



ABN 41 599 785 613

GDAS NEWS

PO Box 71 Goulburn NSW 2580 ■ www.artsociety.goulburn.net.au ■ goulburnartsociety@gmail.com

NEXT MEETING

THURSDAY

11 MAY, 11am

at the ART STUDIO,
Cnr Combermere &
Bourke Sts, Goulburn

GOULBURN & DISTRICT ART SOCIETY INC.

📍 The Art Studio, The Old Council
Depot, Cnr Combermere &
Bourke Sts, Goulburn

✉ PO Box 71 Goulburn NSW 2580

🌐 www.artsociety.goulburn.net.au

✉ goulburnartsociety@gmail.com

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Our Constitution - download at
https://www.fairtrading.nsw.gov.au/_data/assets/word_doc/0018/1102491/Model-Constitution-for-Associations-2022-3.docx



Stavros Papantoniou receiving Major Prize in
The Goulburn Workers Annual Art Prize, October 2022.

PRESIDENT'S SAY

Hello Everyone,

I hope everyone is well and doing lots of painting. We have had a very sad month with the passing of Stavros Papantoniou. Stavros was a wonderful artist and friend; his passing will leave a void in our hearts and he will be greatly missed by the members of the Art Society. My condolences go to his partner, Margaret, and his family.

On a happier note we are starting to organise the Goulburn Workers Club Art Prize on the long weekend of the 29th September to the 2nd October this year, so please come along to the Exhibition meetings and put your name down to help. I would like to see as many members as is available to help. MANY HANDS MAKE LIGHT WORK !!

Happy Painting.

Helen

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VALE STAVROS PAPANTONIOU

On our painting days for the past few months there has been an empty space near the roller door, the spot where Stavros liked to sit and paint. That is going to remain as an empty space as our friend and member, Stavros, passed away at the end of his battle with cancer on Saturday 25th March, 2023. He was only 68, but had created an enormous amount of art in his lifetime.

Stavros and his loving partner, Margaret, moved to Goulburn in 2014 and he quickly joined the Goulburn & District Art Society Inc. in 2014 bringing his wide knowledge and great artistic skills to the society. Art has been his focus and love for many decades. Stavros was well educated in art having been a keen art student at high school, going on to study art at tertiary level, learning art as it should be done, from the basics up and in great detail; to learn the role of anatomy in art; to paint as the masters did. To do this, he first studied art at the Julian Ashton Art School, receiving a Diploma with Distinction in painting and drawing, then further studies at the Brian Blanchard Studio, before spending several years travelling and studying in Europe. On returning to Australia, Stavros worked in animation at the Burbank, Hanna-Barbera and API studios. Finding the lifestyle and high salary attractive, but not the repetitive nature of the work, Stavros left to continue his studies. Over the next six years Stavros completed a Bachelor of Visual Art Degree, a Graduate Diploma in Professional Art Studies and then his Masters Degree in Fine Art at the College of Fine Art, Sydney. In turn, Stavros has spread his skills and techniques by teaching art in art schools: Painting at the Waverley Woollahra Art School and conducting workshops in Life Drawing at the College of Fine Arts, Sydney. Since moving to Goulburn he commuted to Sydney continuing his teaching at the Waverley Woollahra Art School and also conducted regular art workshops at Gallery on Track in Goulburn.

At our GDAS untutored life drawing sessions, Stavros was asked on a number of occasions to demonstrate his skills. In quick 2 to 5 minute sketches, he would produce a beautiful, detailed and accurate sketch that many of us could not

achieve in an hour. Needless to say, his works of the longer poses were fabulous. During our Thursday painting days, it was always interesting to stand behind him to watch as he laid out his palette and brushes then in the space of a few hours change that blank canvas to a work of art. There have been times when two or three would gather near to learn from him and we appreciated his generosity in his explaining what he was doing. How I loved the way he could dart from spot to spot on the painting and most of all that flourish of the brush as he completed a stroke with it.

Margaret came to The Art Studio last week and spoke a little about his life and final days to the 12 of us who were present. It was impossible for Stavros to be at home where he wanted to be at the end, but Chris O'Brien of Lifehouse at RPA organised air ambulance transport for him to Canberra where Margaret stayed with him 24 hours a day until he passed away at Canberra Hospital. The funeral director was able to partly fulfil Stavros' desire to be at home, by taking him to be there to spend one last night in his studio with Margaret, surrounded by his art and books and music.

