

Great Lakes Art Society Newsletter



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Internet: www.forstergallery.org • Facebook: Forster Gallery • Patron Leigh Vaughan • ABN 83 615 314 932

President's Report

A WORD FROM THE PRESIDENT

The Committee and I were very sorry to hear (a little late) that some of our members and/or their partners have not been in good health – thankfully they are recovering steadily.

Also our local State Member, Stephen Bromhead, sadly passed away recently – Stephen was a big supporter of the Arts in our local LGA.

Maintenance to the Building: We have had new fan switches installed and one fan replaced in the gallery and also will have four more power outlets installed along the bottom of the internal car park wall. A quote for 2 x 6kw air conditioners at either end of the gallery has been obtained. Hopefully these will be in before next summer – either through a grant otherwise installed at our cost. We are in the process of obtaining a quote for the replacement of the 2 lots of louvre windows and the filling in of the fixed glass panels to reduce direct morning to midday light in the high wall.

The garden poles are progressing and as the weather cools down so will the garden.

Youth Awards Exhibition Years 7 – 12: 9 high schools within our LGA participated. The organisation for this started in November last year – without the super effort of Christine Rands this would not have happened. Many weeks of chasing - emailing – phone calls - visiting and organising the whole shebang “WELL DONE” Christine!

Her team: Lorraine: designing posters – Promotions: Fred - Wayne and Roz and the Gallery Co-ordinator, Bettina also giving their time. It took 2 days of organising the gallery and hanging the works with our usual band of jolly helpers pitching in. It would have been nice to have a couple more helpers.

On the Opening night the catering ladies struggled with the dreadful hot conditions in the main kitchen - it was so hot the cheese platters were melting – my respect and gratitude to you. At the drinks tables Non Members had to be kidnapped to help out – A big thank you Alan and his two Grandchildren, Jake and Kaylee (also serving the food).

The night was a big success – Attending VIP's: Hon. Dr David Gillespie, Mayor Claire Pontin, Patron: Leigh Vaughan.

Sponsors for the Exhibition: Life Skills 4 Kids, Towards My Best Self, Great Lakes College P&C, Lions Club Forster/Tuncurry, Rotary Club, Quota Club Forster/Tuncurry.

More than 100 attended including the Artists, Teachers, Parents and Families.

To watch the reaction as the Students received their awards and prize monies was fantastic. It was a shame that only the Committee and those Members involved attended.

Open Exhibition #41: What a great night I think it is possibly our best design layout ever. All the visitors that we spoke to could not believe how good the artwork and the gallery were arranged. Some stating that “looking around was such a pleasure”.

President's Report cont'd

VIPs included the Hon Dr David Gillespie, Federal Member for Lyne – Ms Tanya Thompson, State Member for Myall Lakes and Mayor of MidCoast Council, Ms Claire Pontin.

Sponsors: JR Richards & Son – Ray White Real Estate Forster/Tuncurry – Beaver Novello & Moss – Creative Shell – Great Lakes Art Society – MidCoast Council – Forster Bowling Club.

Judge: Jessie Beard – Jessie is a beautiful bubbly young artist with a wealth of knowledge and talent, her judging and comments were excellent. Thank you Jessie!

The Hon Dr David Gillespie gave us a huge rap as did Mayor Pontin and Tanya Thompson. Several of the Sponsors said that they would be happy to participate next time. Visiting artists from Maitland, Newcastle, Port Macquarie and Sydney were so impressed with how great YOUR gallery presented itself. Ten (10) artworks were sold on the night – outstanding.

I would like to congratulate all those that put in and made GLAS's 41st Open exhibition so successful.

It's a shame that more members did not attend to show support for THEIR gallery. There are approximately 160 members we understand that some of you have health and physical issues others have work commitments and there are some that live some distance away. YOUR gallery is the envy of all visiting artists from areas outside the Mid-Coast LGA.

WHAT IT TAKES TO SETUP THE GALLERY:

To give you all a heads up as to what happens in the gallery after any display has concluded and a new exhibition of works installed.

