



# Alfred Cove Art Society NEWSLETTER

July 2023

**Our next newsletter deadline is Friday 18th August, 2023. Please send in your news.**

## A Note from the President

Firstly I would like to assure you all that ACAS is strong, healthy and in absolutely no danger of folding. We have been guaranteed our space at Atwell until the end of this term, when Melville Council should have worked out the way forward. The failure of MCAA has made the committee focus on the future and our expectations for our society. I see it as a catalyst for change and a new exciting way forward. Please don't hesitate to pass on any ideas that you think worthy of embracing.

Last month's demonstration was enjoyed by all and you can enjoy Vicki's comments in her comprehensive article in this newsletter



We are hoping to secure exhibition space at short notice so you might like to think about what you may like to display. I was hoping to have some positive information on this to add to the newsletter but it has not yet arrived. My advice is to KEEP PAINTING.

We are also trying to plan a painting trip away sometime in the new year (just after the heat), so should you know of any country venues that can host a group please let us know.

Jenny Rawlinson

## ACAS Dates for your Diary

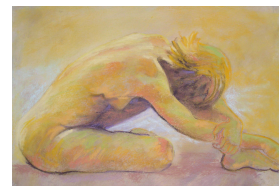
Thursday, 27th July with demonstration by **Bridget Seaton**.



Bridget will be giving a charcoal drawing and acrylic painting demonstration on how she tackles the subject of trees in her work. She will share how she uses negative space and the cutting in technique when painting and will demonstrate how she has learnt to keep her eyes on the trees when drawing. In addition to the demo she will talk about how her painting process has developed over the past couple of years and how memory plays a huge role in her work.

**August Meeting's demonstration will be in pastels with Leanna Taylor,.**

Leanna regularly conducts workshops locally, she has taught on cruise ships and currently teaches pastel painting to students in her studio.



**Life Drawing** is once again back at Atwell Gallery **Every Sunday, 9 – 12**,  
Book with Graham at:  
[longhurstgr1@gmail.com](mailto:longhurstgr1@gmail.com)

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## MEMBER'S ARTICLE BY LYNDA FYNN DICKINSON



My love of the natural world became ingrained during my childhood on a farm in Africa, and this grew even stronger in our new life in Australia, particularly for WA's hidden, untamed landscapes at Shark Bay, Exmouth and Karijini. The drawing, painting and paper cut-

outs I created as a girl segued into the semi-representational, acrylic and mixed media paintings that I love making today. And inevitably, my favourite subjects are flora, fauna and landscapes.

I use many different materials in my mixed media work, such as stains, netting and metal leaf, and even though an artwork is planned thoroughly, I do enjoy being led by the process. I understand the notion that a painting sometimes transcends one's own imagination, and sometimes "paints itself". I do prefer to create "the feeling of a place or creature", rather than their reality.

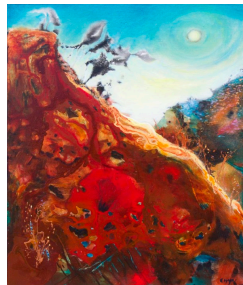
London where we enjoyed a wide range of art exhibitions including the Royal Academy of Arts 255<sup>th</sup> Summer Exhibition; Ai Wei Wei at the Design Museum; Yayoi Kusama's Infinity Rooms plus Af Klimpt and Mondrian at Tate Modern; the Post-Impressionists at the National Gallery; contemporary glass art from Damien Hirst's personal collection at Newport Street Gallery; and a powerful Climate Change exhibition at the Hayward Gallery.



Infinity Mirrored Room, Yayoi Kusama  
Tate Modern  
A World of polka dots and light.