Stavros had quite a number of unfinished paintings. He also had many images in his mind; paintings that he wanted to create and regretted that he couldn't produce them as his time became too limited so he has taken them with him.

Both Margaret and Stavros wanted to organise a final exhibition of his work, so she has set herself the task to display some of his work in Sydney in September and to have an exhibition to commemorate his life's works at The Crookwell Art Gallery, Memorial Hall, Dennison St, Crookwell. The exhibition will open at 2pm on Saturday 17th June and will run until Sunday 25th June. It is hoped that as many GDAS members as possible will attend the opening and if unable to attend it, will do so at some stage during the exhibition.

We extend our deepest sympathy to his much-loved partner, Margaret, and her son, Peter.

On behalf of all the members of the art society.

Alex Mortensen



Stavros at the Chan's workshop, April 2022.



Stavros's painting, *Home Sweet Home*, - a winner of overall prize in the Goulburn Workers Club Annual Art Prize Exhibition in 2022.



Stavros Papantoniou, *Another Day in Paradise*, 2018. Oils on canvas 180 x 150cm.



Stavros at the meeting 12 February 2023 - the last time at the Art Studio.

REMEMBERING STAVROS



GDAS MEMBERS: THE ART STUDIO – A WORKSPACE FOR MEMBERS

Members, The Art Studio is our space. We pay rent for it. While we hold meetings, workshops and Thursday Painting Days there, members should realise that it is there for us to use each and every day and night of the week.

Some members, due to having other commitments, may not be able to attend on the days and times we are normally open. Perhaps you might like to make use of it on other days and at other times. Perhaps you may want to work in the studio by yourself. Perhaps you may like to organise a group of other GDAS members who would like to have a painting day or evening. If you would like to do this please contact Secretary Sue or President Helen to get a key. Perhaps you may like to put an advertisement in our newsletter to seek other members to form a group. If you would like to do that, please contact the editor and we can place such an ad in the next newsletter.

Remember, The Art Studio is there for GDAS members, so please make good use of it.

USING THE ART STUDIO

SUGGESTIONS as to how we might make more and better use of The Art Studio:

Small exhibitions in the art studio – move more display stands to make interesting arrangement for display

Display more members' artworks on the display stands at any time – there are always some on display and there is plenty of space for more.

Groups of members and individual members using The Art Studio more often.

**WELCOME NEW MEMBER
WENDY ANDERSON
AND WELCOME BACK TO PAST
MEMBER, LIZ WILKINSON**

**WE HOPE TO SEE YOU AT THE ART STUDIO
WHENEVER YOU CAN COME**

GDAS MEMBERS
IF YOU HAVE ANY SUGGESTIONS FOR OUR
FUTURE WORKSHOP TUTORS IN 2024,
PLEASE SEND EMAIL TO SUSAN ON
sushar47@gmail.com



THURSDAY PAINTING DAYS

Members have been coming to our Thursday Painting Days. It's on this Thursday, too, so please come along to join us. The more, the merrier - and the more social. Please sign our register of attendance.

OILS WORKSHOP WITH MARK REDZIC

25-26 MARCH 2023

It was disappointing that only 7 of us took up the opportunity to participate in Mark's workshop - and at such a low fee as with all our workshops this year.

It's the first time any of us had been to one of Mark's workshops and we considered it to be time very well spent under his tuition.

Mark demonstrated the steps he takes in preparing his palette, the use of construction lines on the photo and canvas followed by quick sketching of the main features and then blocking them in with dark tones. We were able to easily follow these instructions to then go on with the laying on of the oils in the usual sequence of working from thin to thick, from darker to lighter.

It was interesting to see how, with each of the works we produced, they were all somewhat different. Now was this due to our varying levels of ability? Our different ways of seeing and interpreting what is there in front of us? Our artistic licence? But for all the differences we were all rather pleased with the outcomes.

Fortunately, the weather was kind enough to allow us to do plein air on the Sunday, so we migrated to the grass area adjacent to Combermere St and painted the partly destroyed orphanage on the slopes across the road. It is something that we, as artists, should have been doing to show the destruction of it over the past weeks.