Lights on all mobile panels, car park wall and some on the high wall have to be unplugged and taken down and stored. Hooks and wires are mostly removed depending on how many works are to be displayed – the panels are then moved into position and locked in place. Lights are then replaced where appropriate – re-plugged with wires and hooks added as necessary – paintings hung in an order to best display the works. Lights and wires are then finally adjusted.

When there are a large number of artworks this job becomes enormous and can take up to 4 days to finish and tweak.

Next time there is a call out for assistance please contact the Gallery Co-ordinator and offer help or ask if you can be shown how to do this – it is YOUR artwork and YOUR Gallery.

President Ross

The Committee



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WE NEED YOU

consider joining the committee.

2023 Inaugural Young Artists' Exhibition

Friday 17 March saw the opening of our Inaugural Young Artists' Exhibition with two sales on the day ... a great way to start! And by the end of the 10-day exhibition we had sold nine works by our Young Artists.

Over 120 VIPs, Sponsors, Teachers, Artists and their guests attended the Awards Ceremony on Saturday 18 March. We were expecting more students and their guests, but those that did attend were very excited to see their works on display.

We had 142 works from students in Years 7 to 12 from 9 high schools in our area.

In each of 9 categories we presented Commended Certificates, one Highly Commended \$50 prize and one 1st Prize of \$150. Our judges Ariane Bell and Bettina Digby did a fine job in determining the award winners from all the fine work submitted. Well done ladies!

At least one teacher from each participating school attended the Awards night and all of them are really motivated to doing it again next year!

Thanks to:

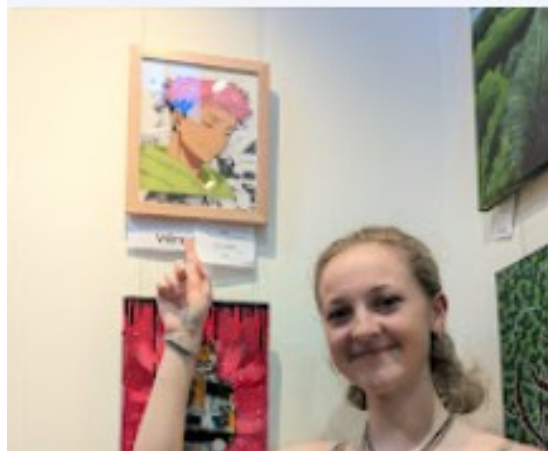
- ◇ the gals in the kitchen preparing the food: Vicki Bullard, Jenny Ross, Maria Evans, Denise Cassell, Helen Williams, Susie Oldfield, Andree Prosper, Jen Williams, Karen Rands and Kaylee Rands. It was a very hot and humid day and the Kitchen was not a comfortable space in which to work!
- ◇ the boys in the Gazebo pouring drinks: Brett Newbold, Ross Mackaway, Alan Rands and Jake Rands
- ◇ to the ladies on the front foyer duty, welcoming guests and selling raffle tickets: Pat Mackaway, Maureen Kelly and Roz Baker
- ◇ to the marketing team for brochures, newspaper advertising and signage: Lorraine Beal, Fred Bullen and Wayne Barry
- ◇ to the hanging team: Pat Mackaway, Fred Bullen, Maria Evans, Bettina Digby, Ella Szpindler, Vicki Bullard, Ross Mackaway, Lorraine Milward, Jenny Ross and Wayne Barry
- ◇ to the Committee for supporting the idea of a YAE, for smooching our Sponsors and VIPs, for managing the entries, for organising the event.

It may take a village to raise a child, but it takes a bloody lot of volunteers to mount an exhibition!

Thank you ALL

Christine Rands

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1. Brian Hooper from Alesco College Tuncurry with her work "Pink" - 1st Place Section 6 Painting Yr 11—Yr 12
2. Chris Rands congratulates Alex Grieve winner of Section 4—The Forster Tuncurry Lions Club Award for Painting Year 7 & 8 for his work 'Lighthouse'. Alexis from Great Lakes College. Tuncurry Campus.
3. Judge Bettina Digby with Lee Caithness from Great Lakes College P&C Announce their award winner.
4. Brianna Duncan Winner of Section 7 Te Great Lakes College Award for 3D work Yr 7 & 8 for her work 'Blue Fish'.
5. First Sale (Left to Right): Melissa Laurentus Art Teacher Great Lakes College Senior Campus, Anita Connor a visitor from Yamba to whom the 1st sale was made on Day 1. and Angela Wigley Artist in front of her work 'Spirit at Sea'.
6. Brook Smart from Great Lakes College Senior Campus with her work 'Incrementum' which was awarded a Commended Certificate in Section 3 Forster Tuncurry Lions Club Award for Works on Paper Years 11 & 12.