You Feel Lucky Punk?  
(Mixed media)



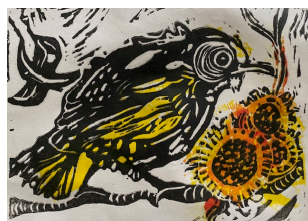
Footprints in Time  
(Mixed media)



Water Lilies by Ai Wei Wei,  
Design Museum  
A new take on Monet  
650,000 piece Lego artwork



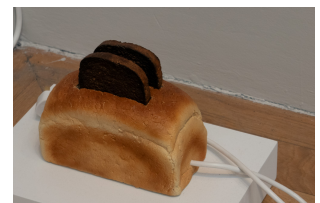
Floral Tapestry, Pilbara  
(Mixed media)



Honey Haven (detail)  
(Hand-print)



I love how Cézanne's  
brush-strokes follow the  
fall of light. "Man with  
Pipe", Courthauld  
Gallery



From the sublime to the  
gorblimey - this sculpture  
at the Royal Academy of  
Art, resonated with me.  
"Burnt Out", (Resin) Helga  
Stentzel

I have always valued the stimulus of enjoying other people's art. Roger and I have just returned from



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It was a pleasure to welcome one of our members for this month's demonstration and **Lynne Boladeras** did not disappoint. Lynne grew up on a sheep station north of Meekatharra and although as a youngster she did not yearn to be an artist (she thought she would be a ballet dancer or a dress designer) it is clear a love of the country was instilled at an early age. She studied Graphic Design at WAIT (now Curtin Uni) before returning to another sheep station where she developed her watercolours. With her children off to boarding school, she found more time to experiment and develop her skills in both watercolours and acrylics.

There is no doubt that Lynne has adventure in her blood and together with her partner set up pretty basic camps in remote bush and desert, from the goldfields to the Kimberley and NT., taking photos and then painting in watercolour. On returning home to her studio in Dunsborough, Lynne chooses from her watercolours those that will work best for a bigger acrylic painting on canvas (GOLD thick X Jackson's).

Lynne starts off her work by drawing with colour (burnt sienna) and a brush, a brief outline of the area and then uses glazes (sometimes as many as 10) wiping away and blending with a piece of soft cloth. Using a soft square brush, Lynne mixes her Atelier Universal Medium Varnish 50/50. She finds using this medium adds sheen to her colours whereas retarder tends to dull the colour. Lynne doesn't mix paints on the palette straight away but continues to use her transparent washes before she moves in with other colours. For her skies, she mixes white with SLOW medium and Ultramarine and Cobalt Turquoise in a horizontal direction and with more light towards the horizon. For sticks and trees etc Lynne uses Burnt Umber and Ultramarine and for a good grey adds white. Finally, Lynne leaves the darkest darks and the lightest lights for the foreground. Lynne usually works on 1 large and 1 small painting at a time so she doesn't have to wait for layers to dry.



## LYNNE'S HINTS

### TRANSPARENT COLOURS

Atelier & Series No., Red Gold 3; Brown Madder 3; Olive Green 1; Napoleon Red Light 3; Alizarin Crimson 4; Transparent Red Oxide 2; Quinacrodone Red Violet 3; Phthalto Green 1; and French Ultra Marine 2.

- It is very hard to stretch primed canvas, better to stretch raw canvas, then apply Bondcrete, followed by 3 layers of gesso. If using pieces of canvas (available by the meter) you need to allow 6 cm on all sides if you want to get it stretched onto a frame.
- Don't scrub work back with paper tissues or towels etc, better to use soft cotton T/Shirt material.
- Reflections in the water should always be a different value to the original object. (see John Lovatt's work)
- Lynne uses DR PH Martin watercolour as they are very similar to ink.
- Always put the same colour that is in the sky somewhere in the mid or foreground. Even if you go over it, it will bring harmony and connection to the painting.
- Spray bottle – use boiled or distilled water and don't buy an expensive spray bottle – use something from the make-up line.
- When painting skies, Lynne uses SLOW medium
- After her painting has dried for about 2-3 weeks, Lynne puts 3 COATS of the Atelier Universal Medium Varnish on in horizontal or diagonal (but never vertical) strokes.