At the end of the two day workshop we were all feeling somewhat worn out from all the work we had done - but it was a most satisfying way to be worn out. We thanked Mark



and put our hands together in acclamation. Mark was so kind as to give the GDAS one of his paintings he created during the weekend. We'll frame and hang it on the display stand with the others in our permanent collection. Thank you, Mark, for your generosity. We hope that we have you tutor another workshop in the future.



WORKSHOP PROGRAM 2023

Please note the terms for the 5 guest tutored workshops. The member tutored workshops may be added to as members may volunteer their services. For all workshops please be there and set up before the start time. If absolutely necessary, dates may be changed at times, but we hope to avoid that.



MARCH 25th and 26th, 9am to 4pm **MARK REDZIC: LANDSCAPES IN OILS**

The Saturday will be working from photographs and on Sunday en plein air at a local location.

FEES: GDAS members: \$80.
Non-members: \$110



APRIL 29th and 30th, 10am to 4pm **CHAN DISSANAYAKE: LANDSCAPES IN WATERCOLOURS**

Chan will be working from photographs.

FEES: GDAS members: \$60.
Non-members: \$90

<https://chandissan.com>



MAY 20th and 21st, 10am to 4pm **GRACE PALEG: STILL LIFE IN PASTELS**

At the start of the session Grace will show how to set up a still life with lighting and participants will be working from their own still life arrangements with materials and

lighting they provide for themselves.

FEES: GDAS members: \$112.

Non-members: \$142

<https://gracepalegart.com.au>



OCTOBER 28th, 10am to 4pm **HELEN DE JONGE: INTRODUCTION TO WATERCOLOURS**

Helen is a GDAS member. She will demonstrate and explain her techniques in the execution of doing

watercolours.

FEES: GDAS members: \$10. Non-members: \$40



NOVEMBER 11th and 12th, 10am to 4pm **EV HALES: RURAL & URBAN LANDSCAPES IN WATERCOLOURS**

Ev will be working from photographs and demonstrating her use of patterns and colours.

FEES: GDAS members: \$190. Non-members: \$220

<https://www.evhailes.com>



NOVEMBER 25th and 26th, 10am to 4pm

PAULINE ADAIR: THE NUDE IN DRAWING & WATERCOLOUR

A life model will be posing on both days using a variety of poses from short to long durations. NB Life models add considerably to the cost

of a workshop. Pauline will demonstrate and guide participants as to how to draw and paint the nude to bring out the artistic features.

FEES: GDAS members: \$190. Non-members: \$220

<http://www.sybizcare.com.au/adair/indexGallery.htm>

IMPORTANT INFORMATION ON WORKSHOP PROGRAM - FOR ALL WORKSHOPS TUTORED BY GUEST ARTISTS

The GDAS has revised these terms and deleted much that was in the February newsletter.

Fee to be paid on or before the day of the workshop.

Payments to be made by Direct Deposit or on the first day of the workshop by cheque or cash.

If the workshop is cancelled by the GDAS for any reason, payments will be refunded.

Applications are now open for participation in any of the workshops for 2023.

Please apply by contacting the Workshop Coordinator, Susan Harris by email sushar47@gmail.com or on 0415 531 992.

PAYMENTS TO GDAS:

Bendigo Bank

BSB 633-000

Acc No 200104032

Account name: Goulburn & District Art Society Inc

Reference: Surname + Initials and if for a workshop please add the name of the tutor. eg Smith T. Redzic.

Alternatively post a cheque to The Treasurer, GDAS, P.O. Box 71 Goulburn NSW 2580

Payments for the GDAS member tutored workshops (Helen's) pay in cash or cheque on the day of the workshop.



GDAS WORKSHOP 2023: CHAN DISSANAYAKE - LANDSCAPES IN WATERCOLOURS



APRIL 29th and 30th, 10am to 4pm

FEES: GDAS members: \$60. Non-members: \$90

**TO BOOK: Contact Susan by email
sushar47@gmail.com or 0415 531 992**

Chan Dissanayake is one of Australia's leading watercolour artists living in Canberra ACT. His mastery in watercolour is manifested by the vast varying subject matter that he tackles from rural landscapes, urban cityscapes to coastal seascapes.