The 41st Open Exhibition

THANK YOU

To the 28 volunteers who helped with the 41st Open Exhibitions.

In particular the entire membership is indebted to;

Christine Rands, for collating the 106 entrants and their 268 entries, assigning numbers, filling out and printing labels and generally being on top of the whole process,

Pat Mackaway for all the financial management involved in collecting entry fees, cheerfully dealing with changes, and coordinating with the collator of entries, Chris Rands

Ross Mackaway for heading to the gallery daily to deal with all the odd jobs, for moving panels, lights, installing transformers and tying up a myriad loose ends,

the Publicity Team, Lorraine Beal for her graphic design skills, printing of promotional material and certificates, Fred Bullen for installing all the banners around town, Roz Baker for organising interviews with TV and radio and Wayne Barry for writing articles and organising their publication in local newspapers.

the team of hangers, caterers and general dogs bodies who cheerfully just get on with their tasks, you know who you are as it's the same people year in year out

and last but not least the spouses who show up to help when needed.

The Society could not put on large exhibitions without the help of all these people. The dedicated work of these members ensured that our Annual Open Exhibition was not only a success but is the envy of amateur art societies across eastern Australia. Their professional approach to holding successful exhibitions ensures the continued funding of our facility, which means providing art classes and a gallery for YOU, the members, and it gains the continued support of our landlord and sponsors.

Bettina Digby

Exhibitions Coordinator



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2.



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5.



1. Judge—Jessie Beard. 2. Jessie Beard, Chris Rands, Bettina Digby; 3. Carol Johnson; 4. Sponsor rep for Bowling club—Rhonda Horcicka, 3D awardee—Maria Evans, Judge Jessie Beard 5. Sponsor Shelley Kurtz & State member Tanya Thompson.



Watercolour awardee Brian Barker



Mixed media awardee Bettina Digby.



Wayne Barry Highly Commended Watercolour



Lindy Finlay Highly Commended Mixed



Felicity Rabe Highly Commended Acrylic



Kellie Lamacraft Drawing & Pastel Highly Commended awardee



Linda Titow 3D Highly

We have had a fantastic response to this years Open Exhibition and here are the figures - Gross Sales \$13589.50 - payment to artists \$9785.50 - commission on sales \$3800.50 - total pieces sold 36 (Members 24 Non members 12). Over 262 Works of art were entered by 105 Separate artists. 116 people attended the Opening Night. 785 people visited the gallery, 330 of whom were from outside the area. Visitor numbers were down on last year.

Focus on our Members

This month our member is Lindy Finlay who has been a member of GLAS since 2015

What was/is your 'normal/previous occupation'?

I was working at Campbelltown TAFE as a part time support tutor in Living Skills for students with disabilities who were moving into independent living accommodation. At this time, with my children at school, I began painting lessons once a week with a local artist. A few years later I plucked up the courage to apply as a mature age student and enrolled in the Associate Diploma in Visual Arts at Wollongong TAFE followed by University. I then began work as a Casual Teacher in high schools and an art tutor with Adult Education.

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

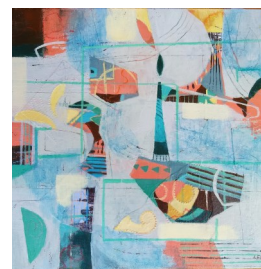
My studio is a large room at the back of our house. You would see an easel next to a table that has brushes, paint tubes in the colours I am using, a large palette and water containers. There is a second table which I keep mainly for drawing, my laptop and collage papers – this can get quite messy. There is a bookcase with mostly art books and in the built-in wardrobe lots of books again with magazines and folders. In one corner of the room my husband built a storage unit where I can keep canvases and lay flat large sheets of papers. On the walls I have a couple of paintings and a large “inspiration board” where I have pinned photos, colour combinations – anything that inspires me. At times you would hear music playing from my CD player and at other times quietness when I am pondering what to do next.

