook and private showings by request. Sandi's work is currently being shown at a special exhibition at her home town library at Hallidays Point throughout February. This is a rare opportunity for the community to see this calibre of work.

Local artist, **Susie Oldfield** demonstrated how to weave sculptures using natural materials. She shared the random weave technique to make a very simple basket but also gave ideas on surface design as well as using the technique to create sculptural three dimensional art objects. Susie has won art awards with Bangalow sculptural pieces and exhibited at Gallery 76 in Sydney. Her current work is mainly by commission. She has been formally trained but also, has traveled widely to link up with people who have shown her both traditional and indigenous weaving using Bangalow Palm inflorescence random weave, string making with Lomandra and Day Lily leaves as well as harakeke (New Zealand Flax) weaving and processing. She runs local workshops to spread the craft of traditional and creative sculptural weaving. Susie says "Using natural materials is satisfying and I find when working these media that the material leads how you work with it. It is like a meditation." The pleasure in working in ephemeral media is that very often it is very much unwanted garden waste and minimizes material costs.

Hallidays Point retired art teacher, **Olga Conacher** has found a new direction in her art since retiring here. She has developed a fibre painting technique using natural materials including wool, silk, cotton and natural viscose. She often includes found or recycled materials including old silk scarves. By using a wet felting technique, Olga creates art works that are absolutely unique as they can never be reproduced. She uses organic materials which are entirely recyclable. Olga says that she finds great pleasure in creating a work that she puts so much effort and creative thought into. She feels that the artwork can transfer her joy and creativity to the person who receives the artwork either through the mood of viewing the art work or the warmth of a felted garment.

**Christine Onward** has led art therapy workshops using acrylic paint. She uses this idea to lead participants to create art which allows them to record their joy. Christine's work includes representations of her life including small villages of her home country and elements of the beach and the ocean at Old Bar, where she now lives. Christine's work is whimsical and intricate. She has a masters degree in psychology which led her to paint to tell her story and express her aspirations and dreams. She says "I have been dreaming about journeys under huge moons, starry nights or across stormy oceans ever since I was a child, but what inspired me the most is my recent moving to Old Bar NSW. Living so close to the ocean, being absorbed in its colours, motion, and energies has helped me immensely. The stories I depict in my paintings are usually stories of the sea, and they are all related to living in Old Bar." Christine has exhibited throughout the local area but most of her work is sold through her website. She plans to expand her art business to include art therapy in the future.

Drawing workshops have been supported by local artist, **Bettina Digby**, who, through her formal training, is able to turn her hand to many mediums.

**Maria Evans** has led creative art basket weaving using raffia.

These workshops have been a fantastic opportunity for participants to include themselves in the world of art with such wonderful tutors giving their time and energy to the program. They have been thoroughly enjoyed while learning new art skills and meeting new people.

The Photographs on the following page were all taken at these workshops. As you can see they were well attended and very successful. Thank you Ingrid for organizing it all.

# Welcome to New Members

## Welcome to our new Members

Melissa Reece ,Sue Ashton, Maryvonne Campbell, James De Bruin, Jackie France, Lynn Howles, Kathy Mathers, KellyAnne Oriel, Andree Prosper, AnneWallace,

Also Returning Members

Susan Clarke, Paula Sarlemyn, Olga Conacher



**Connect with Art** has been a huge success as you can see by the photos of all the activities and happy faces.

Thanks to Ingrid Horsburgh and her team of tutors.