MATERIAL LIST FOR WATERCOLOUR WORKSHOP WITH CHAN DISSANAYAKE

When it comes to materials, I would highly recommend buying the best quality materials you could afford. These will make a significant difference to your work and avoid unnecessary frustrations. In the list below I have avoided, where possible any unnecessary expensive materials and provided you with cheaper alternatives.

PAPER

Saunders Waterford 300GSM Rough Surface or Arches 300GSM rough or medium texture. (I mostly use rough, also it is much more economical to buy the full sheets and cut it into various sizes.) These are available from all major art suppliers. For students trying to use quarter sheets, you can use Arches 185GSM medium surface (Cold Pressed) which will be little cheaper. Alternatively you may want to buy blocks which come in books (expensive). I encourage the students to work in quarter sheet papers. One full sheet is sufficient for a day's work.

BRUSHES

I use a medium size squirrel mop brush with a sharp point (Size 8 to 12) for most of my paintings. As the sizes vary with different manufacturers it is difficult to specify an exact size. A good quality brush will hold lot of pigment and present a sharp point when fully loaded.

You don't need to buy Sable brushes which are very expensive, but please get a few artist quality brushes. It will make a significant difference to your work.

Essential Brushes

- Medium Size squirrel hair or natural hair Mop brush (Size 8 to 12)
- Size 12 round Brush with sharp point (Synthetic or Natural hair)
- Size 8 Round with sharp point (Synthetic or Natural hair)
- Size 0 or 1 Rigger (Synthetic)

Extra Brushes (Optional)

- Size 6 Dagger also known as a "Sword brush" (Natural Hair)
- 1" inch Flat Brush (Synthetic)
- 2" inch Hake (Natural Hair)

PAINT

If you already have watercolour paint, bring what you have. But If you are buying please make sure you buy artist quality paints. I prefer to use tube paints, they can be left on the palette to dry and can be reused. The following are well known artist quality brands available through local art suppliers; Windsor & Newton, Art Spectrum, Daler Rowney, Rembrandt, Holbein, Schmincke. Essentially you will need warmer and cooler primary colour.

ESSENTIAL PAINT

Blues

- cerulean blue (Cool)
- ultramarine blue (Warm)

Yellows

- Raw Sienna or Yellow Ochre (Cool)
- Cadmium Yellow Light (warm)

Reds

- Cadmium Red Light (Warm)
- Permanent rose or Alizarin crimson (cool)

Darks

- Burnt Sienna
- Neutral Tint

Extra Paint (Optional)

- Cobalt blue
- Turquoise blue Light
- Raw Umber
- Chinese White
- Australian Red Gold or Quinacridone Gold

WATERCOLOUR BOARD

You will need a board for mounting the watercolour paper. These are available from art stores but a cheaper option is to get them from a hardware shop. A board with some sort of coating will be desirable as it will be saturated with water. You will be provided with a desk space; however the board will need to be rested at a slight angle. If you have a foldable easel it can be rested on the desk with the board mounted at a desirable angle. But an old tissue box or stack of books would do the same job.

MIXING PALETTE

You will need a Plastic or Metallic mixing palette with sufficient wells for mixing large washes. I use a foldable mixing palette from Holbein (Japanese brand), although expensive a good investment. However there are inexpensive plastic imitations that serve just as well. White porcelain plate or butchers tray would also be fine.

Other Extras

- 2B Lead Pencil or Mechanical Clutch pencil with fillable 2B Lead
- Box of tissue paper
- Water container
- Water spray bottle - Atomizer
- Masking Tape or Paper clips
- Old towel or sponge to remove/control excess water
- Failed or old painting so we can use their backs for rough work.

Email: If you have any queries or further information please contact Chan Dissanayake on artist@chandissan.com



GDAS WORKSHOP 2023: GRACE PALEG - STILL LIFE IN PASTELS

MAY 20th and 21st, 10am to 4pm. TO BOOK: Contact Susan sushar47@gmail.com or 0415 531 992.

FEEES: GDAS members: \$112. Non-members: \$142

ABOUT THE ARTIST

Grace commenced her painting career in Victoria where she began exhibiting in 1990 and teaching in 1991.

She is a signatory member of the Pastel Society of Victoria Australia, a Fellow of the Australian Guild of Realists Artists and a past President of the South Coast Pastel Society.