When would we find you in your studio?

I mainly do artwork in the afternoons as mornings are normally busy with house chores, shopping or going for a walk and a coffee. I also do an exercise class twice a week in the mornings. I rarely do a full day of painting but I do try to get a couple of hours most days in the afternoon doing something that involves art.

What mediums do you work in?

For quite a few years I mainly painted in oils and my artwork was realistic. In the last couple of years I have been trying my hand at abstract – something which I have always wanted to do - and working with acrylics and mixed media. This has been a challenge as it is such a different way of working but I am enjoying this new more experimental way of working even though I feel lost at times. There is always something new to learn in art which makes it such a great interest.



Coastal Walk

Do you have a favourite subject, theme, cause or symbol which you are drawn to?

My favourite subjects are landscape, nature and still life. Where we lived before moving to Forster was inland with lots of gum trees, open land and farmhouses. Now it is the coastal landscape with beautiful beaches, the lake and headlands. I do like taking photographs of scenery but lately I have been looking at subjects close up and compositions that I might be able to use in an abstract painting.



Sunset on Wallis Lake

Lindy Finlay cont'd

Do you work everyday, or as the inspiration strikes?

I don't work everyday but if I am wanting to complete an artwork then I will be in the studio more often. Lately I have been enjoying working in a sketchbook doing colour mixing, small collages or ink and brushwork which might be just for one hour in the afternoon. If we go away I always take a small sketchbook, watercolours, pens and pencils. Just a quick sketch with some colour notes can give you more information than a photograph when you are back home and looking for inspiration.

What inspired you to become an artist?

At high school art was my favourite subject and I enjoyed art theory just as much as the art practice. I remember when we were living in Townsville and I was looking at the paintings in a local art exhibition and thinking how I would love to be able to paint like that someday. It wasn't until years later when I began the oil painting lessons that I realised how much I enjoyed making art and how I wanted to continue learning.

Can you give readers a summary of your time with GLAS?

We moved to Forster eight years ago and I have been a GLAS member for just over seven years. I hadn't done any painting for a while and felt a bit rusty when I first joined but I found that the members were so welcoming and friendly. I have enjoyed being a member, helping with hanging exhibitions, attending workshops and social functions

Tools of a Carpenter



Art and our Health

You may be aware that there are health risks in art. Be it from the poisons used in the making of various paint colours or the dust inhaled from pastels and charcoal. Here is an article that appeared in the news in April which may be of interest to our ceramicists and any of our artists. Click on the link below to read more.

<https://www.abc.net.au/news/2023-04-15/ceramics-silicosis-pottery-lung-health-warning/102220206>

New Members

Cate Dunn, Bria Hooper, Galina Malmur,
Liz Marks, Susan O'Donnell, Adrian Taylor

Print class Monday May 1st

For those attendants to Chris's Printmaking class Monday May 1,
you will need Acid free paper 120grms or better, at least 11"

LIBRARY NEWS



Over the last few years we have had many art books donated to us which has brought our library standard up to a new level. No longer is the library cramped into our office/storage area where the books were hard to access. Since the library was moved and new bookcases purchased, members are enjoying the references at their fingertips.

I encourage you to make yourself familiar with the catalogue when searching for a particular book. If the book is not where you expect to find it, look elsewhere for a cross reference.

Borrowing books from our library is on an honour system and we ask that all books and DVDs be returned in two weeks. If you are still referring to the borrowed book, please re-enter the details after checking if another member is waiting to borrow this book, refer to the next page in the catalogue. Please fill out all relevant information in the "Record of Borrowing" book which is a new yellow exercise book.

The library has been categorised and a sticker of a colour and shape corresponds to each category. Please return the books to the appropriate shelf, guided by the stickers. The library is an ongoing project (in my spare time) and some shelves are full so if you can't put the book back in the correct section, leave the books near the catalogue and I will sort them later.