As a constant challenge to her, Lynne picks a different subject matter to work on for each year; whether it is water, skies, rocks or reflections. Although Lynne's paintings can start off in a haphazard manner, building up layers of glazing as she goes (sometimes 10 layers before she mixes any paints!) there is nothing but professionalism in her final product. Most importantly, Lynne suggests that to really paint something special it is important to FEEL your subject and relate to what's there. This is why she spends so much time in the bush soaking up the atmosphere and getting that connection with her subject. From all of us Lynne, thank you so much for an excellent demonstration and talk.

Vicki Discerni.

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## Events of Interest

Painter and printmaker, Bridget Seaton is excited to present her solo show, *Transitions* at Zig Zag Gallery, Kalamunda from 29 July – 27 August. This aptly coincides with the 25<sup>th</sup> anniversary of the Bibbulmun track whose terminus is located just metres away from the gallery. She is a keen bushwalker and many of the artworks in her exhibition feature places she has spent time in whilst walking on the track. The exhibition showcases a new body of work and embodies her desire to amalgamate viewpoints and to describe the subtle transitions in landscapes often only noticed when traveling on foot. Her unique prints which are a combination of mixed printmaking techniques and collage, explore her favourite subject matter of trees. In addition to her acrylic paintings and framed prints she will have a wall of accordion plein air sketchbooks on display. These sketchbooks tell the story behind the paintings and capture her direct experiences of time spent painting in the bush. This is Bridget's second solo show and she invites everyone to the opening night on 28 July at 6pm.

**Transitions**  
Bridget Seaton  
solo exhibition

Opening 6pm  
Friday 28 July

Zig Zag Gallery, Kalamunda  
Open daily 29 July - 27 August

**Transitions** An exhibition of paintings and original prints.  
Bridget Seaton shares her love of walking in the Australian bush through her distinctive colour palette and unique printmaking techniques.

- Artist Talk - Sunday 30 July.
- Artist in Residence - Friday 4 - Monday 7 August.
- Painting Workshop - Monday 7 August.
- Printmaking Workshop - Saturday 19 August.

Bookings essential for workshops and talks. Scan the code for details or go to [www.bridgetseaton.com](http://www.bridgetseaton.com) or [www.kalamunda.wa.gov.au/gallery](http://www.kalamunda.wa.gov.au/gallery).

Open daily, 29 July - 27 August  
Zig Zag Gallery, 50 Railway Road, Kalamunda  
[zzagallery@kalamunda.wa.gov.au](mailto:zzagallery@kalamunda.wa.gov.au)



**IMAGINE OVER 200 ARTISTS PAINTING THROUGHOUT MANDURAH'S TOWN CENTRE, CULTURAL PRECINCT AND THE HISTORIC TOWN OF PINJARRA. WHAT A SIGHT THAT WILL BE!**

Plein Air Down Under is a celebration of outdoor painting and includes awards and prizes, feature artists, workshops, demonstrations, outdoor painting and two art exhibitions.

**Early Bird Registrations CLOSE 31 JULY**

### Your Early Bird Registration Includes:

Access to paint at all festival paint outs, 19 - 26 Sept  
Eligibility for over \$9,000 in awards & prize money  
Exhibition & selling opportunities in the Mandurah Performing Arts Centre  
Registration for the festival's Two-Hour Quick Painting Competition.

## Ellenbrook Art Award

8 September - 8 October 2023

**Call For Artists**

Prize pool of \$12,000 Top prize of \$7,500  
Entry fees: \$35 Members, \$75 Non-members. New Members welcome, membership \$15 (\$10 concession)  
Entries open 22 June and close 5pm, 15 August 2023  
Apply Via Our Website: [www.ellenbrookarts.com.au](http://www.ellenbrookarts.com.au)  
Successful artists notified prior to 29 August.

**DALWALLINU ARTS FESTIVAL 2023**  
Friday 8th & Saturday 9th September  
Dalwallinu Recreation Centre

*Art Competition, Exhibition & Sale*

Family friendly event with lots to see and do!