In 1994, Grace moved with her family to Surf Beach on the South Coast of NSW where she holds regular classes and workshops in her studio for South Coast students. She also conducts private classes on request. These include conducting remote classes via Zoom.

She specialises in soft pastels on Mi-Tientes Canson paper. Her work is renowned for its fabulous lights and reflections, as well as colour, tone and form.

Grace's teaching encompasses still life, portraits, florals, landscapes, seascapes and cityscapes.

She is a regular prize winner in major pastel exhibitions and her work hangs in many private homes and public buildings.

Finally, a statement from her students - "If Grace says a colour is green, believe her, it is green!"

Usually this is followed by "How did you see that!" These cries by regular students are often heard in classes. It seems that green is not always easily identified unless you have Grace's discerning eye for colour.



Material list suggestions for workshop participants:

GENERAL

- Each artist should bring their own still life set up. At least three simple objects. The image should sustain your interest and pleasure for two days. Remember to keep it simple.
- I prefer that participants don't share their objects as this leads to compromise. I want each person to be in full control of his or her own image and this comes through choice of subject and placement.
- Bring a piece of your favourite plain coloured cloth of the moment, taped on the wall or set on a cardboard stand (two sides of a cardboard box). This will simplify your subject.
- If possible, pack your equipment into a large cardboard box and this can be used to elevate your set-up to provide a different perspective.
- If possible bring a reflective surface, either polished wood or perspex. I shall be bringing some reflective surfaces.
- Lighting is extremely important. Bring a standing lamp if possible. Please get in touch if you cannot get a lamp. I can supply a few.
- Use 100watt warm globe with compatible lamp. (No fluorescent or coloured globes).
- An extension cord.
- Easel. Table or standing.

PAPER

- Full size Canson Mi-Teintes Pastel paper in

- Indigo 140	- any other mid tone
- Dark blue 500	Canson paper that
- Violet 507	takes your fancy.
- Royal blue 590 or	
- The paper is to be secured to a firm backing board using bulldog clips
- Use at least one sheet of Canson paper under the subject paper.

PASTELS

- Bring your pastel collection and pencils. I favour Schmincke pastels.
- I use powerful darks, eg Art Spectrum Red Violet 517D is excellent.
- Schmincke - I recommend you bring at least the following:
 - 044D permanent Red 3 Deep
 - 042D permanent Red 1 pale (really a great orange)
 - 004D Permanent Yellow 3 Deep
 - 002O Permanent Yellow Lemon Pale (fabulous highlights)
- Pastel pencils. Dark grey, cream and a warm ochre for initial drawing.
- Schwann Carb Othello pencil (no 770) and Conte pencil (49)

Please feel free to ring or email me if you would like to discuss anything on the material list 0409 826 104

<https://gracepalegart.com.au>





BOWRAL AND DISTRICT ART SOCIETY WORKSHOP

I recently attended a watercolour workshop in Bowral, hosted by the Bowral and District Art Society, with Gillian Hook as tutor.

It was a very enjoyable weekend with about a dozen participants. The weekend was divided into four workshops.

We started with pen and wash travel sketches. Gillian supplied us with a selection of photos from a trip to Italy. We experimented with different pens and then applied watercolour washes. She emphasised the techniques of breaking the line and cross hatching when using pen. Gillian advised us not to be overwhelmed when travelling and trying to do too much. She said to choose a feature – possibly an interesting doorway or arch? She also recommended only using a limited palette when applying the washes.

The afternoon session was a new technique for me. We applied a thick wash in one colour on Arches rough 300gsm. When it was dry, we lightly sketched some fruit in pencil. Then we took a stiff oil painting

brush and proceeded to rub back with water. This was an exercise to train your eye to analyse tone.

On Sunday morning we looked at blending animals and birds in their habitat using different textures. We chose photos of various animals and birds and used cling wrap to create texture on the tree trunks etc. Then we painted the main subject, trying to integrate it into the background.

The final session focussed on composition. Using photos and actual objects, we all composed a still life painting, paying attention to tonal values, colour impact and composition.

At the conclusion of the weekend, Gillian commented on how well we had all worked together and how homogenous the group was, with everyone at a similar standard.

I have included photos of my work, just to show what we worked on. They are not finished but, as we know, the idea in workshops is to have a go and learn something new.