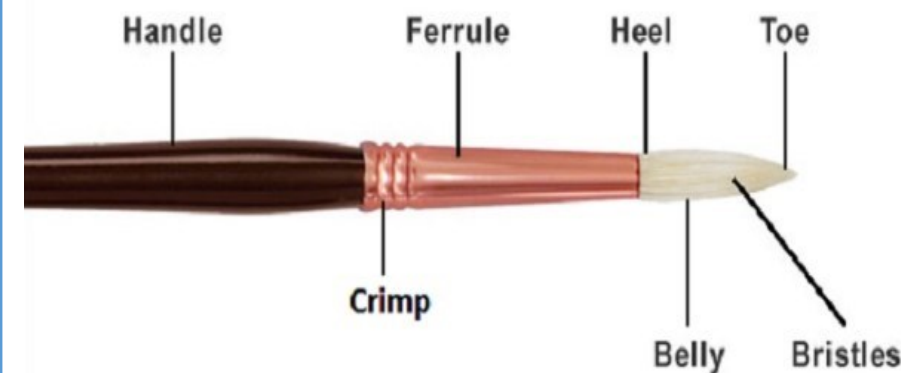
Jenny Ross

Librarian



Arty Tech Talk - The Brush and How to use it.

There are many types and brands of artists' brushes as well as different sizes and constituent materials. Treat them well and they can last for many years. Others get better the rougher you treat them e.g. an old varnish brush for painting skies and trees. Brand sizes are very inconsistent so it is hard to buy from a catalogue alone. Types of brushes you may find useful are; rounds, flats, riggers, daggers (or swords), fans, needlepoints, hakes and wash brushes. Some watercolourists even use filberts and, of course, traditional Chinese calligraphy brushes.



1. Parts of the brush. The 'toe' is also referred to as the 'tip' and the 'point' and is where most wear will take place. Once the beautiful point has succumbed to abrasion it may be wise to replace the brush for your finer cutting in. The bristles or 'TUFT' vary from expensive sables to pig hair, goat, rabbit and synthetics, each with different characteristics. Most applications require brushes with a certain amount of spring in the bristles. Some bristles are expertly layered and shaped to give a generous belly and fine toe. Ferrules vary from duck quills, to steel, to brass and copper and twisted wire.

2. Paint Consistency. Take the time to prepare the paint you're going to use. It may be wise to utilise a mixing brush for certain colours – just be mindful of which colour is loaded into each and devise a way to place and separate each. A big mop or wash brush can make short work of a well of Series 4 pigment. With watercolour or acrylics, thin the paint by dropping some water onto the palette next to your paint. Touch the tip of the brush in the paint and then move it across into the water; repeat until you get the 'tea', 'coffee', 'cream' or 'vegemite' consistency you are after. With acrylics, you can add glazing medium to make it flow better. Only towards the end of the painting would you use pigment almost straight from the tube.

3. Loading the Brush. Don't be hesitant about getting paint onto the brush. Lay the entire side of the bristles in and roll the brush gently to absorb the paint mix. Once it's well covered with paint, and still rolling the brush in your fingers, begin to pull the brush out of paint, not by lifting it straight out, but by dragging it from the paint and onto your clean palette, and only then lifting. This encourages the paint into the tip of the brush hairs of finer brushes.

4. Eliminating Drips. If there's a blob of paint sitting on the end of the bristles, touch the brush to your palette, roll and drag it until no drip remains. Be sure and check the ferrule too, as often a drop of water or turpentine there will come straight down a rigger and cause a blob of colour where you want a fine mark. Dab these off on a paper towel or paint rag.

5. Hang Loose! Don't grip the brush tightly at the ferrule in the belief it'll give you more control. It won't. Hold the brush loosely several inches up on the handle or even at the end, which will not only give you better control of the brush but will keep your hand from blocking your view of what you're painting.