**Opening Times**  
Friday: 10am - 10pm  
Saturday: 10am - 5pm

Art Exhibition Hall | Makers Market | Live Music | Art & Craft Workshops

More information available:  
[www.dalwallinuartsfestival.com](http://www.dalwallinuartsfestival.com)  
@dalwallinuartsfestival

Kondinin Artists' Group in the Shire of Kondinin present the

**Kondinin Art Show**

Official Opening  
Friday 6th of October 7:30pm to 9:30pm  
Exhibition Open 10:00am - 4:00pm 7th to 10th October  
Prize Pool of \$17,000  
Registration closes 22nd September 2023

Kondinin Town Hall  
06 October 2023

Registration information and forms can be found at [www.kondinin.wa.gov.au](http://www.kondinin.wa.gov.au)



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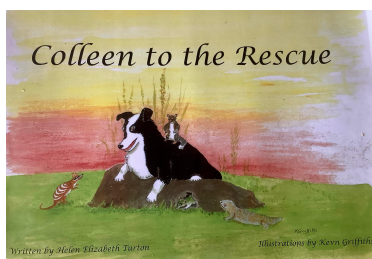
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## IN MEMORANDUM

Last month we had an item in the newsletter celebrating Dorothy Harbisher's 101st birthday, sadly Dorothy passed away on 2nd July. Pat Darby, also a former member of ACAS until recent years, passed away in June. Both ladies were popular and will be remembered and missed by many members. Thank you for alerting us Nina.

A few months ago Graham Longhurst was asking if anyone knew how our long term member Kevn Griffiths was, as he had not seen or heard of him for awhile. Edwin Dell informed him that Kevn had passed away on 27th April. Kevn and his wife Peg were long term members and possibly a past ACAS President long before Graham's time with the club. Graham recalls that Kevn looked after plants and fungi and often helped out with the children's Gould League summer camps at Bicton, which is where he and Graham first met. Kevn also encouraged Edwin and Joy to join ACAS.

When ACAS held art in the park at Araluen, Kevn and Graham were regulars. Kevn produced several books on fungi, illustrating them with his superb watercolours. A great loss to our society and to Western Australia in general. Hilda sent me this photograph of a children's book that Kevn had illustrated. Thank you to Graham and Edwin



Since I had a little space left over, thought I would post an image of one of my favourite paintings.

Flood on the Darling by William Piguenit  
Painted 1890 - 1895 and now housed in the Art Gallery of NSW

THANK YOU TO OUR SPONSORS AND  
SUPPORTERS



We thank Sam Lim  
Member for Tangney  
for the printing of this newsletter

## ACAS Committee

<b>President</b>	Jenny Rawlinson	<a href="mailto:president@alfredcoveartsociety.com.au">president@alfredcoveartsociety.com.au</a>	0434 881 474
<b>Vice President</b>	Vicki Discerni	<a href="mailto:vickicook@inet.net.au">vickicook@inet.net.au</a>	0403 696 008
<b>Treasurer</b>	Hadyn Kiesey	<a href="mailto:treasurer@alfredcoveartsociety.com.au">treasurer@alfredcoveartsociety.com.au</a>	0409 689 429
<b>Secretary</b>	Jan Waldeck	<a href="mailto:secretary@alfredcoveartsociety.com.au">secretary@alfredcoveartsociety.com.au</a>	0427 354 582
<b>Membership</b>	Marilyn Kiesey	<a href="mailto:membership@alfredcoveartsociety.com.au">membership@alfredcoveartsociety.com.au</a>	0418 877 527
<b>Exhibitions</b>	Bev Johnson	<a href="mailto:johnsonbev57@gmail.com">johnsonbev57@gmail.com</a>	0400 705 944
<b>Committee Members</b>	Nina Wanstall, Nick de Garis, Jenny Tunnaccliffe, Hilda Klap, Kath Moore, Claire Barrendrecht and Alan Pickering		