Christine Bentley

RICHARD CLAREMONT'S ART SCHOOL

HOW HAS YOUR STYLE CHANGED OVER THE YEARS?



The first painting was from 10 years ago. The second is one of my most recent. Sometimes when I look back I think... what have I actually learned? Sometimes it seems like I knew nothing at all! No understanding of light or value, unplanned composition, no recognisable colour palette.

■ And yet... on other days I yearn for the freshness, the simplicity and confidence, the freedom of

not knowing what I know now. There seemed to be less at stake, not so much pressure and less expectation of an outcome.

- Embracing change and evolution is a courageous act, and it takes a brave artist to continually push themselves to new heights. It's through this exploration that an artist can discover new paths, new sources of inspiration, and new ways of expressing themselves.
- So, I'm interested to know... what has been the most significant shift in your artistic style so far, and what inspired that change? What have you learned about yourself and your art through that process? How has your style evolved over time, and what direction do you see it heading in the future?

https://www.instagram.com/p/CrVNiY6vAS2/?utm_source=ig_web_copy_link

MILLIE BLACK: WILDERNESS SERIES HILARY WARREN: IN FOCUS

5th May – 3rd June
104 Wallace Street Braidwood,
NSW 2622
info@studioaltenburg.com.au
Ph 0413 943 158
Meet the artists and celebratory
drinks Saturday 6th May @ 3pm

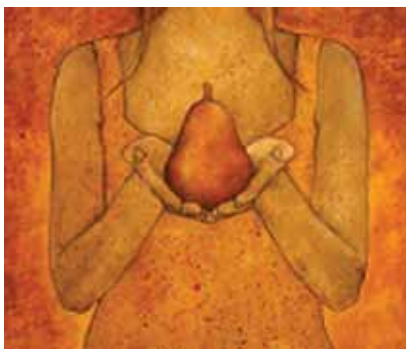


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and show your art to
wider public!
One of the best sites to
sell your art online.
www.ozartfinder.com

MARK DOBER: ON THE BANKS OF THE MURRUMBIDGEE

EXHIBITION
31 March – 3 June 2023
Artist Talk: 31 March 5:20pm
Tuggeranong Arts Centre
<https://www.tuggeranongarts.com/events/on-the-banks-of-the-murrumbidgee/>



ARTHEAD

Sonja Millis will soon be opening her Goulburn branch of Arthead at 94 Kinghorne St Goulburn.

EXPERIMENTAL DRAWING WITH MARGARITA GEORGIADIS

Sat. 6 May 2023, 10am – 4pm
Member: \$95 (at Promo Code type in member) plus service fee \$6.90; Non Members: \$125 plus service fee \$8.67
Yass Community Centre 1428 Yass Valley Way Yass
<https://www.vasyinc.com/upcoming-workshops>



ASOC WORKSHOPS



**HOW TO DRAW DIGITAL
WITH YOUR IPAD: Bobby
Graham**
Six Sunday Mornings:
30 April; 7, 14, 21 May; 4 & 18
June 2023
ASOC members \$245
Non ASOC Members \$310
www.asoc.net.au



GRAPHITE & WASH
Tony Belobrajdic
8 & 9 July 2023
9:30am to 4:00pm
ASOC members \$230
Non ASOC Members \$290
www.asoc.net.au



PLEASE SUPPORT OUR GENEROUS SPONSORS

The GDAS has numerous sponsors who give us a variety of forms of sponsorship that is of great assistance to the running of our organisation throughout the year and our annual exhibition. We thank them all.



**THE WORKERS CLUB
SPORTS COUNCIL**



**ANDREW LIN
DENTIST**

**PAUL
O'ROURKE**



WHEN BUYING AT MITRE 10

When you buy at Mitre 10 you can receive a 10% discount on various items by telling the checkout staff you are a member of the Goulburn & District Art Society and that **the art society has a cash card account**. You, of course, will pay for your purchases on the spot with your credit or debit card or cash. Mitre 10 is sponsoring the GDAS and appreciates business that you carry out with it.

SPONSORS ARE WELCOME!

PAYMENTS TO GDAS

Bendigo Bank BSB 633-000 Acc No 200104032

Account name: Goulburn & District Art Society Inc Reference: Surname + Initials
Alternatively post a cheque to The Treasurer, GDAS, P.O. Box 71 Goulburn NSW 2580