6. Lines and washes. To paint **thin, even lines**, *pull* the tip of a rigger brush across the surface. Pulling the brush is what gets a consistent line. For a broader line, lower the angle of the brush so you're using the side of the brush not merely the tip. Resist the urge to press down with the brush if desiring thin lines. Press the belly of the brush onto the paper for **washes** to release the paint and lay the washes side by side while doing this. Experiment with the angle of the brush on scrap paper (preferable the same as your painting's substrate). A quick, decisive stroke (NO FIDDLING OR 'PATTING THE CAT') will result in optimum coverage and a professional, even wash. 'Air swings' are O.K.! FROM THE ELBOW or SHOULDER.

7. Making special marks

Rolling – Covered in point #3, also creates a point.

Wiping – On leaving the paint well will result in a consistent load of pigment / water on the brush

Shaping – the brush as per Tim Wilmot (British artist) can create an edge on a mop in conjunction with a reservoir of pigment mix.

Squeezing – for a knife edge e.g. fence posts.

Spreading the tuft – for palm trees

Dragging – e.g. a liner to get a straight line for masts – may need to add some masking tape on the handle to create friction.

Flicking the brush – e.g. a flat brush at the end of its travel to finish with a 'drybrush' effect as per American watercolourist Thomas Schaller.

Just touching the 'belly' to the paper (especially rough) to get a variety of foliage-like marks. Brush needs to be parallel to the paper.

Scrumbling – Rough 'circle work' while pushing the belly of the brush fairly flat.

Pressing – Pushing the belly of the brush fairly flat to make a mark coinciding with the shape of the particular brush e.g. for footprints on the beach.

Lifting – can be used to soften edges and lessen tone. Also can be used to create a "white" – Alvaro Castagnet does this rather than cutting around. This can also be used to create interest in a boring passage (Trees and even tree trunks)

Flicking paint or water drops in watercolours

8. Other considerations and brush care

You should 'prime' your watercolour brush. For watercolourists and acrylic painters this will protect the hairs at the ferrule making the brush easier to clean by avoiding paint drying at the ferrule. Oil painters may use linseed oil in a similar way.

Think about how much moisture is already within the tuft of water media brushes as you take it to the palette, so try to avoid mechanically dipping, as some artists place a lot of emphasis on wiping the brush on, for example, a thick cellulose sponge in order to create a 'thirsty' brush.

Avoid leaving brushes upright in water or thinners while painting – this distorts the tuft and can also result in swelling of the handle within the ferrule, loosening the ferrule.

Cleaning your brushes; watercolour – a drop of detergent into the palms of the hand and scrumbling the brush into this, rinse well, shape and dry horizontally. Oils – use your solvent to clean your brush, then perhaps impregnate with linseed oil. Keep away from dust.

Happy painting!

Arty

More Art Information

♦ Gloucester's annual photography competition kicks off for another year

Photography enthusiasts, it's time to get snapping with Gloucester's annual competition now taking entries.

Pix from the Stix is an initiative of GACCI. For more information about the competition, the conditions and criteria and to enter visit the website <https://www.gloucester-arts.com.au/pi>

SAWTEL miniature exhibition

This might be of interest to some of our members who do miniature paintings. Please check details with their web site. Especially be aware of size as this might be different to ours and it often tricks people

Email: sawtellartgallery@gmail.com

Website: sawtellartgallery.com.au

AN OBSERVATION FROM A SENIOR

AN OBSERVATION FROM A SENIOR MEMBER

Did you know that the 24th and 25th April was pickup/ leave or bring in new work?

WELL some thoughtful members did and a few stayed and helped the small group that turned up to do the work – to take down re-organise and make new labels for each piece.

These helpers were overwhelmed by having to ring multiple members and ask if they wanted their work left in the gallery, and writing labels for those works that had to be left as well as hanging the works. They did not get lunch!

REMEMBER THIS IS YOUR ART GALLERY AND YOUR ART. We are all volunteers and all members are responsible for delivery and pickup of art work, ensuring their work is hung correctly, and filling out the paperwork in the Exhibits Folder.

It is incredibly unfair to put the responsibility on the small number of members that go above and beyond to keep our gallery running.

Let me say: A very big thank you to those members and committee who do a huge job for our gallery and GLAS members

The deadline for the next news letter July & August will be June 18 if you wish to contribute anything